

# Blake Newsletter

Volume II, Number 2

Whole #6

September 15, 1968

## BUSINESS

Many subscriptions expired with Newsletter 4, and we have had to bill quite a few readers who, as contributors of material or colleagues to whom we owe scholarly favors, we'd much rather send complimentary copies. The response to our dunning notice has been gratifying, indicating that our readers understand the need for their support. It was not necessary to raise the price of subscriptions, except for overseas subscribers who wish air delivery.

The supply of back copies is just about exhausted. We are now investigating the possibility of producing an offset edition of volume I for those newer subscribers who did not receive it. There is also a chance that increasing demand for the Newsletter will mean going offset in the future.

For volume II, we have received some support from the University of California, providing editorial assistance; and the English Department office staff has taken over the task of production. Our existence for the present academic year is therefore assured, but after the University grant expires in June we will probably have to find some other source of aid. This will almost certainly be true if we begin offset production. Suggestions from readers are welcome.

With this issue, you will receive an index to volume I, which Mr. Ruthven Todd has kindly prepared. Volume II, in response to requests from readers, is being paginated continuously rather than by separate numbers. For the information of those who want to keep their BNL's in binders, we have found the kind called "Accogrip" useful.

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The BLAKE NEWSLETTER is edited by Morton D. Paley, Department of English, University of California, Berkeley California 94720. Subscription price: \$2.00 for one year; overseas subscribers who wish delivery by air, please add one dollar. Please make checks or money orders payable to Morton D. Paley. Residents of Britain may pay by Postal Money Order for 16/9 (£1 10s by air) if the money order is open and uncrossed.

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NEWS

The 1964 volume of The Library, with David V. Erdman's article "The Binding (et cetera) of Vala," has at last been published.

Sir Geoffrey Keynes' new edition of Blake's Letters will be published by Rupert Hart-Davis Ltd. on September 16.

Energy and the Imagination: a Study of the Development of Blake's Thought by Morton D. Paley is scheduled for publication by The Clarendon Press in 1969.

The Burke Newsletter has become Studies in Burke and His Time, published three times yearly by Alfred University, Alfred, N.Y. 14802.

We expect to run a report on the English Institute (Sept. 3-5) in the winter Newsletter. Scheduled Blake papers are: "Apprenticeship in the Haymarket?" by Martha Winburn England; "Metamorphoses of a Favorite Cat" by Irene Tayler; and "America: New Expanses" by David V. Erdman. The winner of the essay prize has not yet been announced.

The Blake holdings of the British Museum Print Room are at present in the Museum Bindery for mounting and new binding. They will be available for visitors by November 1968.

Blake Studies (University of Tulsa, Tulsa, Okla. 74104) announces that its first issue, scheduled for this coming fall, contains articles by E.J. Rose, Karl Kiralis, and Clyde Taylor; notes by Ruthven Todd and Joseph Wittreich; a short story by Winston Weathers; book reviews by Desiree Hirst, and abstracts of two new dissertations.

The Johnsonian News Letter is sponsoring a listing of 18th-century work in progress. A survey form is included in the March 1968 issue; the list will be published in fall 1968. (610 Philosophy Hall, Columbia University, New York, N.Y. 10027).

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Additions to the Checklist of Blake Publications in BNL 11, I (with thanks to David V. Erdman, Charles Ryskamp, and Roger R. Easson):

Bogen, Nancy, "William Blake's 'Island in the Moon' Revisited," Satire Newsletter, V. (Spring '68), 110-117.

Doxey, William S., "William Blake, James Basire, and the Philosophical Transactions: an Unexplored Source of Blake's Scientific Thought?" BNYPL, LXXII (April '68), 252-260.

Drake, Constance M., "An Approach to Blake," College English, XXIX (April '68), 541-547.

Halloran, William F., "William Blake's The French Revolution: A Note on the Text and a Possible Emendation," BNYPL, LXXII (January '68), 3-18.

Ryskamp, Charles, "Library Notes/Songs of Innocence and of Experience and Miss Caroline Newton's Blake Collection," Princeton University Library Chronicle, XXIX (Winter '68), 150-155.

Spicer, Harold, "Biblical Sources of William Blake's America," Ball State University Forum, VIII (Summer '67), 23-29.

Szenczi, Nicholas Joseph, "Reality and the English Romantics," HLQ, XXXI (February '68), 179-198.

## NOTES

## I. A NOTE ON BLAKE AND MILTON

Joseph Anthony Wittreich, Jr.

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Milton's early prose works--Reason of Church-Government, in particular; Of Reformation, Doctrine and Discipline of Divorce, and Areopagitica, more generally--may (as I suggest elsewhere<sup>1</sup>) have provided the immediate inspiration for Blake's philosophy of contraries as it is formulated in The Marriage of Heaven and Hell. More recently, Michael J. Tolley<sup>2</sup> has observed a passage in Areopagitica parallel to Proverb 45 of The Marriage. To my previous comments, I should like to add several further observations.

(1) Among the numerous verbal echoes of Milton in The Marriage are the magnificent descriptive passages on Plates 17-20. The first of these passages reads, "we beheld the infinite Abyss, fiery as the smoke of a burning city; beneath us, at an immense distance, was the sun, black but shining" (Keynes, 1966, p. 156). In its general details, this passage closely resembles Milton's initial description of Hell, P.L., I. 51ff. In particular, it recalls line 63, "darkness visible," and II. 405, "The dark unbottom'd Infinite Abyss." Correspondingly, the description of the "monstrous serpent" in the following paragraph, obviously owing something to Rev. xiii, recalls in its details Milton's descriptions of serpents and Satan in Paradise Lost, especially P.L., I. 195-210, VII. 476-484, IX, 494-505. The last passage, which held great sway over the Romantic poets,<sup>3</sup> seems especially significant. Milton describes Satan, "on his rear,/Circular base of rising folds, that tow'r'd/Fold above fold a surging Maze, his Head/Crested aloft, and Carbuncle his Eyes;/With burnish'd Neck of verdant Gold, erect/Amidst his circling Spires, that on the grass/Floated redundant." Blake, on the other hand, envisions the serpent as "a fiery crest above the waves; slowly it reared like a ridge of golden rocks, till we discover'd two globes of crimson fire . . . ; and now we saw it was the head of Leviathan; his forehead was divided into streaks of green & purple like those on a tyger's forehead . . ." (Keynes, p. 156). Blake's descriptions are, of course, not carbon copies of Milton's, nor should one expect them to be so; they do provide an example, however, of the way in which a highly original mind works with borrowed materials.

