

# Blake NEWSLETTER

73

7  
OF English Literature

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NORTON

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THE TEXTBOOK BLAKE



NIGHTTHOUGHTS

DOUGLAS

BLAKE COMPLETE WRITING

WORDSWORTH  
KEATS  
MILTON  
BLAKE  
TASSAR  
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Mary Lynn Johnson of Georgia State University has published articles and reviews on Blake, Wordsworth, Coleridge, and Keats. With her husband, John Grant, she is editing a Norton Critical Edition of Blake, to be published in 1977.

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**Blake** NEW  
AN ILLUSTRATED QUARTER

Eastern Kentucky University. He has published numerous poems and has an article on Blake's diction forthcoming in *Blake Studies*.  
Michael Tolley of the University of Adelaide, South Australia, is working with John Grant and Edward Rose on an edition of Blake's illustrations to Young's *Night Thoughts*.

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SONGS OF INNOCENCE  
WILLIAM BLAKE



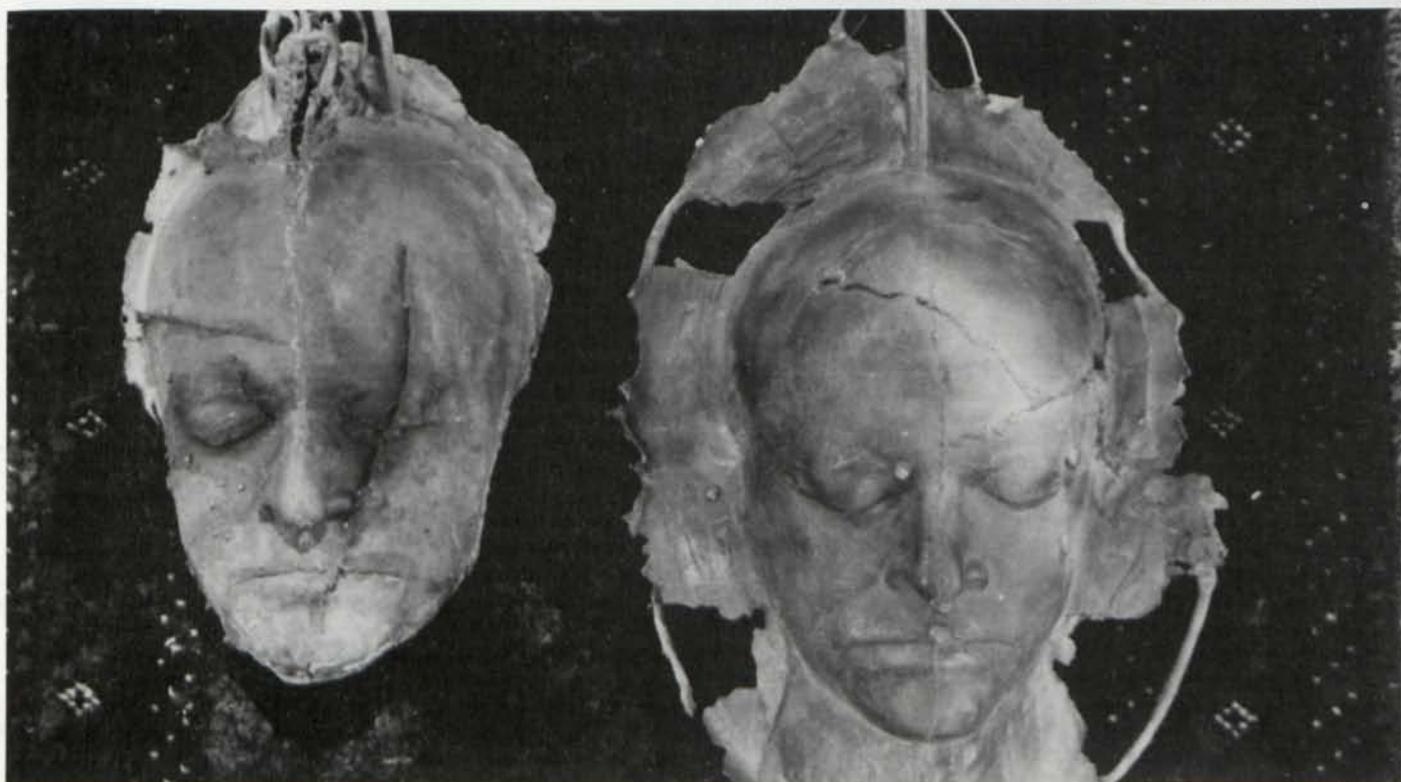
THE LAUREL POETRY SERIES  
BLAKE



**NEWSLETTER 37**  
SUMMER 1976, VOLUME 10, NUMBER 1

# NEWS

Bronze life masks of Blake, cast by Aethelred Eldridge, are hung in the Church. These and plaster casts are available by commission on request.



## 1976 MLA Blake Seminar

Plans have changed for the 1976 seminar, scheduled for New York in December. Irene Tayler, of the City University of New York, will lead a discussion of Blake's Laocoön. Brief papers may be sent to Prof. Tayler at the Graduate School and University Center, City University of New York, Ph.D. Program in English, 33 West 42 Street, New York, N.Y. 10036. Papers might consider Blake's drawing, the engraving, or Blake's relationship to the larger Romantic interest in the Laocoön.

## Santa Barbara Conference

The conference on Blake in the Art of His Time was held at the Miramar Hotel in Santa Barbara, California, 2-5 March 1976, led by Donald Pearce of the English Department of the University of California, Santa Barbara, and Corlette Walker of the Art Department. The conference was sponsored by the University. Abstracts of papers presented at the conference will be printed in the fall issue of the *Newsletter*.

## Everett Frost's *Island* on KPFK

A cast of singers and musicians assembled recently to do Everett Frost's radio adaptation of Blake's *Island in the Moon*, produced and directed by Frost, with music, including twenty-one songs, by Edward

Cansino, and broadcast by KPFK-FM of Los Angeles. Frost, on leave from teaching English at California State at Fresno, was assisted by a grant from the National Endowment for the Arts.

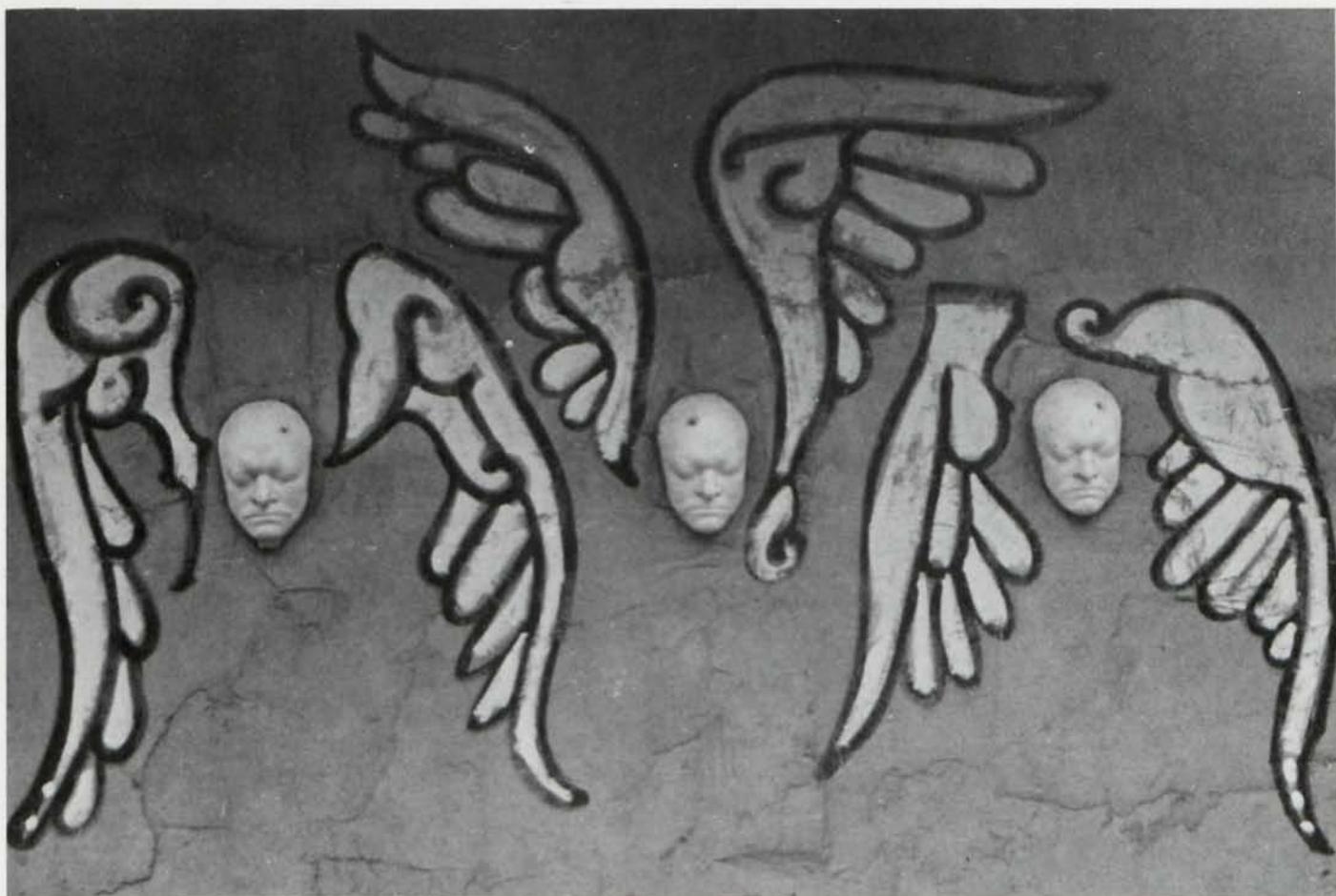
## Golgonooza

Aethelred and Alexandra Eldridge of Golgonooza, Primal Church of the Blake Revival, The Spiritual Fourfold London; In America; Near the Ohio; At the foot of Mount Nebo--the asylum for the redemption of Art--sent us a couple of packages recently, with this note:

We have begun work on a large half-timber building, a Scriptorium on the grounds of Golgonooza: Church & School of Wm. Blake. This will house a bindery and printery for the production of original works inspired by Wm. Blake.

Ten volunteers have spent months gathering stone and tearing down a 3-story barn for use of its beams & boards. The foundation has at last been started. All the hand labour has thus far been voluntary. But building materials are expensive. We are in great need of contributions, no matter how small. Being a non-profit organization, all gifts will be tax deductible. We "labour incessant . . . . Creating the beautiful House . . . ." renewing the lost Arts of the ancients.

Golgonooza  
R. R. #1  
Millfield, Ohio 45761



A wall on the grounds of Golgonooza is graced by winged plaster masks of Blake.

Golgonooza, the Church & School of Wm. Blake, was founded in 1969 at the foot of Mt. Nebo, in Athens, Ohio, by Aethelred & Alexandra Eldridge. Meetings were held in their home until 30 acres and a derelict log cabin were purchased for this purpose in 1973.





Some of the members, all of whom are artists in the recognition of the supremacy of the Imagination, gather after the Sunday morning oration.



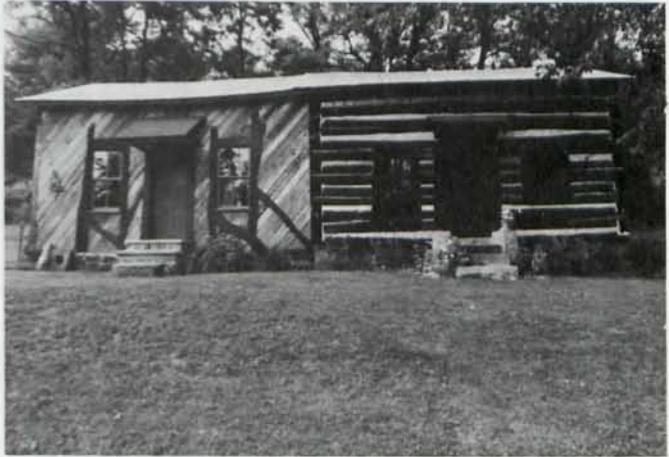
Sunday morning services begin with the recitation of the works of Wm. Blake and from there, Aethelred Eldridge begins his unique & poetic renderings of the prophecies of Wm. Blake.

A newly built half-timber out-house adds to the old world atmosphere at the foot of Mt. Nebo. Acres of sweeping green fields provide space for outdoor theatrical events and much lawn mowing.

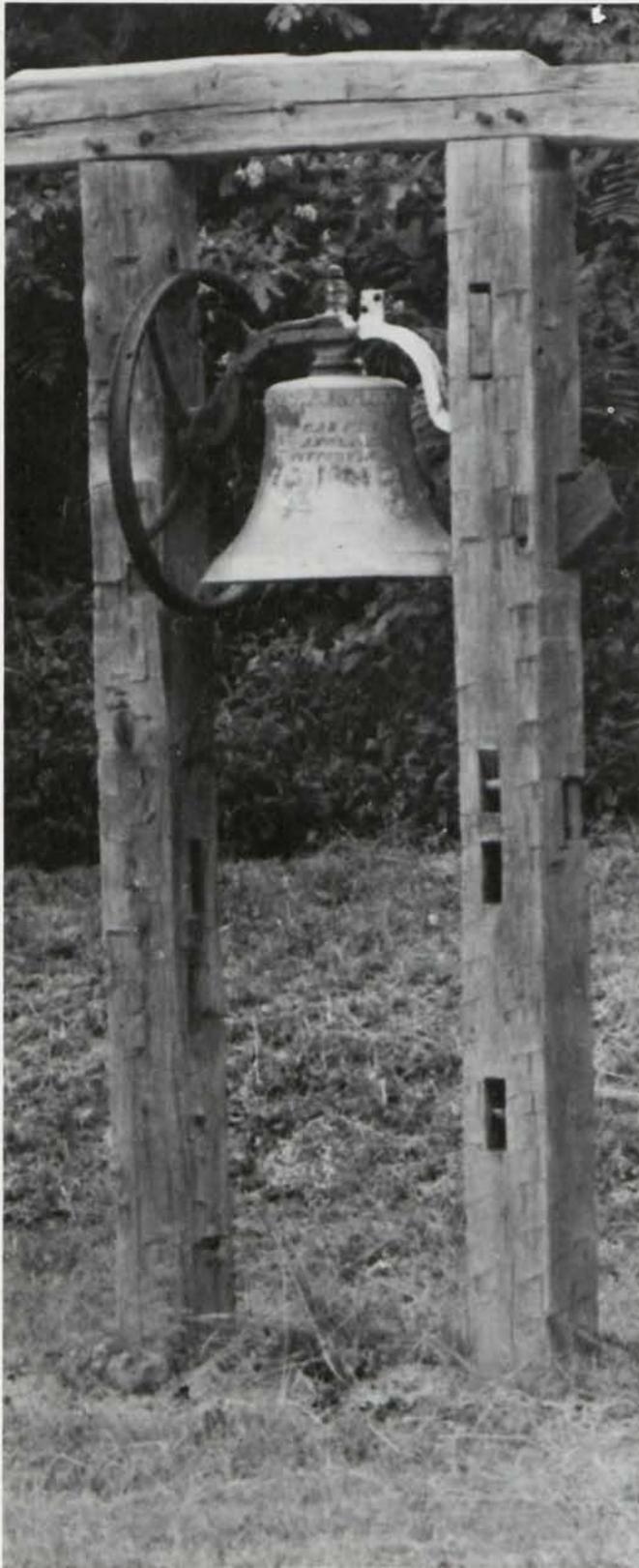


Inside the Church of Wm. Blake embroidered banners, paintings on doors and beams add a richness to the rustic simplicity of the brick floor and log walls. This past spring paintings, weavings, stained glass, handmade furniture, stone & wood sculptures, made by members of the Church, were displayed in the Church for Golgonooza's first Art Exhibition.

Aethelred Eldridge, Tongue of the Church and master builder, has nearly completed the restoration of the 130-year-old cabin. Doors, steps, porches & window frames have all been artfully rebuilt.

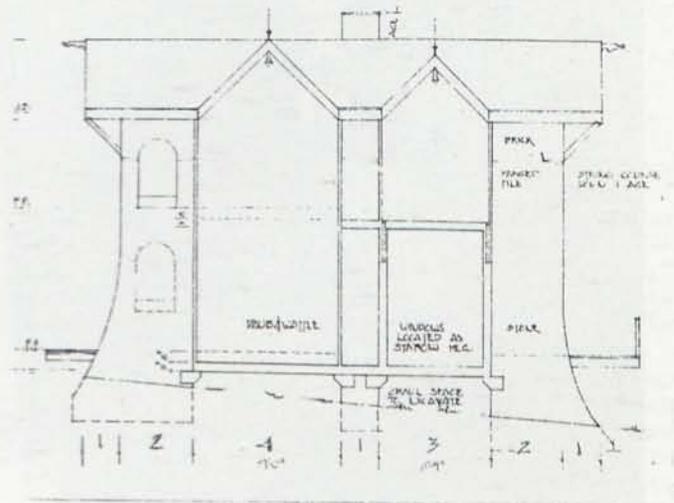


Another historic log cabin, moved from 20 miles away, goes up on the grounds of Golgonooza.



Golgonooza's version of the Liberty Bell to "ring in the fiery Son of Man" is an historic bronze bell that was floated down the Ohio River from a seminary in Pittsburgh, Pa. It is rung during pageants, orations, baptisms, and weddings held on the Church's grassy fields.