(2) My earlier remarks on Reason of Church-Government as a possible source for Blake's philosophy of contraries were based on the discovery of a parallel passage and the realization that Blake, like Milton, unites this conception to the themes of individual freedom, spiritual perception, and apocalypse. The following remarks are intended to reinforce that argument. In Reason of Church-Government, I, vi, which immediately precedes the chapter in which Milton argues that sects and schisms "ought not to be a hindrance, but a hastening of Reformation" (Hughes, 1957, p. 661) and then proceeds to tell us that we "cannot suffer any change of one kind or quality into another without the struggle of contrarieties" (p. 662), Milton discusses contraries, like Blake, in terms of the marriage metaphor. Milton says that "instead of finding prelacy an impeacher of schism or faction . . . I grew into all persuasion to think rather that faction and she, as with a spousal ring, are wedded together, never to be divorced" (p. 656). Moreover, the themes of struggling contraries, individual

freedom, spiritual perception, and apocalypse figure prominently not only in Reason of Church-Government but in Of Reformation and Areopagitica as well. Blake may well have had in mind the fact that Areopagitica, like The Marriage, proclaimed urgently and emphatically that what "purifies us is trial, and trial is by what is contrary" (p. 728) and moved unremittingly, again like The Marriage, toward a vision of apocalypse: "Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep and shaking her invincible locks" (p. 745). These early prose works, then, may offer a kind of paradigmatic thematic structure that Blake adopts for The Marriage.

(3) If my argument is a valid one, Plate III of The Marriage identifies not two, but three, contexts in which Blake's prose satire may be read: Swedenborg's Heaven and Hell, Isaiah xxxiv and xxxv, and Milton's early prose works. In Blake's Apocalypse, Harold Bloom brilliantly explores the implications of the former two for The Marriage; I, in turn, have tried to suggest that Milton's prose works provide an equally illuminating context for The Marriage. Various critics have emphasized, perhaps over-emphasized, Blake's audacious independence of mind and iconoclastic spirit; and in doing so they have obscured, if not altogether obliterated, William Butler Yeats' enormous perception. Yeats appropriately reminds us that while Blake may fly in the face of tradition and associate custom with error, he may best be understood as an artist, a genius, who took his place on the margin of tradition. Like Milton, Blake is a "revolutionary artist" (the phrase is Northrop Frye's); while deliberately opposing eighteenth-century poetical traditions he places himself firmly within what may be called, for convenience's sake, the Milton tradition. This realization, together with the knowledge that Miltonic echoes pervade The Marriage, may lead us toward reassessing what Blake's attitude toward Milton was; it may even cause us to redress our opinion of what Blake's attitude toward Milton was when he wrote The Marriage. The very fact that Blake borrows so much from his favorite poet (though he leaves the stamp of his genius on whatever it is that he borrows) seems to mitigate and throw into the shade his seemingly hostile criticism of Milton. It is interesting, of course, that these criticisms should be expressed by the voice of the devil. Blake's own comment on the title-page of Swedenborg's Heaven and Hell may prove instructive. Following a mis-quotation from A Midsummer Night's Dream (not in Blake's hand) is an annotation (in Blake's hand): "Thus Fools quote Shakespeare," he tells us; "the above is Theseus's opinion Not Shakespeare's. You might as well quote Satan's blasphemies from Milton & give them as Milton's Opinions" (Keynes, p. 939). This remark may remind us that Blake's opinions should not be confused with those of his devil, however tempting it may be to do so.

<sup>1</sup> See my article, "Blake's Philosophy of Contraries: A New Source," ELN, IV (December 1966), 105-110.

<sup>2</sup> See Professor Tolley's note, "Some Analogues or Sources," Blake Newsletter, 4 (March 1968), 9.

<sup>3</sup> The passage, for instance, is written into Coleridge's Notebook; see Notebooks, ed. Kathleen Coburn (New York, 1957-?), I, 609, 4.25.

2. THE COLOURED COPIES OF BLAKE'S "NIGHT THOUGHTS"

W.E. Moss

While Mr. T.W. Hanson in his article on "Richard Edwards, Publisher" (The Times Literary Supplement, August 8, 1942) provides a good many new facts about the original drawings made by Blake for Edwards's edition of Young's "Night Thoughts", 1797, he makes little mention of the published work.

Even in its uncoloured state this is not a common book. In fact, I doubt whether many more than 200 copies were printed and finished for sale, as there was no steel-surfacing at that date and none of the prints I have seen shew signs of wear. However, it is not with the book generally that I wish to deal here, but with the very much rarer hand-coloured copies. These have never received the attention which they deserve, although they are contemporary with the earlier issues of Blake's Illuminated Books, and, on the assumption that the colour-schemes were chosen by Blake himself, have considerable importance in relation to these works.

One of the most significant and hitherto neglected aspects is the process of production of these books. The rare prospectus calls it "atlas quarto"; that is, a sheet of "atlas" size, folded twice, giving eight pages of 17 x 13 in., equal to Keynes's figures of 43 x 33 cm. The 56 leaves of the book point to 14 atlas sheets, or 28 "sides" with four pages on each, including all blanks: the make up is, however, I think, in sheets, 1 + 1/2 + 12 + 1/2. With the exception of the sheet beginning with p. 65, each sheet bears on both sides engraved plates pulled in the rolling-press, some even having three on one side, two on the other.

The engravings were printed off first, on the damped paper, (the proofs sold at Captain Butts's sale at Sotheby's in 1903, now in the collection of Mr. Philip Hofer, are all in this state, before text); and then the text had to be set up and printed as well. That is to say, a set of sheets involved twenty-three operations of the engraver's rolling-press, plus one more for the Frontispiece to Night I, and thereafter, twenty-four operations of the type-printing press, plus two for the Title and Advertisement, making a total of fifty separate operations. It would have been impossibly costly to print off in any other way, say on cut-down sheets, as that would at least have doubled the labour.

The publisher would receive these atlas sheets flat and unfolded from his printer. (Some were sent to a binder who cased them in grey boards, a state in which they are very rare).

All the coloured "Night Thoughts" I have seen were coloured before binding, that is, in the sheet before folding. It would have been both risky and slow to have tried to colour bound copies.

It is obvious that more than one scheme of colouring was adopted, but the habit of classifying the copies as "Blake's" and "Mrs. Blake's" is uncritical and ignores both printers' and publishers' methods. Blake would have supplied exemplars with suggested specimen treatments, but I doubt whether he himself, would have been employed to make the "repeats" for sale; and I do not for a moment believe that in 1797-8-9, Mrs. Blake had the ability, or even the working

space, to colour sheets measuring 34 x 26 in., with a copy to follow as well, on her work-table. But such work was an everyday job for the professional colourist, who was skilled in laying even washes of tint expeditiously. The publisher would exhibit one or more coloured copies, and offer his clients "commercial expert copies" only. He would know how to get them made quicker than he could trust Blake to manage, and it is only natural to assume that if Richard Edwards wanted coloured copies of the book, he would turn to his brother Thomas, whose skill is shewn in his painted book-edges, to execute them.