- ISPECT NORTH

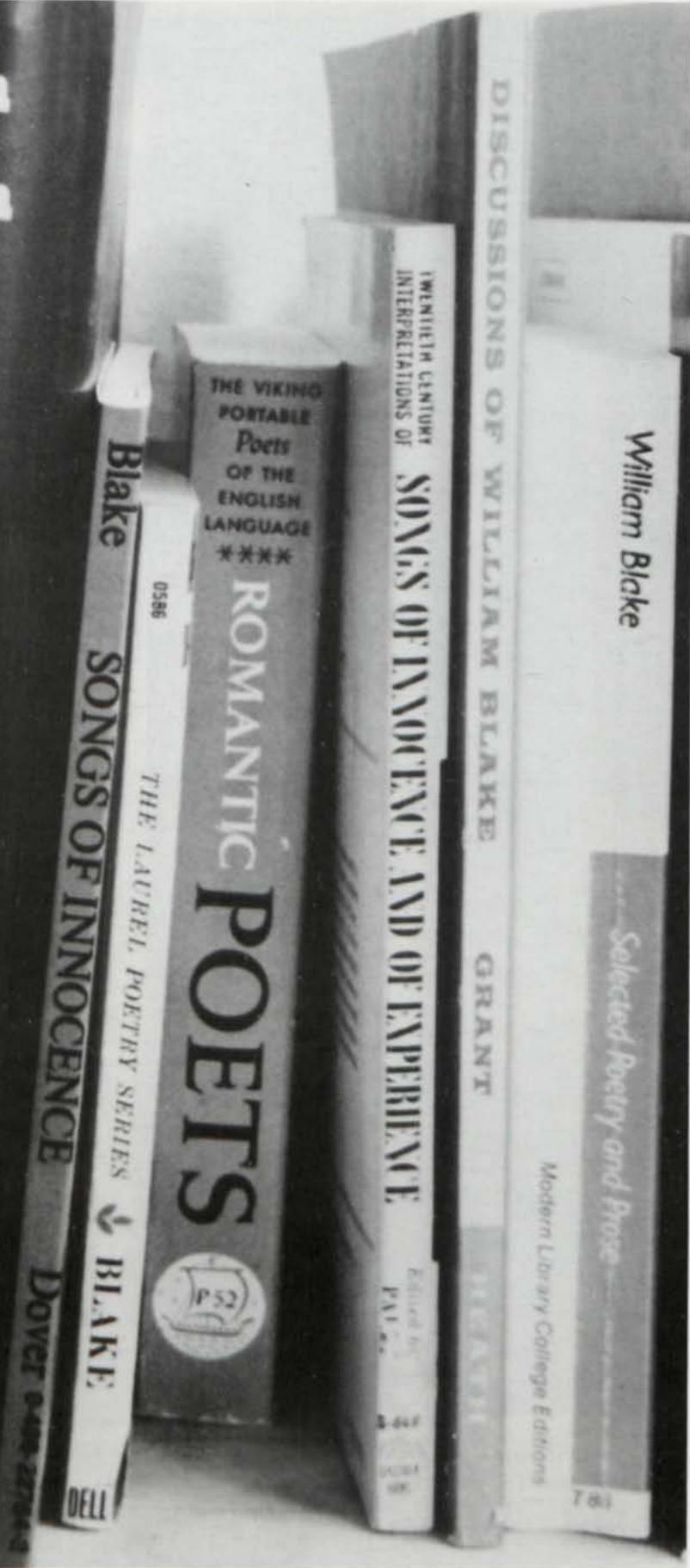


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# THE TEXTBOOK BLAKE

ROMANTIC POETS

DAVE 0-486-2071



William Blake

*Selected Poetry and Prose*

Modern Library College Editions

DISCUSSIONS OF WILLIAM BLAKE

GRANT

TWENTIETH CENTURY  
INTERPRETATIONS OF

SONGS OF INNOCENCE AND OF EXPERIENCE

Edited by  
P. ...

THE VIKING  
PORTABLE  
Poets  
OF THE  
ENGLISH  
LANGUAGE  
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ROMANTIC POETS

0586

THE LAUREL POETRY SERIES

BLAKE

SONGS OF INNOCENCE

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DELL

MARY LYNN JOHNSON

## Choosing Textbooks for Blake Courses: A Survey & Checklist

The publishing industry is now sufficiently aware of attention given Blake in a variety of courses to offer more than one choice of college textbooks for each. More and more people are preparing to teach Blake for the first time, or to teach more of Blake than they did last year, to a growing audience of new readers.<sup>1</sup> This is a good time to ask how well Blake is served by the makers of college editions, and how well these books work as textbooks. Courses in Blake create a demand for new textbooks, and the availability of textbooks in turn influences the attention paid to Blake in the curriculum. Some anomalies remain: no conscientious teacher of a general course in English Romanticism would now omit Blake without explanation, as was commonly done until the early sixties, yet there remain several anthologies containing little or no Blake. Finding the right textbook has in some ways become more difficult than it used to be when there were fewer books and special needs to consider. Neoclassical scholars frequently tell me that instead of stopping gratefully with Johnson they now make time for Blake in their courses simply because they enjoy working with him; then they ask what they should use to supplement the venerable eighteenth-century anthology. Sometimes sophomores whose courses begin with Blake and Burns and are supposed to end with Philip Larkin and Ted Hughes show great reluctance to move out of the first phase of their study, partly because they like their textbook so much that they study even the notes to unassigned poems. In any course--in my university, even in a graduate seminar devoted exclusively to Blake--the student is likely to be encountering at least the later work for the first time; the teacher soon learns that any text in Blake serves partly as an introduction.

Since obviously the student spends far more time with the textbook than with the teacher, and stubborn misconceptions may set in early, the chooser of textbooks must learn to read with students' eyes as well as his own. Sometimes the half-wrong interpretation or the subtle error of annotation causes the worst headache later; by the time its effect shows up in a term paper, neither teacher nor student can tell what went wrong. A minor additional consideration of recent years is how the editor's tone strikes students who have various things to unlearn before they read the first poem--these days not just the notion that "The Lamb" is a nursery rhyme but also half-understood opinions picked up in other courses, to the effect that Blake is enjoying a tremendous vogue for no discernible reason unless perhaps Romanticists have exhausted the more worthwhile poets as fodder for their publications (during more than one opening class session such attacks on Blake studies have been repeated for my benefit, as serious utterances, and attributed to other teachers).

I offer here a survey and an annotated checklist of texts and other materials for most courses in which Blake is taught: undergraduate major-writer or literary-history courses, graduate and undergraduate courses in Romanticism, seminars in Blake. Textbooks designed for introductory courses in poetry and special courses in themes or genres are omitted, even though such books often include many of Blake's lyrics. The survey section deals with the most important competing books for each kind of course, but it omits eighteenth-century anthologies, which are invariably chosen on some basis other than how well Blake fares in his meager space, even when the selections are as generous as those in the Tillotson-

Fussell-Waingrow anthology. Included instead are small, inexpensive selections of Blake's works, because the real question for the eighteenth-century teacher of Blake is which supplementary text to use. In reviewing anthologies designed for courses in Romanticism and sophomore literature, I have tried to consider only the Blake sections, not the overall merit of each book. The annotated checklist includes all books that might be considered by a teacher preparing to teach Blake--negative entries as well as positive ones: anthologies of Romanticism with poor Blake sections and noteworthy books which have gone out of print. Such entries appear in order to spare teachers the trouble of ordering unusable examination copies and the shock of finding out too late that a favorite book is no longer in print.

In reconsidering what I value in each kind of textbook, I have been thinking of real students, those I have known during the last decade in medium and large state universities in the south, midwest, and far west, as well as those I have heard of from colleagues in other sorts of colleges and universities in this country and abroad. But I have made no systematic survey. My impressions are personal. I haven't attempted a report from the provinces, an exercise in consumer advocacy, or a poll of students and teachers, though I suppose elements of all these are present in my remarks.

I do have an ideal editor in mind: one who focuses on his poet, not himself. (For ease of sentence construction, the gender remains masculine--with due notice, in the checklist, to Raine and Ostriker.) The good editor should really care about his non-specialist reader. In an attractive introductory essay, he should present his poet in the best possible light, as an artist worthy of study and appreciation. (There is no good reason for an editor, with all the poetry in English available to him, to choose to work on a poet he does not admire and respect.) The introduction should put the student in touch with major critical issues; it should simplify without falsifying. Editorial notes should clear up historical and verbal obscurities and illuminate the text by selecting and synthesizing the best work done on the poet; always, the editor's lucid and unmistakable purpose should be to help the student read the text on his own, either for his own pleasure or in preparation for time well spent in class. Like any good teacher, the editor should take care to make himself transparent whenever he has to step between the poet and the student.

By the standard of transparency, the basic Blake book for any except a survey course (and then to be offered as supplementary reading) is Erdman's *The Illuminated Blake*, in which the reader can see for himself each of Blake's etched plates in black and white. Although an accompanying letterpress edition is necessary as a reading text, Erdman's book should be considered fundamental because it will lead to everything else needed, all in the right sequence and relationship. Anyone who owns and handles this book without wanting to know more about Blake's thought and work is only wasting his time in a course on Blake.<sup>2</sup> Every illuminated page is here,

many chosen from copies that have never before been reproduced. The general commentary is lively (though sometimes irritatingly so, as if propelled by its own perpetual momentum), the bibliography is full, the detailed notes are usually accurate and stimulating. Occasionally left is confused with right, or the reproductions are foggy or muddy, or a plate-by-plate scenario takes on an independent character growing out of Erdman's enthusiasms instead of Blake's. From cover to cover, there is no explanation of the ubiquitous asterisk, which--the reader is left to assume--means most copies, or no particular copy, or copies too numerous to mention, as opposed to specific copies lettered according to the *Census*. With the letter designations of the various copies to keep straight, longer abbreviations of the titles would have been easier to recognize, such as *ARO*, *GoP*, *NNR*, particularly since they are already in general use. Erdman is scrupulous in acknowledging his debts, but his use of last names does not always make it possible to follow up a reference. Who, for example, is "Sevcik" who comments on "The Echoing Green," p. 48? Presumably "Mitchell" in Erdman's *Milton Commentary* refers to W. J. T. Mitchell's article in *Blake Studies*, 1973, and probably to private correspondence, not to Mitchell as identified in the "Key to References" with his article on *Urizen* in *Eighteenth-Century Studies*; and "Grant" (not in the "Key" but prominent in the Acknowledgments) apparently refers less to specific articles than to correspondence. Obviously (and commendably) Erdman was trying to save space, but students and other readers of Blake outside the "Blake establishment," as outsiders sometimes call it, will wonder where to pursue points of interest. The oblong shape, though a bit clumsy (one brash reviewer has suggested squeezing the covers to hide the commentary and expose only the pictures) is an imaginative solution to the problem of keeping annotations and pictures together. In spite of minor problems, this \$7.95 paperback is the first thing anyone who wants to study Blake should buy. If this price isn't right, the \$3.50 Dover paperback facsimile of *Songs of Innocence*, in color, can serve as the first book, to introduce the reader to one of Blake's works approximately as he meant it to be seen.