The book was certainly on view at James Edwards's house in Pall Mall as well as at the publisher's, and, supposing the uncoloured copies to have been on sale by the autumn of 1797, that leaves rather under three years to market the colour copies and make and bind them before the Blakes packed up in September 1800 and went to Felpham.

In his Bibliography of Blake, 1921, p. 202, Keynes states that "One copy was richly coloured by Blake for Thomas Butts". This seems to be quoted from the Crewe sale catalogue (1903), repeating Gilchrist (1863), who based his remark on the fact that Lord Houghton (then Richard Monckton Milnes) had bought a coloured copy at the Butts sale in 1852. This copy is identified with that which appeared at the sale of Sir Algernon Methuen in February 1936.

This provided a tempting occasion for a careful comparison, and I took my own coloured copy up to Sotheby's, and, with Mr. G.D. Hobson (the value of whose expert eye I gladly acknowledge here), we went through them side by side, page by page.

Our unanimous conclusion was that both copies were the work of the same colourist, so that if the Butts-Crewe-Methuen copy was Blake's, mine was also, executed for someone else; not impossibly for Richard Edwards himself, as the binding resembles that of the original drawings, described by Mr. Hanson.

The tints employed in both are exactly the same; but, if corresponding pages from these two copies are placed side by side, it will be found that the tints as arranged in the one reappear in the other but "interchanged" as regards their use on the page. This identity of tints would appear to signify that the two were made simultaneously, as the differences are intentional and beyond the powers of any copyist.

A further result of our examination was that my copy shewed the finer colour-composition. It is stronger, more telling in contrast and more varied and rainbow-like. Hardly a single figure, no matter how subsidiary, is left uncoloured, or uncontrasting. Nor are there any great expanses of unbroken, ungraded tint.

Thus, on p. 77, in the Butts-Crewe-Methuen copy, the great orb of the sun in the background is an even flat primrose; in my copy it is a clouded orange-brown. In my copy the sky expanses, on pp. 4, 12, 24, 37 and 70, are a ~~ever~~ of mingling of blue, rose, and purple; in the other there is no such mixed colour, but only streaks and patches of various shades of blue.

A noteworthy page is 49. In my copy, the "vision" of the Sun, with his horses, glows with radiance like a stained-glass window: the Butts copy is tame in comparison. (I selected this page for reproduction in colour in my sale catalogue, Sotheby's, 2.11.1937.)

The Methuen sale catalogue, (Sotheby's, 19.ii.1936), has a colour facsimile of the Title to Night III, a gigantic serpent, its head imprisoned under a crescent moon on which strides a star-crowned damsel greeting the dawn. The serpent is mostly red-brown, with a vertebral stripe of dark umber, on each side of which are a few blue patches.

My copy shews a serpent yellowish and green, less heavy in effect, and the patches that are blue in the other are here mostly brownish, with those that remain blue several shades lighter. Also, the damsel's outstretched right leg is not, as in the Butts copy, covered with a streaky violet-hued veiling, but is left nude, delicately flesh-tinted; there are no engraved lines on the plate to suggest the veiling. [Butts was notoriously averse to acquiring 'nudes'.]

In the Huntington Library illustrated exhibition catalogue, "Fine Books" 1936, there is a monochrome reduced gravure print of this plate. To judge by it, without actually seeing the colour, I incline to think it a copy of the Butts colouring. I do not agree with the catalogue ascription to Mrs. Blake.

I have examined the copy in the Sir John Soane Museum, which Soane evidently bought soon after publication, and which the Curator considers him to have had bound, as the style resembles others of his books. Keynes, in a footnote to p. 202, appears to regard this copy as one of "Mrs. Blake's", but it is practically identical in colour-treatment with the Butts copy, to judge from the "crucial" pages alluded to.

On the other hand, the copy in the Pierpont Morgan Library, which I examined in May 1937, seems to be coloured on the same scheme as my copy, very luminously.

In conclusion, I would say that the colour schemes for the engravings were certainly prescribed by Blake, and that there is little doubt that he intended all the copies to be coloured; hence the "emptiness" some critics have attributed to the uncoloured plates. It would seem probable that he executed at least two exemplars, with varying colour-treatment; which would be quite in character with his Illuminated Books.

It is unlikely that Mrs. Blake had anything to do with the colouring, and it is probable that the copies were made either by Thomas Edwards of Halifax or by someone he could trust, for his brother Richard, the publisher of them.

I append an outline census of the coloured copies, in the hope that readers will be able to add to and amend it:

A. Thomas Butts copy. Bought by, and perhaps made for, Thomas Butts, sold at Sotheby's, 26.iii.1852 (lot 59, Milnes, £2.1s.), Richard Monckton Milnes, 1st Lord Houghton; The Earl of Crewe, sold at Sotheby's 30.iii.1903 (lot 13, £260); Sir Algernon Methuen, sold at Sotheby's, 19.ii.1936 (lot 505, Robinson, £580); A. Edward Newton, sold at the Parke-Bernet Galleries, New York, 16.iv.1941 (lot 139, Sessler, \$1,750.00).

Bound for the second owner by J. Leighton in half red-brown morocco, sago-grain brown cloth sides, with Milnes' crest, "a garb or", in centre of upper cover. 16 9/16 x 12 15/16 in., 42.1 x 33 cm. Lacks the Explanation of the Engravings.

B. W.E. Moss copy. Possibly once the property of Richard Edwards; bought in 1910 from a London bookseller by Lt.-Col. W.E. Moss, sold at Sotheby's, 2.i.1937 (lot 261, Rosenbach, £800.)

Bound in full straight-grain red morocco, with broad gilt borders, red and blue marbled paper fly-leaves, contemporary with the publication. Covers damaged with knife-cuts and ink-stains, but leaves intact, with slight soiling. 16 3/8 x 13 in., 41.7 x 33 cm. Has the Explanation.

C. E.N. Adler copy. Bought by him April 1925, from St. Goar, bookseller, Frankfurt, "from a Dresden collector's"; has autograph "Ottomar Fiedler". Sold by Mr. Adler in 1940 to Lincolns Ltd., London.

Bound in half-leather and canvas. At the bottom left corner of p. 7 is the pencil (?) signature "W. Blake", and, also in pencil, at the foot of p. 95 are the words "as pattern".