The undergraduate, after reading a little Blake in an introductory literature course, usually gets his first inkling of the larger pattern of Blake's thought and work in a historically-arranged course of the sort that fat anthologies are designed for. Now that the Norton monopoly on English literature survey textbooks has been cracked by Oxford, with its distinguished commentators, abundant illustrations, glamorous format, and streamlined typeface, the sheer mass of the dazzling material in the Oxford anthology can dull one's impression of how its treatment of any individual writer differs from that in the Norton. But what M. H. Abrams does for Norton on Blake is so unlike what Harold Bloom does for Oxford that a basis for choice is clear. Abrams' attention never wanders from the student's need. For example, both Abrams and Bloom use the Erdman text, but Abrams repunctuates it. Abrams' introduction is factual and clear, with only one hidden allusion to *Natural Supernaturalism* that seems to shove Blake aside as an unwitting upholder of a thesis developed in German philosophy (p. 44). Except for the phrase "As Los said" (p. 42), intro-

duced before this character has been mentioned or identified, and an implication that Blake himself arranged the printing of *Poetical Sketches* (p. 41), the introduction contains nothing that would mislead or confuse and much that will attract and clarify. Abrams' notes provide what an interested and intelligent but uninformed student needs without swallowing the student and the poem in pedantry. His brief identifications of allusions are neither condescending nor esoteric. His fuller comments provide several possible starting points for discussion and a literary and cultural context for difficult passages without over-directing the teacher's or the student's response. By broadening the selections and deepening the commentary in successive editions, Abrams has kept the Blake portion of the Norton at the high level of the improved sections on Wordsworth and Shelley, and far ahead of almost any conceivable competitor. The major drawback of the Norton anthology is that there are no pictures.

In contrast, the Bloom of the Oxford anthology is more doctrinaire than the Bloom of the Commentary in the Erdman-Doubleday Blake, and neither is as winsome and exhilarating as the earlier Blooms of *Shelley's Mythmaking*, *The Visionary Company*, and *Blake's Apocalypse*, each of whom offered himself to the reader as a guide, companion, friend, and teacher. In these early books, Bloom's enthusiastic admiration for Blake attracted and educated a whole new audience. His extravagance could easily be taken as wholesome vigor and lack of affectation, and reviews that warned of his wildness seemed fussy and mean-spirited. Bloom has now rejected his earlier aims and methods, and apparently his earlier audience as well. The forbidding introduction to the Oxford Blake section depends for full communication on arguments developed in Bloom's recent essays and in *The Anxiety of Influence* and *A Map of Misreading*. As an introductory lecture for a Blake course given by Bloom himself, to be followed by a school term of elucidation, qualification, amplification, and illustration, this essay would serve well. But to a student who must rely on the printed text as an introduction to Blake, the words are mystifying. At first, the loose comparisons of Blake with Freud and Hegel seem suggestive, but what intended purchaser of the Oxford anthology is ready to assent to--or capable of denying--the proposition that Blake was "primarily an intellectual revisionist, even as Nietzsche, Marx, Freud, in the longest perspective, seem most important as revisionists of the European Enlightenment" (p. 11)? A good student, a bright and honest student, at this point in his studies knows very well that he is only beginning to learn about the Enlightenment, and the psychological and political connotations of *revisionism* as applied to Freud and Marx instantly distract him from his pressing questions about Blake. Bloom's way of throwing off novel theories as if they were truisms, in the voice of one addressing an audience of book-weary academics, disorients a person at the very time he is struggling to get his bearings. Keeping the student off balance is an acceptable teaching technique, granted, and complacency is a great enemy of learning; but the kinds of courses which would adopt the Oxford anthology exist for the

purpose of helping the student get oriented in unfamiliar terrain before challenging him to re-draw the road maps.

Even the most sophisticated students need help with Blake's *Milton*, for instance, including (perhaps especially) those who have been informed in Bloom's general introduction that the "major Romantic questers . . . are all engaged in the extraordinary enterprise of seeking to re-beget their own selves, as though through the imagination a man might hope to become his own father, or at least his own heroic precursor" (p. 4). Supplied only with the information that Blake "resolved to break through every net, external and internal, that had blocked his precursors from joining themselves to Milton's greatness, even the net of Milton himself" (p. 13), Bloom's reader finds in the headnote to *Milton* that Blake "had sought not only to weather Milton's influence upon him, but to swerve away from Milton by creatively 'correcting' his Sublime precursor" (p. 99). The student is given no hint that this is a special vocabulary for an idiosyncratic if brilliant view of literary relationships. Bloom is not concerned with making his theories available as practical criticism, in language understandable wherever English literature is studied, among readers whose anxieties are mild and non-literary.

Bloom's gloss on Los's bodily death ("Blake's subtle indication of the contemporary low state of the arts," p. 76) is inconsistent with his warning against allegorizing the Zoas (p. 72). His footnotes, when they depart from routine identification, are likely to go wrong as learned but irrelevant excursions into distant analogues (Bloom adopts from *Fearful Symmetry* an equation of Oothoon's Marygold with the golden apple tree of the Hesperides, p. 45) or ingenious but heterodox speculative interpretations (the derivation of Golgonooza from the Hebrew for "hidden hub or center," p. 78). The unfortunate printing of Bloom's title "The Vision of Beulah" in the same type-size as the main title, *Milton* (p. 98)--which will cause Bloom's subtitle to be misread as the name of a new poem--is a problem concocted primarily by the designer. To no one but the editor, however, can be attributed the decision to make textbook-writing a form of self-expression, like Bloom's recent work on critical theory, with Blake as the stimulus and occasion but not the main point.

For those who prefer an anthology for the junior-senior course in Romanticism, the question is, Perkins or Heath? Perkins has dominated this field so long that the question is, more frankly, would changing to Heath be worth the effort? As a mid-western friend wrote me last year, "Heath looks good, but my mind is in the margin of Perkins." A class in Blake--to leave aside consideration of the other Romantic poets--will be, on the face of things, better pleased with Perkins. After running through the anecdotes of Blake's otherworldliness and commenting briefly on Blake's imagery, Perkins devotes section three of his introduction to the important matter of salvation through imagination. A helpful bibliographical essay, clear identifications, crisply phrased commentary, attractive type

and spatial arrangement, and line-reproductions (some slightly enlarged) of four plates from the *Songs* entice the reader to reconsider the familiar poems and smooth his way into the Lambeth and Felpham books. Much of the work of introducing Blake is done in the headnotes to separate works. Improvements in the Keynes text have not been incorporated in Perkins' reprintings (but "That cause" instead of "What cause" in *Milton* is not so gross a problem as Perkins' misprints like "you beanfield" in "The Eolian Harp" and "Thus with a sign I leave thee," which replaces the Byronic "sigh" at the end of *Childe Harold*, III). If Perkins' general introductions were everywhere reduced to the type-size of the poetry, the anthology would be better proportioned and the psychological effect of the Perkins presence would be reduced, so that areas of rhetorical inflation and thin spots in the intellectual and critical history would be easier for students to detect.

What is lacking in the Heath book is neither intelligent and sensitive commentary nor a good (but unpunctuated) Erdman text. What is lacking is the reader's energy when confronted with the book itself. Although both major anthologies are bulky, with double columns and fine print--and I am aware that teachers demand large selections--the Heath book is so overweight that it could pass for a holdover from the thirties. It is exhausting even to look at. I attribute this sensation to the page layout, for which Heath takes full credit or responsibility (p. x). His purpose was to remain faithful to the poets' nineteenth-century styling, and teachers will appreciate having the other writers' original prefaces and notes, along with Heath's. But since nineteenth-century typographical settings are irrelevant in the Blake section, there are no compensations for the unsuitable design. On the tall page (over 9 3/4 in., or 1 1/2 in. taller than Perkins') Blake's lyrics are oddly strung out and the prophecies look particularly formidable. With Heath's brief headnotes in fine italics and his scanty footnotes set off by a full-column ornamental rule, the page is both busy and dull. It is good to have the entire first book of *Jerusalem*, but one needs to know more about Ulro than that it is "Blake's hell" (p. 135) and more about Rahab and Beulah than that they are Biblical names (pp. 67, 68). Heath's stripped-down bibliography, with first names lopped off to initials, is less useful than Perkins' annotated bibliographical section, even though Heath includes entries as late as 1971.

In contrast to Perkins, Heath sensibly warns in his introduction that no anecdotes are "less trustworthy than those attempting to describe an eccentric" and recounts only the Schofield affair. Heath emphasizes Blake's concern with creating an audience, a good point obscured in his roundabout description of the "process" of relief etching as a "device" for "producing a medium" to bring artist and reader together. Heath sees the illuminated page as something that forces the reader to remain conscious of the medium and to notice the discrepancy between word and thing, but since no pictures are reproduced, this interesting point

is not brought home to the reader. In inviting us to "imagine the world inhabited by a child and re-create the simplicity of its dimensions (big, little, light, dark), the immediateness of its hopes and fears (to stay up late, to get lost), and its chaotic freedoms of time and space, where anything can happen next" (p. 8), Heath successfully evokes the underlying consciousness of *Innocence*. But his conclusion falls into some puzzling locutions which suggest to me that he is casting about for an inoffensive way to register serious misgivings about Blake:

However hard he tries to terrify (in *London* for instance), the exultation of having brought a vision to life overcomes the poet and sympathetic reader alike. Keats and Wordsworth, who found that the imagination exposed as well as liberated the self, might be pardoned for seeing in Blake more eccentricity than art. For all the complexity of its expression, Blake's sense of the world is finally permeated with an optimism that can seem almost childlike in its naïveté. (p. 11)

Heath winds up his introduction with the familiar inspirational aphorisms, but the damage has been done. He has left Blake's new reader with the vague impression that Blake meant to make "London" terrifying but merely made it wonderful because he was less an artist than a naïf. A beginning student should be pardoned if he understands Heath to mean that both Keats and Wordsworth read Blake, discussed his poetry in relation to their own theories of self and imagination, and decided that Blake was eccentric.

For a teacher who wishes to stop with *Urizen* and do without *America* or samples from the major prophecies, Marius Bewley's Modern Library Giant, *The English Romantic Poets*, is a decent possibility. The 28-page introduction says all the important things clearly, in non-technical language. There is too much talk of Thomas Taylor to suit me; however, no passage discussed in the long headnotes and footnotes receives a narrowly neoplatonic reading. Bewley's few boners stand out and are easily corrected. For example, on the basis of Blake's "system" (always in quotation marks), Bewley argues for the reinstatement of "rustling beds of dawn" (instead of "birds") in "Mad Song" to suggest the fitful stirring of the rationalist sleeper as he struggles against awakening into the dawn of imagination. Bewley prints *Visions of the Daughters of Albion*, not usually included in brief selections, and compares it, without explanation, with *TheL* (not anthologized). A winter-term or single-quarter course in the Romantics should be able to live comfortably with the Blake section of this book. Its closest competitor would be Bloom's Doubleday anthology, which has no editorial commentary but is designed for use with *The Visionary Company*, or Bloom and Trilling's Romanticism section from the Oxford (printed as a separate paperback).

Teachers who use a collection of paperbacks for the course in Romanticism can order a wide array

of "selected" Blakes for examination, but the real choice is between the two most generous selections, the Modern Library Frye and the Rinehart Adams. In both, the introductions are sound and readable, the works selected are plentiful and appropriate (although Adams omits *America* in favor of the far more difficult *Europe*), with later poems well represented. Both contain a modest assortment of pictures (all together in Frye, scattered in Adams without a table of illustrations); only about half in either text are pedagogically useful in showing what to look for in Blake's interrelated text and design. "The Schoolboy," for instance, is Frye's choice from *Songs of Experience*--quite an attractive page, but "Nurse's Song," "The Fly," "The Garden of Love," or "Infant Sorrow" offer much more to go on in a beginning class. Although Adams' inclusion of separate prints and paintings probably encourages a student to learn more about Blake as an artist, these designs are of little direct help with the poetry. Frye's text is derived from Keynes (None-such); Adams' is eclectic but put forth with a candid and well-argued justification (pp. xx-xxi). Like most publishers, Modern Library and Rinehart are unable to adapt their preferred type-size and their normal page proportions to the best presentation of Blake's prophetic lines. They resort to printing the prophecies with one- or two-word carryovers in nearly every line. An adjustment to slightly wider pages--or slightly smaller type, widely spaced between lines--would allow Blake's whole fourteener to appear intact, in an attractive setting requiring fewer pages for the same number of words, as in Doubleday's successful accommodation of its layout to the Erdman text or Oxford's beautiful design for the *Anthology*. Though the glued pages have long since fallen out in my paperbound copy of Frye's edition, old clothbound copies still hold up, and Modern Library has recently improved its paper binding. The Adams book has its own drawbacks as a physical object: the quality of the reproductions ranges from fair to dismal ("Infant Joy" and "The Sick Rose" are printed without credit lines--were they taken from facsimiles? disowned by self-respecting museums?), and the thick volume resists lying flat enough, especially near the covers, for easy note-jotting.

Most people who have come to know Blake well look back on Frye's introduction to the Modern Library edition with great affection and gratitude. But while actually experiencing their first reading of Blake, so my students tell me, they are not sure whether Frye is part of the problem or part of the solution. After reading the excellent biographical section, they long to seize on the last three pages of Frye's introduction as a short, readable prose prophecy, a surrogate for the real Blake--just as mystifying in content but more familiar-looking in form. But how true, and how helpful to a new reader, are such statements as "The marriage of heaven and hell" means that some day man's 'hell,' or buried furnace of desire, will explode and burn up 'heaven,' or the remote and mocking sky," or "This world of 'single vision and Newton's sleep' has retreated to the stars, but is still watching us, and waiting its chance to return," or "[I]f we could think away the

external or nonhuman world," then "Clearly" the whole universe would "have the shape of a single infinite human body," and "Everything that we call 'real' in nature would then be inside the body and mind of this human being"? Exactly what do such cosmic statements mean, and in what context do they have meaning? How does Frye know, my students ask--or, as those obtuse ones in the Heavens of Albion asked the Bard in *Milton*, "Where hadst thou this terrible Song?" I could tell them that Frye is inspired and knows "it is Truth!" or that Frye knows everything and if they don't believe it talk to me again after they have read *Fearful Symmetry* a few more times--and I would be right. But I wouldn't be giving them the kind of help they need at the time they need it. And I would have a harder time then explaining what is wrong with worshipping Mystery and revering priestcraft and kingship. Frye has earned his knowledge and is master of his wisdom; even so, some of his explanations are done with mirrors, sleights-of-words like those italicized in the following passage:

Or, varying the psychological symbols [i.e., from paternal to maternal], we may say that an isolated intelligence wholly surrounded by nature is, *in a sense*, unborn. The body of Mother Nature surrounds us like an embryo ["like a placenta"? or "as if we were embryos"?]. Hence our sexual desires [both men's and women's?], as long as they are directed toward something outside us [as opposed to what, self-love?] are *really* desires for a mother, and *in the final analysis* are desires for a death which is complete identification with Mother Nature. Blake's lyrics [most of them, or only those in the Pickering Ms.?] are full of symbols, crystal cabinets, golden chapels and nets, cups of gold, and others, which represent both Nature and the womb. We note that Nobodaddy's habitation in the Old Testament, first in the ark of the covenant and then in the Temple, had a feminine touch--curtains. Natural religion, *then*, leads to a mother as well as to a father.

Frye's tone is so authoritative that it takes an uncommon beginning student to go patiently through the steps that connect Blake's text with Frye's first sentence and lead from Frye's first sentence to his last. Yet only by helping students take these steps and then break free of Frye's pronouncements can one teach these souls to fly.

For practical academic use, Frye's text is under-annotated. His brief end-notes supply facts about copies and dates, but not about literary and bibliographical allusions or points of critical consensus on major problems. The absence of plate-numbers is a serious inconvenience, especially for a student who is trying to use *The Illuminated Blake* or to follow any critical essay written in the last ten years, or for a teacher who supplements Frye's selections with laboriously typed and mimeographed

handouts and needs a standardized reference system to explain where the insertions fit in. And after twenty years, the bibliographical section is badly in need of revision.

The inspiring and unequivocal phrase in Adams' first sentence, "one of the greatest geniuses England has produced," is the right way to get started (as Bateson's statement that after Blake was 33 or 34 he wrote "no more poetry that is indisputably first class"--except for "Ah: Sunflower," the Introduction to *Experience*, and the lyric in *Milton*--is the wrong thing to put in an introduction). Adams gracefully works in general information through Blake's three obituaries in the daily press and tells the life story simply, with no rhetorical heightening. Adams' remark that during Blake's lifetime "only two of his works were actually printed," *Poetical Sketches* and *A Descriptive Catalogue*--which leaves out of account *The French Revolution*--is a good illustration of how difficult it is to formulate even the simplest factual statement about Blake that will hold together on a second reading. (It is not as easy as it should be to find a biographical summary that identifies Blake's early patron as the Rev. A. S. Mathew.<sup>3</sup>) In the critical discussion suddenly the straightforward exposition bogs down. All Adams says to introduce Urizen (whom he calls "Blake's tragic figure" and "the man trapped in the cave," without explanation) is that he is "isolated in a brutalizing mechanistic philosophy of nature and man, seeking frantically to impose abstract moral codes upon apparent chaos" (p. x). Adams goes on to outline Blake's general views on mind and nature, space and time, fall and regeneration, very clearly, but he over-organizes the relationships among these ideas, the Zoas, and the states from Ulro to Eden. This rigidity is especially obvious in the right-side-up and upside-down stick figure who is supposed to represent unfallen and fallen Albion, with his Zoas in right and wrong states of existence. Although I continue to use the Adams text, I have given up on this diagram because it never seems to mean anything to students outside class, and in class it draws attention away from Blake to what Adams may have meant. A contrary witness, though, is my colleague at a neighboring university, who claims that when each class masters his standard exercise of drawing and labeling the diagram from memory, its general comprehension of Blake is almost miraculously improved.

In the end-notes, Adams has exactly the right idea. He avoids detailed commentaries on shorter poems and limits himself on the prophecies to "a helpful brief running commentary that will guide the reader through the major events of these difficult poems. . . . Unless the commentaries are to become prohibitively long, they must remain superficial." Everywhere there is evidence that Adams cares about his intended audience; he stays with the mainstream of Blake criticism and rarely lets slip an unchecked fact or an unidentified opinion. Still better, he provides up-to-date references for further reading, not only in the general bibliography, but also where they are needed most, in the notes to each poem, as problems arise. Only Adams, among editors of selections, publishes the whole of *Jerusalem*--but I would gladly give up a few passages in this poem, those

on a par with the "begats" of the Bible, in return for the unwisely omitted *America*.