D. John Ruskin copy. Francis Barlow Robinson, sold at Sotheby's, 19.ii.1884; Ruskin properties sale at Sotheby's, 24.vii.1930 (lot 109).

Bound in half-calf.

E. R.A. Potts copy. R.A. Potts, sold at Sotheby's, 18.vi.1912; offered by Francis Edwards, June 1914 & August 1920, for £100.

Bound in half-morocco.

F. Soane Art Museum, Lincoln's Inn Fields, London, copy. Bought by Sir John Soane on publication, probably from Richard Edwards.

Bound in half brown morocco, sides and fly-leaves of the same "frog-spawn" marbled paper.

G. Thomas Gaisford copy. Thomas Gaisford of Offington, Worthing, sold at Sotheby's, 23.iv.1891 (lot 192); B.B. Macgeorge, Glasgow, sold at Sotheby's, 1.vii.1924, no. 118.

Bound in half red morocco, by Riviere. Has the Explanation.

H. Stirling copy. Possibly from the collection of W. Rae Macdonald or J.M. Gray; offered by Tregaskis, date unknown, for £25; sold at Sotheby's, 4.vi.1908 (lot 734, Stirling, £24).

Bound by Annie S. Macdonald in full undressed morocco, with embossed designs on upper cover and Blake's head on lower. Title inlaid. Has the Explanation.

I. Huntington Library, San Marino, California, copy. Thomas Glen Arthur, Carrick House, Ayr, sold at Sotheby's, 15.vii.1914 (lot 848); bought from G.D. Smith, October 1914, by Henry E. Huntington.

Bound in full brown morocco, panelled, (before 1883), by F. Bedford. Note on fly "Pearson '86/ rsl-:". Inserted are a leaf of vellum, pp. 3-4, with a water-colour drawing on p. 3 (not by Blake), and a proof before letters of the "Head of a Man tormented in Fire", Russell, Engravings of William Blake, 1912, no. 74. Has the Explanation.

J. Samuel Boddington copy. Not traced in any sale, but now in the collection of Mr. Lessing J. Rosenwald, Philadelphia.

K. Oliver Henry Perkins copy. Possibly from another member of the Boddington family; Oliver Henry Perkins; George C. Smith, Jr., sold at the Parke-Bernet Galleries, 2.xi.1938 (lot 45).

Bound in full contemporary green straight-grain morocco, gilt and blind tooled; rubbed, binding very slightly broken. With the O.H. Perkins bookplate. 16 3/8 x 12 5/8 in. Has the Explanation.

L. Pierpont Morgan Library, New York, copy. Bought by J. Pierpont Morgan at an unrecorded date.

Bound in New York by Miss M.D. Lahey about 1919. Miss Belle da Costa Greene, the Director of the Library, thinks it may have been previously in a modern calf binding, rather broken at joints, but does not feel very certain.

M. W.A. White copy. Now in the possession of his daughter, Mrs. Frances White Emerson, Cambridge, Mass.

This copy is frequently stated to come from the Butts and Crewe collections; no reason is given for this attribution.

N. A. Edward Newton copy. Sold with the Newton collection at the Parke-Bernet Galleries, 16.iv.1941 (lot 138, Sessler, \$400.00); now in the possession of Mr. Wilmarth S. Lewis, Farmington, Conn.

Brown paper back, marbled board sides, uncut; lacks two leaves, pp. 45-6, 71-2. About 16 13/16 x 13 3/16 in. Has the Explanation. Laid in is a copy of the prospectus.

O. Museum of Fine Arts, Boston, Mass., copy.

P. Charles Dew of Salisbury copy, sold at Sotheby's, 25.vi.1892 (lot 1002).

Bound in half-russia, t.e.g. Possibly to be identified with a copy listed above.

Q. Copy sold at Hodgson's, 2.vi.1914 (lot 528, Dobell, £46).

Bound in boards, back defective, uncut. Possibly to be identified with a copy listed above.

Editor's Note: The late Lt.-Col. Moss, bibliophile and collector of Blake, wrote this article in 1942 or shortly thereafter. It has not been published previously. We thank Mr. Ruthven Todd, who informed us of its present whereabouts in the Bodleian Library, and the Bodleian for furnishing a copy. We have not attempted to bring the census up-to-date, but urge readers who have information about these or other copies to do so; any such information will be published in a future issue of the Newsletter.

QUERIES

I. David V. Erdman, revising Blake: Prophet for a new edition, writes:  
 Is the swimmer at the bottom of J.11 "a resplendent American Indian"?  
 (p. 445)

Has anyone in the 20th century seen Paine's face in the "Spiritual form of Pitt"? Cp. 416)

Is "Tyburns Brook" the same as "Tyburns River"; and is it the Serpentine River; or is one that and the other not that? Damon's Dictionary under TYBURN has a brook flowing like a uroboros: crossing "Oxford Street a little to the east of the present Marble Arch," then flowing "through St. James's Park" (a mile away!) and "then plung[ing] underground at the intersection of Stratford Place and South Molton Street" (i.e. a little to the east of Marble Arch, said intersection being at or with Oxford Street): the brook's mouth then swallowing its tail. (pp. 429-430; 368)

On pp. 446-447, after saying that at the end of chapter three of Jerusalem "Blake sees 'the youthful form of Erin' arising, 'a Feminine Form . . . Beautiful but terrible struggling to take a form of beauty' (J.74)," I am tempted to add--for people (like myself) who like a hint of prophetic influence now and then--: "a century later Blake's son Yeats will see the terrible beauty born."

Is there any evidence that Blake was aware, when he lamented his friend Fuseli's being "hid" from/by the royal and noble patrons of art (p. 406), that the wealthiest banker in England, Thomas Coutts, had patronized Fuseli from the beginning, bought most of his works, and continued to encourage his elitism? (See Frederick Antal, Fuseli Studies, 1956, pp. 79-80 & notes) That "Fuseli certainly knew how to treat rich clients"?

An unverifiable hypothesis about THEL: In dates of etching (and presumably of composition) the last plate and the Motto are quite certainly of a later time than the rest of the poem. The last plate must have replaced an earlier plate or plates, something hardly to have been undertaken unless some important change was involved. Question: What was the original THEL like, i.e. how did it end? Mightn't it have been an "Innocence" version, the new ending producing an "Experience" version--and the Motto made for the latter? Obviously Blake felt that the patch worked, that the changed poem had its own unity, or sufficient to be worth saving the copper and labor of thorough revision. But doesn't this hypothesis account for the reader's difficulty--and help him over it by suggesting that when he reads the last page he must look back and alter his view of the preceding pages?

MHH: Is "Enough! or Too much" a final proverb by the Devil--or the poet's intrusion? Both?

In note 14, p. 407, I dismiss the John Sartain account of the Cromeck-Sartain affair with the point that Sartain "has Henry Richter become Stothard's pupil about two decades later (1807) than he actually did." But Damon, in his recent Blake's Grave (p. [3] of introduction), treats Sartain's as the true

"inside story" and has it that Richter was refused as Stothard's pupil. Does anyone know how to untangle this?

(The New York Public Library  
Fifth Avenue at 42nd Street  
New York City, New York)

## 2. From Ruthven Todd, revising his edition of Gilchrist's Life:

For several months now I have been "Going to & Fro and Walking Up & Down" in the world of Gilchrist. I am astonished at the brashness of the twenty-eight year old who had the nerve to claim that the book had been edited and corrected. I am not indulging in false modesty but am stating a fact. I had assumed that because I had found Gilchrist accurate (or at least accurate in his following of an apparently accurate source, however wrong that might be) on matters concerning Blake, he would be equally punctilious about everything else.

I found out how wrong I was when I started looking up and writing in the margins the birth and death dates of each person mentioned. (These dates will become a part of the index, as I think it absurd to hope that the student should look them up, even if he could, as many of them are taking quite a bit of research). I will only quote one example here. On p. 25 (of the Everyman), writing of Michael Moser, Gilchrist says that his fellow artists "voluntarily testified their regard around his grave in the burial-ground of St. Paul's, Covent Garden, when the time came to be carried thither in January 1783." The "January" gives it such an authoritative air that, unless I had made this decision about the dated index, I would have let it pass. Mr. Moser would have been in an advanced state of disintegration by then as he died in 1779.

I also caught Blake out in a slip. In his letter to Hayley of April 25, 1805, he writes "Banks the Sculptor is Gone to his Eternal Home. . . . he died at the Age of 75 of a Paralytic Stroke." As Banks, who died on February 2, 1805, was born in 1735, he was only seventy.

After coping with a considerable number of such dating shocks, I made up my mind that I had to check everything that was in any way checkable. Having led a rather varied life I am blessed with friends who are specialists in a great number of different fields. So, although my expenditure upon stamps becomes astronomical, every time I come to a point which I cannot verify from the books around me, I pull up a typewriter and send off a letter asking for help or guidance as to where I can get that help.

All this, I fear, has been a rather lengthy preamble to a few bits of information and some questions. I can assure readers of the Blake Newsletter that, having got rid of it, my future offerings of, or requests for, information will be less long-winded.

I had not yet acquired a copy of G.E. Bentley, Jr.'s "Thomas Butts, White Collar Maecenas" [PMLA, LXXI (1956)] but I knew that he had demoted Butts from his position as Muster Master General to that of a mere clerk. I wondered what other kinds of aggrandizement of his father "Tommy" Butts had indulged in. I knew both Mary and Tony Butts who were, let us say, somewhat frivolous about the family.

Gilchrist, p. 96, says his "house in Fitzroy Square became a perfect Blake gallery." In my early, erratic youth I spent much time in what was then known as "Fitzrovia" along with Dylan Thomas and other good and rakish friends. This "Fitzrovia" had come to describe a rather Bohemian area at the southern end of Charlotte Street, below, say Constable's old house, and centered round the Fitzroy Tavern. I recalled that in the 19th century, however, the upper end of that street and the area around it, had been as fashionable as, for example, Belgravia.

Still chasing accuracy in dates, I looked into John Summerson, Georgian London, Harmondsworth, 1962, p. 173, and found "In 1790 Fitzroy Square had been laid out, and two sides, -- south and east -- built behind decorative elevations supplied by the Adams. This square, whose other two sides were not completed till about 1828, was built in anticipation of the growth of the town northwards from Oxford Street."

An expensive kind of place, obviously. Then I recalled that the Foster's sale catalogue of June 28, 1853 stated "Thomas Butts, . . . his Residence, Grafton Street." Grafton Street (or Way as it has been rechristened) would undoubtedly be included in "Fitzrovia" in the sense current at the time, but it is no more Fitzroy Square than, say, East 38th Street between 3rd and 2nd Avenues is U.N. Plaza.

Sir John Summerson is now Curator of Sir John Soane's Museum, and happens to be one of the friends of my youth. As I am unlikely to get to London for a while, I pass on parts of his letter of July 25, 1968. I can only hope that if anyone is interested enough to get ahead of me, they will pass on their findings.

There is a certain amount of information in London County Council, Survey of London, vol. xxi (Parish of St. Pancras, Pt. 3), 1949. This is one of the more amateurish volumes in the series and none too thorough. But on pp. 52-63 is a description of Fitzroy Square with a list of inhabitants taken from Survey Rate-Books and (for later dates) P.O. Directories. Butts is not there, which doesn't surprise one because among the early inhabitants (i.e. 1795 onwards) were a viscount, several baronets, a naval Captain and such like.

I guess that "Fitzroy-Square" in Gilchrist really meant Fitzrovia in a narrow sense and Grafton Street (now Way) is, of course, a continuation of the square along its southern side. For Grafton Street the S. of L. gives only two inhabitants, men of mark, and one would have to go to County Hall and the Camden Borough Library to dig out the names of occupants from rate-books etc. No directories help at this date. I have no doubt that with patience Butts's house could be located and his period of residence at it determined. Not much of Grafton Street had been built in 1795 and Butts may well have bought a new carcase from a builder who, in turn, will have had a building agreement with the holder of the head lease (probably two of the surviving Adam brothers) from the free-holder, Lord Southampton. Butts would pay a few pounds "improved" ground-rent to the Adams, I suppose, though I can't confirm this. As to the price he would have to pay for the carcase (installing, normally, his own fire-places etc., to taste) I just dare not guess. I have never come across any good source for information on the house market. Probably I haven't looked hard enough.

The S. of L. covers Buckingham Street which is (just) in Marylebone. The Flaxman house still stands and has an honorific tablet. It looks like a new house of 1794 but here again confirmation could be obtained from rate-books (well-serviced in the Marylebone Public Library).

I am naturally more than grateful to Sir John for so interrupting his own work in order to supply these pointers.

My feeling is that, as it will take some time to complete this extensive re-editing, I might as well pass on such interim information as I dig it up. There will, I trust, be enough material completely new to the edition to lead people to get that too, and not merely to dismiss the book, thinking they've seen it all in Blake Newsletter.

The last paragraph of Sir John's letter, incidentally, is in answer to my query about how the newly returned Flaxman could afford a house in that area. I, of course, am expected to realize (as I do, being an ex-Londoner) that a house in Marylebone, at that date, even if just over the borderline, cost rather less than one in Fitzrovia!