Which scholarly edition to use is the toughest decision of all. Keynes has revised his poetry text to assimilate Erdman's new readings;<sup>4</sup> he normalizes the punctuation; he prints all the letters. Furthermore, the great body of older criticism is keyed to this admirable edition, as are Damon's *Dictionary* and Erdman's *Concordance*. But Keynes' punctuation eliminates certain meaningful ambiguities, like double-jointed modifiers that swing between two nouns. It decides questions like assignments of speeches and plurals versus possessives before a student even sees that there is a problem. Keynes' condensed textual notes make up a neat, compact edition; on the other hand, Erdman's fuller notes allow a student to follow editorial decision-making. Keynes' blending of critical and textual notes is more convenient for the reader than the constant shuffling between Erdman's textual notes and Bloom's Commentary necessary in the Doubleday book. The Keynes edition is arranged chronologically, while the Erdman edition separates works in illuminated printing from other works; there are obvious advantages to both systems. Erdman's retention of Blake's punctuation, or its near-equivalent in letterpress, satisfies the scholar's and the advanced student's special needs, but the absence of some letters is a serious inconvenience. The unevenness of Bloom's Commentary presents another problem: the teacher probably wants advanced students to know Bloom's provocative and influential opinions on each point without adopting his slant on everything, but no general warning can convey the right degree of judicious mistrust of this Commentary (or of Damon's *Dictionary*, for that matter). The rumored solution of at least one distinguished (but non-Blakean) Romanticist--a flat instruction to avoid the Commentary--would be unacceptable to most of us; there is too much good in these pages to throw out, although much of the good is available in coherent essay form in Bloom's books. With my students, I do what I suspect most of us end up doing: I use the Erdman-Bloom text in graduate courses, dealing with its limitations as they become problems; for tutorials, I show and describe the major texts and let the student decide which one he wants; for theses, I suggest that the advanced student buy both Keynes and Erdman-Bloom.

Stevenson's edition (with Erdman's text, published by Longman and Norton) is in some ways a good alternative to both Keynes and Erdman-Doubleday, but not in enough ways. In accordance with Bateson's principles as general editor of the series, Stevenson repunctuates the Erdman text, removing Blake's characteristic ampersands (except in the later works, to save space), free capitalization, and odd spelling. He prints no letters, no manuscript prose at all. His footnoted descriptions of the designs serve no purpose that I can see. They are set up as verbal substitutes for the pictures, though Stevenson omits the title page of *The Marriage of Heaven and Hell*, neglects to mention significant details (like the differences in scale of the figures in the frontispiece to *America*), and assigns fixed meanings to certain features (hair worn in a bun means orderli-

ness and propriety, according to the note on *Urizen* 2, despite the facts that timid Thel wears her hair loose and the free-spirited Oothoon on *Visions* iii wears hers in a knot). At any rate, descriptions of designs are now unnecessary to those who own *The Illuminated Blake*. To make use of scholarly research on re-dating and re-arranging some of the non-illuminated works and de-canonizing certain illuminated pages, Stevenson publishes unfamiliar new entities like *Four Zoas*, Night VII A + B (in sequence), *Milton* with the six latest plates appended in reduced type (i.e., the *Milton* of Copies A and B, with a simpler version of the Bard's song, fewer descriptions of female cruelty, and no statement on the distinction between States and Individuals), and *The French Revolution* in the plausible Halloran order. The strict chronological arrangement of *Songs* breaks up aesthetic units like the three-flower sequence.

Stevenson's glosses in headnotes and footnotes, especially the identification of Biblical allusions supplied by Michael J. Tolley, save hours of searching and permit students to cut through quickly to important problems of interpretation. Stevenson's notes are the best feature of his edition: they are to the point and usually as simple as anyone could make them. Now and then an offbeat or controversial interpretation masquerades as a well-accepted explanation, like the definition of the limit of translucence as "the very farthest point a human being can go [toward opacity], and still live," in the note to *Four Zoas*, IV, 270, without a reference to "But there is no Limit of Expansion! there is no Limit of Translucence" in *Jerusalem* 42:35 (an unfootnoted passage). The comment on "The Human Abstract" that "the image runs away with B[lake]'s imagination and distracts his pursuit of the poem" is probably an outgrowth of the odd remark that "A Poison Tree" is interesting "in the light it throws on B.'s feelings of horror about trees. . ." But Stevenson makes up for many faults by refraining from programming the reader's response to such poems as "The Tyger," allowing the questions to remain questions. His choice of passages from Swedenborg in the notes to *The Marriage of Heaven and Hell* is the best I've seen in editions of Blake; they really help a student enjoy the elements of parody instead of just learning that they are present. The maps of London and the Holy Land are helpful. The "Index to Notes," p. 876, is a fine solution to the problem of annotating fully but not repetitively, and it serves as a brief index of themes and images. The "Note on Names and Key-Words" is a good idea, but it should be longer and less opinionated, without arbitrary instructions on the pronunciation of Blakean names.

All three editions that print all of the poetry print few of the pictures. Without providing a list of illustrations, Keynes inserts line-reproductions of designs for "To Tirzah," *Milton* II (half-title), *Milton's* track, *Jerusalem* 41 [37], 54, 72, 81, 93, and *Gates of Paradise* (*For Children*, without the additional designs in *For the Sexes*). Erdman prints flat-finish photographs of *America* 10, "The Last Judgment," "The Laocoön," and Blake's autograph in the Upcott album (listed in his table of illustrations) and *exactly* the same line-

reproductions as Keynes (not listed). Stevenson prints severely reduced glossy photographs of one of Linnell's sketches of Blake, *Europe* 11, *Vala*, p. 9, *Jerusalem* 97, and "The Laocoön" (all listed in his table of illustrations). The narrowness of the Longman-Norton page, in proportion to its height, apparently accounts for the excessive reduction of the prints in Stevenson, which leaves disproportionate margins at the bottoms of the pages. A slightly wider page would have been more suitable for the pictures--as for Blake's long lines--since the ratio of width to length in the pictures is not compatible with a long, narrow format. One other feature would be helpful in a complete Blake: it would be convenient to have a quick-reference concordance in the back--not a computerized printout of every *and* and *the*, but a short, fine-print, practical concordance of important words.

Two good Blake selections still sell for under a dollar: Gleckner's 195-page book for Crofts Classics (now AHM), 95¢, and Todd's 159-page book for the Laurel Poetry Series, Dell, 75¢; either would be just right for a supplementary text in an eighteenth-century course. In outlining Blake's myth, Gleckner quotes "I must create a system" without identifying Los as the speaker--but after making appropriate qualifications he succeeds in covering all the major ideas in a clear, coherent, and compact way. His standardizing Blake's capitalization and punctuation is easily justified but his substantial liberties with the text are questionable. For example, "in view of Blake's constant changing of the order," Gleckner publishes his *own* arrangement of the *Songs*. The footnotes, kept brief, are not always satisfactory: Rintrah is said to be "in Blake's mythology a lion, usually signifying wrath." To call the Rintrah of the *Marriage* a lion (in the air and over the deep) is probably less confusing for the student than to call him Pitt, as many editors do in deference to Erdman's political identification of the Rintrah of *Europe*, but the best preparation in notes to the *Marriage* for later encounters with Rintrah in *Milton* and *Europe* would be to confine the discussion to Rintrah's wrath and indignation, his prophetic and cleansing outrage, while alerting the reader to the shifting values taken on by Blake's characters in various contexts. Urthona in "A Song of Liberty" is called "one of Blake's four Zoas, representing spirit," as if no one had ever identified him with imagination. Albion and Marygold (not Urizen or the socio-political allusions) receive the only two footnotes in *Visions*. *Urizen* appears in full, and the lyric from *Milton* and selections from Prefaces to *Jerusalem* encourage further reading. Todd, on the other hand, makes no gestures toward the later Blake, except to concede in his introduction that "large passages of the so-called Prophetic Books are fascinating reading indeed for those who have the time and the knowledge to study them carefully." Todd thinks that many references "must remain forever obscure" and that for long stretches "there is just not enough poetry to carry the obscurity" (pp. 11-12). To Todd's ear, even Blake's "lyrical poems are often rough and pay little attention to the niceties of prosody" (p. 21). In general, however, the introduction is warmly appreciative;

it appears almost that Todd registers his complaints because these are the kinds of things one is (or was) expected to say against Blake, particularly, perhaps, to a British audience.

In the category of critical handbooks, Nurmi's *William Blake* has appeared in London just in time to take its rightful place, all alone, in this survey. The only successful work of its kind, it answers a need recognized officially in 1964 in the Bentley-Nurmi *Bibliography* (p. 30). Until now, there has been no reader's guide that would not do as much harm as good. Guides by Gardner and Gillham, despite occasional real merits, are so hostile to Blake's major work and so full of random errors that students are much better off without them. Harris's Monarch notes are refreshingly unpretentious, but extensive help with the major prophecies is beyond the scope of the Monarch series. Raine's lavishly illustrated and consistently esoteric Thames and Hudson/Praeger book is a feast for the eye but a trouble to the mind. The non-verbal emphasis of Todd's excellent *William Blake the Artist* is evident from its title. Margoliouth's still available introduction, remarkable though it is for its clarity and comprehensiveness, would have to be brought up to date to restore its full usefulness.