This brings up a pertinent matter. I would like to have the opinion of people on the subject of overnoting. Frederick Pottle, in editing Boswell's London Journal, had to face the same problem, and decided that, in books of transatlantic circulation, it was advisable to add notes which the British might dismiss as tautological. My inclination, since I lived in America for years and am an American citizen, is to go along with this. The more information that the student can get from the book in the hand, without having to move to find another, the better?

I am afraid that my curiosity remains insatiable. In his new edition of The Letters of William Blake, London, 1968, p. 18, Sir Geoffrey Keynes writes of Butts, "His salary for this employment was very modest and it is difficult to see how he could afford the generous patronage he gave to Blake unless he had other sources of income. He did, in fact, die a wealthy man and it seems probable that he was a judicious investor in commodities and real estate."

About the real estate, the rate-books mentioned by Sir John Summerson might give some information. But I still feel a little bit suspicious. The 18th Century attitude to what would now be called graft was, perhaps, rather more permissive than that of today. I wonder what opportunities a clerk in the office of the Muster Master General might have enjoyed.

Gradually, from all possible sources, I am compiling a list of people who had any possible connection with Blake. This, I am afraid, "the world shall have whether they will or no." Such a list may open up fields of inquiry. Many of the names are not too common, and descendants may be traced.

Although, in this mountain village, I have no telephone, I do happen to have the current phone books of both Manhattan and London. More or less picking out of my non-existent hat, I choose two names.

Edward Denny, who wrote a letter to Blake on Nov. 4, 1826 (ivimy MS. (Bentley & Nurmi, p. 51: not yet printed?) and who also paid Linnell,

Oct. 31, 1826; £5.5s for a copy of Job proofs and £2.12s.6d. for Blair's Grave (Keynes, Letters of WB, ed. cit., p. 145). The Manhattan book has 22 entries for Denny and London, as might be expected, considerably more -- 102. In both cases there is apparent duplication of home and office.

Then there is Mrs. E. Iremonger, whose copy of Songs of Innocence and of Experience, which had been used by Crabb Robinson, was sold by King & Lochee, April 23, 1813. The Manhattan phone book offers NO Iremongers and London has only 4.

This seems to be a line of investigation which, once I offer my list, could be followed by someone younger and more energetic than myself.

Having offered an unconscionable amount of verbiage to little protein, though I hope I may have planted some seeds, I would like to ask a few preliminary questions (I have many more) under the heading of WHERE ARE THEY?

The copy of Barry's Account of a Series of Pictures, 1783, with Blake's drawing of Barry; sold at the George C. Smith sale in 1928.

"The Dogs of War" -- the pencil drawing.

Colored Night Thoughts -- Moss Copy sold in 1937, A.E. Newton copy sold in 1941.

"The Last Supper" -- watercolor (presumably).

Fuseli's drawing for his Lectures, 1801, known to A.G.B. Russell and seen by Keynes about 1912.

Blake's own engraving, preceding that by R.H. Cromek, for Malkin.

Blake's "Head of Romney" engraving. When I noted that this was in the collection of Mr. Lessing J. Rosenwald, I was in error. I think my error came from the catalogue of the 1939 Philadelphia exhibition, but my copy of that is unavailable to me at the moment.

The copperplates of "Joseph of Arimathea," "Christ Trampling Urizen," and George Cumberland's calling-card, which are known to have been in existence during this century.

"The Canterbury Pilgrims" copperplate is not, despite Bentley & Nurmi, in the Carnegie Institute of Pittsburgh. Mr. Fred A. Myers, Assistant to the Director, wrote me, July 15, 1968: "To the best of my knowledge, Carnegie Institute does not own the copper plates [sic] for William Blake's The Canterbury Pilgrims. In fact, we do not have a print by that title." Where is it?

(Ca'n Bieló  
Galilea, Mallorca  
Spain)

## DISCUSSION

"With intellectual spears, & long winged arrows of thought"

Mother of Invention, Father in Drag  
or  
Observations on the Methodology that Brought About these  
Deplorable Conditions and What Then is to be Done

John E. Grant  
Department of English  
University of Iowa

Re. Thomas E. Connolly and George R. Levine, "Pictorial and Poetic Design in Two Songs of Innocence," PMLA, LXXXII (May, 1967), 257-264; John E. Grant, "Recognizing Fathers," Blake Newsletter, 2 (October 1, 1967), 7-9; Thomas E. Connolly and George R. Levine, "Recognizing Mother," Blake Newsletter 3 (December 15, 1967), 17-18.

### Part I

Dialogue is difficult, even with disputants who are thoroughly conversant with the issues and evidence, if their overriding concern is to vindicate themselves rather than to correct error whatever its origin. Strenuous encounter magnifies this danger, but mildness is no more reliable guarantee against indulgence in self-hood. Correspondents of the Blake Newsletter must believe that a number of essential truths in Blake's art can be identified and that assertions about them can be evaluated. When the question at issue has a markedly empirical dimension a scholar must be prepared to lay out all his evidence for inspection. Most Blakeists would agree with these principles, at least in theory. In practice, however, a good deal of amateurish or careless work on Blake gets published and it is often less stringently dealt with than it deserves. At a distance such undiscriminating habits may resemble the Blakean virtue of forgiveness; closer up they look more like indifference. That ineptness should sometimes have passed for new light indicates a need for more thought about procedures of validation.

In Newsletter 2 I attacked certain points in the original article on "The Little Boy Lost (and) Found" by Connolly and Levine both because I thought they were substantially in error and because their article seemed to contain many exemplary mistakes. Just as there are ways of checking assertions about Blake's work, so there are ways of making reference to it that every scholar ought to follow, both for the sake of his own accuracy and for his reader's convenience. A preoccupation with methodology as an end in itself is, of course, pedantry. But a refusal to discuss the rules of evidence and the customs of reference is obscurantism, a more serious vice in scholarship. Educators must be willing to talk about what it takes to get things right.

I do not wish to exult over the difficulties that Connolly and Levine got themselves into when they tried to sustain an energetic apology for their errors of reference in Newsletter 3. But since few people will have troubled to compare their allegations with my statements, I must insist on greater precision on the points at issue than their account contains. Because I mentioned that no reproduction is perfect, my controvertists imply it is unreasonable to ask them to check the "admittedly poor" Blake Trust facsimiles which, together with the Micromethods

microfilms, are of "dubious reliability."<sup>12</sup> This tactic can only have been an attempt to avoid generally available evidence that might weaken their argument. In point of fact both the facsimiles and the microfilms are very good and nothing I have said either in my criticism of their article or elsewhere could possibly lead anyone who understands the necessary limitations of such reproductions to think otherwise. After having spent many hours comparing the Rosenwald facsimiles with the originals I know how good they are. And I have also spent hours looking at the copies of the Songs in the British Museum--as well as twenty other original copies. Nobody who has spent so much of his life studying the originals would think of preferring the copies. At least not as a general principle.

Here one must draw back from an idolatry of authenticity, however; to have seen even one original illuminated book is a valuable personal experience, but it is not a firm enough basis for serious criticism. In fact, some copies which are supposed to be originals are less reliable than the Blake Trust facsimiles despite the blurring, fuzziness of text, changes of hue, and hard edges on color areas of the latter. Even "good" original copies can mislead: if one had seen only the splendid copy Y in the Metropolitan Museum he would suppose that the flower Blake depicted in "The SICK ROSE" was so sick that it had turned almost white, since that is the color of the blossom in this copy. Yet evidently Blake employed this symbolism only once. As I have argued elsewhere, each original copy (which is not obviously and accidentally defective) has independent iconographic authority and the variation in rendering of details is such that no serious scholar should try to make pronouncements about iconography until he has carefully compared a considerable number of copies. I am sorry to be so absolute about this, but no other standard for scholarship makes sense.

It happens that a liberal interpretation of this standard would not disqualify Connolly and Levine, since they studied the copies of the Songs in the British Museum (which cover a considerable span of Blake's work) if they had also been willing to consult the Blake Trust facsimiles and if they had shown any awareness of the Keynes and Wolf Census in their first article. Such is their tenacity for their own mistakes, however, that even now they will not concede the superior authority of the Census. They declare that the Bibliography "is everywhere available" whereas the Census "was printed in an edition of four hundred copies and has long been unavailable to the general reader." But in fact the Bibliography was printed in an edition of only two hundred and fifty copies in 1921 and thus can hardly have been as widely disseminated as the Census, 1953! Frye and Nurmi mention the rarity of the Bibliography. He who publishes in PMLA has, in any case, no need to be so tender about the convenience of "the general reader."

Scholarship must make a distinction between verification, the checking of evidence prior to publication, preferably in the light of a number of original copies, and validation, post-publication testing of theories, which should be facilitated by references to reliable facsimiles that are accessible in major libraries. It would be unfortunate if, for convenience sake, we were to accept the 1967 Trianon Press photographic reproduction of Songs as a sufficiently reliable indication of what one late copy of the work looks like. While this edition is good, it is by no means equal to the 1955 Blake Trust facsimile of copy Z, over five hundred copies of which were issued and sold. For other copies of Songs one must refer to less reliable reproductions: the Micromethods color microfilms, of Copy B, in the British Museum, and of Copy AA, in the Fitzwilliam Museum. If Songs of Innocence are in question, we must also refer to the Blake Trust facsimile of Innocence Copy B, which is in the Rosenwald Collection. A very thorough report might then branch out and discuss other copies of which reliable

reproductions are not so easy to come by. If editors of journals are willing to reproduce pages of other copies, of course, we should encourage them to do so, while making sure that the code letter of the copies is clearly indicated.

Let us now consider one particular disagreement between Connolly and Levine and myself. This concerns the identity of the figure in the lower right margin of LBF. I am convinced that this must be the mother mentioned in the poem, not, in spite of the evidence cited by Connolly and Levine, "an angel with wings." Nothing in the copies these scholars rely on supports such an identification.

The microfilm of copy B of Songs of Innocence and of Experience which is reliable enough for this question, shows that this figure has no wings. This copy resembles copy A (also in the British Museum) in that the simple transparent coloring does not obscure the printed lines. Connolly and Levine themselves reproduce Copy T (which was also reproduced in Wicksteed), though not in color. The other copy in the British Museum, posthumous copy a, is uncolored and has no independent authority except that it shows Blake had not tinkered with the plate.<sup>2</sup> If I now consult the facsimile of Z and the microfilms of B and AA (in Innocence Copy B the figure is sharply delineated but uncolored) I see beyond any question that the figure in the border is trailing ribbons or pieces of cloth that are attached top and bottom to her dress and are the same color as it is (dull violet in B, greenish-yellow in Z, dull purple in AA). In the latter two cases the sky in the background is colored blue and is carefully filled into the area of the opening; in B the same area is left white to distinguish it from the dress. I will assert dogmatically that this wind-blown fabric is utterly unlike any wings Blake ever tried to paint. If he had wanted at some point to change the figure into an indubitable angel, he could have used opaque pigments to depict wings in the dorsal area, but there is no evidence that he ever did so. This is an important matter because this figure must also be related to the six in the border of the text area of LBI, which have sometimes all been referred to as "angels" (e.g., Damon, WB, p. 273). The two at the bottom undoubtedly have no wings, though they do trail pieces of fabric similar to the one trailed by the figure in LBF except that these tails are not secured at the end. I shall not attempt at this point to explain these details in LBI but simply state what must be the principle for interpretation: When in a design some figures have wings and others do not the difference cannot be treated either as a matter of artistic convenience (i.e., "wings would have gotten in the way") or as a matter of insignificance (i.e., "we know what Blake was really trying to say"). The difficulty is not that Blake, as an inarticulate visionary, was trying to tell us something but that, if we are readers indifferent to minute particulars, we will erroneously settle for the general idea, which is what he was trying to protect us from. In the design of LBI the two wingless figures at the bottom are carefully distinguished from the four winged ones at the borders, and they unmistakably foreshadow the mother in the border of LBF. If one were to explain the iconography of LBI he would necessarily have to deal with the title page and plate 19 of the Job illustrations, and he would also have to consider plate 18 of Jerusalem. My remarks on the latter design in an essay in the forthcoming Damon Festschrift should be of some assistance on this point. Other pictorial perspectives will be mentioned at the end of this article. In such designs Blake has left us enough evidence to interpret his meaning correctly, if we consent to look at all of it.

If the reader will accept this account of the facts and agree that the wings Connolly and Levine assign to the figure in the border of LBF do not exist, we can return to the problematic adult figure in the main picture of LBF with some hope of clarifying its ambiguous gender. On the following pages of Songs of

Innocence figures probably not female are wearing a similar costume: 6, 10, 12, 13, 18, 19, 20, 25, 26. This survey of the evidence confirms what one observes generally, namely, that this costume, the Empire robe or nightgown (belted or unbelted) is worn by all the sexes in Blake's pictures. Why is it that the adult figure in LBF comes to seem female to some readers? In all candor I must mention that those who have remarked on the femininity of the figure include, not only Mrs. Chayes, in Newsletter 2, p. 6, but even Sir Geoffrey Keynes in the 1967 photographic facsimile of the Songs, p. 14a, which I have mentioned above. And since I call into question the methodology of Connolly and Levine, I must hasten to concede that Keynes has looked at many more copies of Blake's illuminated books than I have. That such expertise necessarily makes Keynes correct in this matter, however, we are all free to question.