Alone among the writers of guidebooks, Nurmi dares roundly to assert that in *The Four Zoas* "Blake's myth suddenly explodes. Though often confusing because it is unfinished, it is nevertheless one of the very greatest works of literature and an essential work for anyone who wants to know Blake" (p. 26). After a helpful introduction to this work at the beginning of its own separate chapter, Nurmi is unable to keep from sliding into a sort of plot summary that depends on Blake's own terms instead of opening up the poem for the student and general reader. Almost everywhere else though, Nurmi manages to blend his own ideas with the insights developed by Blake's foremost expositors in order to provide fresh restatements of difficult critical insights. As Nurmi explains *Urizen*, for example, in the conflict between Orc's raw vitality and Urizen's efforts at repression, "the fallen world necessarily embodies the very oppositions which Urizen had set out by denying. The whole process of creation . . . has been that of the construction of a disorganized and debased shadow of the eternal world of mind, a shadow which preserves the contrariety of Eternity, but does so in the dangerous and unstable form of negations" (p. 113). The simple reminder that the events of *America* were in Blake's past, that the subtitle "A Prophecy" is clearly not a forecast but a visionary perspective on these events (p. 23), is an invaluable introduction to the meaning of prophecy in Blake. The musical notations devised by Ruth Nurmi should lead to further work on Blake's versification. I strongly endorse, by the way, Nurmi's brief comparison of Oothoon with Hardy's Tess, "a pure woman, though experienced" (p. 102); for years I too have found this comparison useful in class, pressed further than in Nurmi, even down to the points on the triangle occupied by Bromion (and Alec D'Urberville) and Theotormon (and Angel Clare). Hester Prynne's

difficulties with the men in her life, which Frye mentions as a parallel in *Fearful Symmetry*, are less distinctly similar.

Nurmi describes the movement of the *Songs* as a spiral from "simple Innocence into and through Experience and then on to a different, complex Innocence, which, without rejecting Experience, transcends it in imaginative vision" (p. 57). This statement is commendable because it does not teach students helplessly to rely on the critically-invented term "higher Innocence" or betray them into a denigration of the state of Innocence on account of its ironic reversals in Experience; similarly clear and enlightening remarks appear on almost every page. With Nurmi's help, the student should be able to read the *Songs*, indeed all of the poems, with understanding, without worrying them into a system less flexible than Blake's own. One unfortunate and unaccountable flaw should be corrected: the adjective "the late" applied to Sir Geoffrey Keynes (p. 99) should, we all hope, be marked out of each copy of Nurmi's book for a long time to come.

This survey concludes not in a general reassessment but in the checklist that follows.

<sup>1</sup> Teachers of Blake have a special responsibility during these boom years when the poet is almost too well liked, when "Children of the future Age" are in love with their idea of Blake even if they haven't studied his work, when there are two journals and three MLA seminars devoted to this figure, and when according to a membership survey reported in the *MLA Newsletter*, March 1974, Blake is among the ten writers most frequently cited as the "major interest" of those who participated in the survey. The teacher's extra responsibility in the 1970's is to resist simply riding the swell or connecting Blake exclusively with dominant interests of this age. One hopes, as Brian Wilkie has remarked in correspondence, that students will not say in ten or twenty years, "Oh, yes, Blake -- I used to like him a lot when I was in college; everybody was reading him then." Nevertheless, in a review for this journal (#27), Hazard Adams found just this error of spurious "trendiness" in an essay on *The Four Zoas* by Wilkie and me. Our informal style made it appear that we wanted to trivialize Blake; instead we wished to suggest a way of helping new readers study this poem through a process of self-examination (as in *Milton* 14:30 and 40:37) and also to persuade veteran Blakeans that this method of introspective reading is productive of a richer understanding of the work. It is not necessarily a mistake to explicate Blake through analogies with current intellectual and social fashions; the mistake would be to limit Blake's meaning to what is ephemeral. Still, the issue Adams raises is important: teachers and essayists should be aware that, for some, the eternal reverberation of Blake's Word is muffled in the language of these times. In choosing texts and planning courses, a teacher should bear in mind that Blake's prophecy should not be lost in its own timeliness.

<sup>2</sup> This point is made too emphatically, I find after one term's experience with *The Illuminated Blake* in an undergraduate class. When I ordered the text, I was no doubt supplying color from memory; when students began using it, they were only slightly impressed with the pictures but perked up after seeing color slides. Ironically, Doubleday's beautiful cover, raising expectations of color, makes the interior appear drab by contrast. Yet anyone prepared to recommend that an undergraduate spend his \$7.95 on Keynes' color facsimile of the *Songs* instead of on *The Illuminated Blake* must take note that Viking has just raised its price on the Orion Press (Grossman) edition--the only one available in America--to \$10.00. For scholars and advanced students, *The Illuminated Blake* is a necessity and the Keynes *Songs* is a luxury worth its price; for undergraduates

*The Illuminated Blake* ought at least to be considered as a supplementary text. As of January 1976 it looks as though Keynes' *Songs* is off the market in America.

<sup>3</sup> Although in 1951 H. M. Margoliouth corrected Henry Mathew (from J. T. Smith's *Nollekens and his Times*, 1828) to Anthony Stephen Mathew (*N & Q*, 196:162-63), the Tillotson-Fussell-Waingrow *Eighteenth Century English Literature* in 1969 was faithful to Henry Mathew, as was John Holloway in his 1968 critical introduction. Gardner, Pinto, and Adams overcorrect the name to "A. S. Matthews," as does Todd in his Dell edition (keeping things straight in his *Blake the Artist*). Bateson caught the "Henry" in his 1957 edition and corrected it in subsequent reprintings.

<sup>4</sup> David V. Erdman, "A Temporary Report on Texts of Blake," in *William Blake: Essays for S. Foster Damon*, ed. Alvin H. Rosenfeld (Providence: Brown, 1969), p. 399.

## CHECKLIST

The purpose of this checklist is to present the distinguishing points of books and materials on Blake in a form that a teacher can take in at a glance when ordering examination copies for courses dealing with Blake. The annotations emphasize *extremes* of good and bad features; consequently, I have little to say about excellent comments made by many writers on Blake or features common to most textbooks. I have noted statements about Blake's pictures and major prophecies because I consider such statements to be indicators of the depth and currency of the scholarship underlying a textbook or an introductory critical work. I have been alert to statements that might confuse, repel, or otherwise discourage students. I have noted useful aids like maps, indices of terms, and lists of museums and libraries with substantial Blake holdings. In calling attention to controversial and unusual features I hope to provide assistance unavailable elsewhere--in publishers' catalogues, reviews, and the like; my annotations should not be taken as thumbnail summaries and evaluations because I do not deal with the noncontroversial material that makes up the bulk of most works on Blake.

Statistics on page-distributions are included because in some editions the author's preface and other sections are paginated in Roman numerals (not necessarily beginning with i) while in others even the title page is part of the Arabic foliation. Thus a standard bibliographical formulation such as "xix + 100 pp." is not sufficiently informative. Information is incomplete for a few entries, but only a very few statistical entries and no evaluative comments are based on catalogue descriptions. In preparing this checklist, I have had to change some prices several times, and I have no confidence that specified prices will still be in effect at the time this checklist comes into use. I have listed prices of the cheapest editions, usually paperback when available, and I have tried not to list recently published works with prices over \$10, except for large anthologies.

Some readers may find the boundaries and categories of the checklist arbitrary. Obviously, I had to stop somewhere. I decided, from weariness,

not to list all the anthologies of eighteenth-century literature that I knew about--as I had done in the nineteenth-century category--but to cite only the larger and better known ones with sections on Blake. Books of interest primarily to juveniles or to the general public are omitted. Throughout, I have confined myself to what might be ordered for a course, ignoring what might be ordered for the college library or the teacher's own library--hence no microforms, expensive facsimiles, or advanced books of criticism. Graduate students are glad to know about the Kraus Reprint--once \$23.50, recently changed to \$28.00--of the Keynes-Wolf *Census*, for example, but I didn't consider it a book that would be ordered for a course, and I have made no provision for special items needed in thesis research.

Out-of-print and forthcoming editions are listed so that readers can keep up with the appearance and disappearance of useful books. The search through *Books in Print* for this information is a frustrating and eye-straining task that only one person should have to perform. Anthologies of or about Romanticism that exclude Blake are omitted.

An asterisk (\*) indicates that an entry in this checklist has been discussed in the survey section above. The appendix lists addresses for publishers so that the survey and checklist can be used as a mail-order catalogue for teachers writing for examination copies for their courses. I regret that I have not carried the project far enough to list Canadian and Australian editions and addresses of Commonwealth book-distributors for British and American firms. The hard work done in the summer of 1975 by Cara Marris, research assistant and cheerful drudge, enabled me to bring my efforts to a stopping-point only twelve months after the editors of the *Newsletter* had originally expected a final draft; but even with her help I have not done all that needs doing.

This survey suggests two further projects that someone else may wish to take up. One is a history of how Blake has been presented in textbooks since 1900, for which a useful reference would be Morse Peckham, "A Survey of Romantic Period Textbooks," *CE*, 20 (October 1958), 49-53. Another is a survey of reference books--guidebooks on Romanticism (represented in the checklist only by editions in paperback), literary histories, compendia of literary criticism, and art encyclopedias--in order to learn what kinds of information and opinion are being disseminated through them. There is need also for a periodic checklist of books in print by and about Blake; anyone who has tried to use *Books in Print* is aware that the system of cross-referencing isn't reliable: if the author is known, the title can usually be found, but it may not be cross-listed under subject and title headings. A book without "Blake" in the title will not be found under "Blake" as subject. Useful complements to the present checklist are Everett Frost, "A Checklist of Blake Slides" [includes posters and postcards], *Blake Newsletter* 33, 9 (1975), 4-28, and Peter Roberts, "A Review Essay on Blake Music and a Checklist: On Tame High Finishers of Paltry Harmonies," *Blake Newsletter* 28, 7 (1974), 91-99.