Further study has now convinced me that everyone has been more or less guilty of excessive generalization, a tendency that demands sturdy resistance as Blake criticism begins to study the pictorial dimension of his work more deeply. In early copies of LBF, such as Innocence B and Innocence and Experience B, the adult looks more masculine than feminine and there is very little suggestion that the figure is busty. In copies T, especially Z, and, to a lesser extent, AA, however, the figure looks more feminine. This is evidently due to more shading in the chest area which includes in T and Z spots in (different) areas of the left breast that suggest nipples. And in copy Z particularly much shading has been added to the belt area which further contributes to the impression of female breasts. The fact that this impression is diminished in the later copy AA indicates that Blake did not rework the plate between the earlier and latter impressions. After every allowance for the increasing evidence of breasts in a few copies has been made, however, it remains necessary to recognize that Blake never gave this character an unmistakably feminine face, as he could easily have done. Such ambiguity should be a sufficient caution against jumping to conclusions about the significance of the feminine characteristics this figure sometimes displays. Certainly the fact that even a hint of femininity is rare should prevent any scholar from generalizing as though the exception were the rule. The interpretational problem is not going to come into focus until a number of other vistas have been explored with some minuteness.

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<sup>1</sup> It is true that the Census could be purchased new as recently as 1960 and some major libraries (such as Houghton!) were slow in acquiring it. The news in Newsletter 2 that both the Bibliography and the Census are now being reprinted is, on the whole, encouraging, though one could wish that at least the Census were to be corrected and updated. At a minimum it should include some additional pages listing data about the present locations of the various copies.

<sup>2</sup> Mr. Michael J. Tolley has kindly verified my contentions about copies in the British Museum. I am also grateful to Edward J. Rose and Judith Rhodes for a number of suggestions.

[The concluding part of Professor Grant's article will appear in the winter issue of the Newsletter.]

REVIEW

A Concordance to the Writings of William Blake, ed. by David V. Erdman, with the assistance of John E. Thiesmeyer and Richard J. Wolfe; also G.E. Bentley, Jr., Palmer Brown, Robert F. Gleckner, George Mills Harper, Karl Kiralis, Martin K. Nurmi, and Paul M. Zall. Cornell University Press, 2 vols., 2317 pp., \$25.00.

A concordance is something we take for granted, as our students do "The Dictionary." Yet up to now, we have lived without a Blake concordance. The closest things to it has been the Index volume of Sloss and Wallis' Prophetic Writings, useful at times but having no claim to completeness and inadequate to the needs of contemporary Blake scholarship. A modern Concordance has at last been published, with implications for the study of Blake that we can only begin to glimpse now.

First, a few facts. The Concordance is one of those produced at Cornell under the general editorship of S.M. Parrish. These are computer-made concordances, with the entries printed as reduced-size IBM printout. In order to produce a text for keypunching, it was virtually necessary to re-edit Blake, and as a result Mr. Erdman's edition of The Poetry and Prose was produced. The Concordance, however is keyed to the pagination and line numbering of the Keynes editions of 1957 and 1966. In addition to the concordance proper, there are 72 pages of corrections and additions to the Keynes text, and there is a 62-page grouped-frequency word list. A short preface by Mr. Erdman includes some suggestions as to the significance of the Concordance for future scholarship.

One of the immediate applications of the Concordance will no doubt be to the study of Blake's vocabulary and its development. One is struck, for example, by the startling growth of Blake's "technical" language. Spectre, for example, appears only twice before The Four Zoas, 179 times in and after it (not counting possessives and plurals). Selfhood does not occur before Milton. Imagination is used 29 times in verse and, interestingly, 57 times in prose; only one of these comes before the letter to Dr. Trusler in 1799. Jerusalem, with a surprising 222 verse occurrences, is found only three times before The Four Zoas. Blake's most frequent noun<sup>2</sup> turns out to be neither day (225 occurrences, the same as Enitharmon) nor night (356) but Los (512)! However, Albion and Albion's have a sum total of 669 verse occurrences.

The Concordance is full of implications for Blakean chronology. A suggestion made in the editor's preface, that "Vocabulary changes . . . would appear to support the hypothesis that Night VII was written later than VIIb," deserves to be pursued, for a start. Another suggestive area of study is the relationship of Blake's vocabulary to that of his contemporaries, a subject on which nothing seems to have been done since Josephine Miles' Eras and Modes in English Poetry. Many other values of the Concordance have, I suspect, yet to occur to us. As Professor Miles remarked in her review of the first two Cornell concordances, "The future opens many more possible lines of inquiry about poetry, because the speed and accuracy of complex tabulations will prepare for the asking of new questions in the giving of more and more new answers."<sup>3</sup>

--MDP

<sup>1</sup> Considering the existing problems of chronology, one must of course use "before" and "after" advisedly.

<sup>2</sup> The most frequent word, after exclusions, in all (1007) is its several grammatical functions.

<sup>3</sup> Victorian Studies, VIII (1965), 292.

(continued from page 16)

Wittreich, Joseph, "Milton, Man and Thinker: Apotheosis in Romantic Criticism," Bucknell Review, XVI (March '68), 64-84.

Some readers will also be interested in the following:

Werkmeister, Lucyle, A Newspaper History of England, 1792-1793 (Nebraska, \$12.50).

Lavalle, Albert J., Carlyle and the Idea of the Modern: Studies in Carlyle's Prophetic Literature and Its Relation to Blake, Nietzsche, Marx and Others (Yale, \$8.50).

\* \* \* \* \* Note

Regarding the review of Romantic Art in Britain (BNL II, 4-6), Mr. Martin Butlin of the Tate Gallery writes "While not wanting to disagree with Ann Kostelanetz on the more complex points of her review, Blake did in fact begin a third set of Paradise Lost illustrations late in his life for Linnell. There are three examples, divided between the Fitzwilliam Museum and the Gallery at Melbourne."

"Blake's last remaining place of residence in London, 17 South Molton Street, is to be turned into a betting shop." News Report.

Are there fairies still in London?

Why of course there are  
No need to look further  
Than the South Molton bar

Are there giants still in London?

Cor, blimey there are  
White giants in London  
At the Immigration Bar

Is Blake revered in London?

Aye, revered he is  
Cost you two hundred guineas  
To own his masterpiece

Is Blake alive in London?

You can bet your life on that  
Man alive in London  
Right where the action's at.

--Warren Stevenson

The winter Newsletter will be published on December 15, 1968. Deadline for news copy is December 1.