## Abbreviations

|            |                                      |
|------------|--------------------------------------|
| Ah         | Book of Ahania                       |
| Am         | America a Prophecy                   |
| ARO        | All Religions are One                |
| DesC       | Descriptive Catalogue                |
| E          | Europe a Prophecy                    |
| Experience | Songs of Experience                  |
| FR         | French Revolution                    |
| FZ         | Four Zoas                            |
| GoP        | Gates of Paradise                    |
| Innocence  | Songs of Innocence                   |
| Island     | Island in the Moon                   |
| J          | Jerusalem                            |
| M          | Milton                               |
| MHH        | Marriage of Heaven and Hell          |
| MSS        | manuscripts                          |
| NRR        | There is No Natural Religion         |
| NT         | Night Thoughts                       |
| Sexes      | For the Sexes: The Gates of Paradise |
| Sketches   | Poetical Sketches                    |
| Songs      | Songs of Innocence and of Experience |
| The1       | Book of The1                         |
| Urizen     | Book of Urizen                       |
| VDA        | Visions of the Daughters of Albion   |
| VLJ        | Vision of the Last Judgment          |

## I. Anthologies of 19th-Century British Literature or of English Romanticism

\* Abrams, M. H., ed. "The Romantic Period," in *The Norton Anthology of English Literature*, Vol. 2. 1962; N. Y.: Norton, 3rd ed., 1974. Pp. 40-111, 864-65. Paper, \$9.25; Major Authors ed., \$10.95.

Introduction, 40-44; selections, with headnotes and footnotes, 45-111; MS. revisions of "The Tyger," 864-65. Erdman text, repunctuated, with plate numbers. Fuller selections and notes in each new edition; added in the third are "The Mental Traveller" and the opening and conclusion of *J*.

Anderson, George K. and William E. Buckler, eds. *The Literature of England*, Vol. 2. An Anthology and a History: From the Dawn of the Romantic Movement to the Present Day. 1958; Glenview, Ill.: Scott, Foresman, 5th ed., 1966. Pp. 139-49. \$12.95.

Blake section, in "The Approach to Romanticism," includes selections from *Songs*, *The1* (Motto), "Auguries," and *M* (Hymn). According to the introduction (p. 9), many now place Blake "among the greatest of English poets," and he was "one of the first of English engravers." "Both the innocent and sinister forces of nature are set before the reader in inspired symbolic poetry, often of crystalline simplicity, and again of murky obscurity." Blake was Romantic in his humanitarian instincts, his literary approach, and his myth-making, but--apparently because he gives "the impression that he would have written as he did no matter what his age or his environment"--he is classified with Burns as a forerunner of the Romantics.

Auden, W. H. and Norman H. Pearson, eds. *Romantic Poets: Blake to Poe*. N. Y.: Viking (Viking Portable), 1950. Pp. 1-25. Paper, \$5.95.

Selections from *Sketches*, *Songs*, MSS., hymn from *M*, *The1*; hardly any mention of Blake in introduction.

Bernbaum, Ernest, ed. *Anthology of Romanticism*. 1929; N. Y.: Ronald Press, 3rd ed., 1948. Pp. 111-34, pp. 1085-134. \$10.50.

Blake is with the Romantics, not Pre-Romantics. Bibliography revised just in time to list *Fearful Symmetry* (1947). Good notes for its era, based on Damon, Percival, and others. "Today [Blake's] reputation resembles that of the founder of a religious cult, and it is clear that he offers something which to many moderns is of fascinating interest." The usual early works, plus very brief excerpts from *FR*, *MHH*, *VDA*, *Am*, *FZ*, *M*, and *J*.

\* Bewley, Marius, ed. *The English Romantic Poets: An Anthology with Commentaries*. N. Y.: Random House (Modern Library Giant), 1969. Pp. 1-105. \$5.95.

Introduction, 3-30; bibliography, 30-31; selections from *Sketches*, *Songs*, MSS.; all of *MHH*, *VDA*, *Urizen*, hymn from *M*, 31-105.

\* Bloom, Harold and Lionel Trilling, eds. "Romantic Poetry and

Prose," in *The Oxford Anthology of English Literature*, Vol. 2: 1800 to the Present. N. Y., London, Toronto: Oxford University Press, 1973. Pp. 10-124. Vol. 2, paper, \$7.95; Romantic section only, paper, \$4.95. Major Authors Edition, 1975, paper, \$6.95.

Bloom's hand is apparent in the introduction to the poetry sections (at his best in the moving introduction to Wordsworth); Trilling is apparently the editor of the prose division, which omits Blake. Selections from *Sketches*, *Songs*, MSS., *FZ*, *M*, *J*, *GoP*, *VLJ*, letters; all of *The1*, *MHH*, *VDA*, *Am*. (The Major Authors Edition pp. 10-72, omits selections from *FZ*, *M*, *J*, *GoP*, *VLJ*, and letters.)

Foakes, R. A., ed. *Romantic Criticism, 1800-1850*. London: Edward Arnold, 1968; Columbia: University of South Carolina Press, 1970. Pp. 17-22. \$2.25; £1.15.

Letters to Trusler, Butts; selections from Annotations to Reynolds, Wordsworth, *VLJ*.

Grigson, Geoffrey, ed. *The Romantics: An Anthology*. 1942; rpt. N. Y.: Somerset. \$15.50.

Short excerpts from the major Romantics are arranged thematically, not by author. Includes 23 entries by Blake from *Sketches*, *Inland*, *Songs*, *MHH*, MSS., *Am*, *VDA*, marginalia (Reynolds, Wordsworth), *M*, *VLJ*, *J*.

Hayward, John, ed. *The Oxford Book of Nineteenth Century English Verse*. 1964; Oxford: Clarendon, 1965. Pp. 18-47. \$12.00; £4.25. Selections: *Sketches*, *Songs*, MSS., *FZ*, *M*, *J*, Epilogue to *GoP*.

\* Heath, William, ed. *Poetry of the British Romantic Movement*. N. Y.: Macmillan; London: Collier Macmillan, 1973. Pp. 7-161. \$12.95.

Introduction, 7-11; chronology, 12-13; bibliography, 13-14; selections: *Sketches*, MSS., *FZ*, *J* (ch. 1); whole works: *Songs*, *The1*, *FR*, *MHH*, *VDA*, *Am*, *Urizen*, *M*, *Island*; 3 letters, Memorandum for trial, annotations to Wordsworth, 14-161.

Hugo, Howard E., ed. *The Portable Romantic Reader*. 1957; N. Y.: Viking, 1960. Pp. 415-19, 463-65, 488. Paper, \$3.50.

In this anthology of English, continental, and American Romantics, Blake rates three entries: "Nurse's Song" from *Innocence* under "Romantic Primitivism" and the prose part of the Preface to *J* and the hymn from *M* under "The Romantic Revolution." Hugo is also responsible for the "Romanticism" section of *World Masterpieces*, ed. Maynard Mack (N. Y.: Norton, 3rd ed., rev., 1973), an anthology which falls outside the bounds of this checklist but should be mentioned nevertheless. The third edition of *World Masterpieces* (1973) includes Blake for the first time (selections from *Songs*, all of *MHH*, "Mock on," and the hymn from *M*); according to Hugo's introduction in *World Masterpieces* (pp. 345-49), Blake opposed "Man-forg'd manacles" (my italics), and his mythic identifications of Britain and Israel "strike modern minds as absurd."

Milford, Humphrey S., ed. *Oxford Book of English Verse of the Romantic Period, 1798-1837*. 1928; London, N. Y.: Oxford University Press, 1935. Pp. 25-49. \$13.00; £4.00.

No early works; selections from *M*, *J*, "Everlasting Gospel," other MSS. poems.

Nabholz, John R., ed. *Prose of the British Romantic Movement*. N. Y.: Macmillan; London: Collier Macmillan, 1974. Pp. 1-38. \$16.95.

Outline of events, bibliography (uneven: cites Gilchrist 1863, not 1880 or Todd's *Everyman*, but does list Hugh Luke, ed., Swinburne's *William Blake*, 1970); no general introduction. Selections: *NRR*, *ARO*, 2 of the Prefaces to *J*, annotations to Reynolds and Wordsworth, *Des C*, *VLJ*, 5 letters. Headnotes and footnotes explain things omitted in most editions--Blake's use of a passage from Thomas Ticknell, for example, or information about Charles Wilkins, the subject of the lost painting, "Mr. Wilkin, translating the Geeta."

Noyes, Russell, ed. *English Romantic Poetry and Prose*. N. Y., London: Oxford University Press, 1956. Pp. 192-233. \$9.95; £5.75.

No Blake text listed in "Acknowledgments of Copyrighted Materials." Chronology, introduction, headnotes. *Sketches*, *Songs*, *The1*, *MHH*, MSS., *VDA*, *Am*, *FZ*, *M*, *J*, letters. Blake's life and work, as described, sound vaguely disreputable: "He fell in with a band of intellectual revolutionaries and became their most daring spokesman. . . . By rash deeds and forthright utterances Blake condemned himself to a life of poverty" (p. 194). After "a bitter incident in his own life" led him into the state of Experience, from which he emerged with a clearer perception, Blake wrote the prophetic books. Though

"the commentaries are increasing year by year and little by little the light breaks through the darkness, it is unlikely that there will ever be a standard codification of Blake's thought" (p. 197); yet "today he stands among his admirers in danger of overpraise."

\* Perkins, David, ed. *English Romantic Writers*. N. Y.: Harcourt, Brace & World, 1967. Pp. 37-168. \$13.95.  
Keynes text. Introduction, 37-44; bibliography, 44-46; headnotes, footnotes, poems, prose, 46-168. Pictures (some slightly enlarged): *Songs* 8, 11, 42, 49. All of *NNR*, *ARO*, *Songs*, *TheL*, *MHH*, *Am*, *Urizen*, *Ah*, and *M*; selections from *Sketches*, *EZ*, Pickering MS., prefaces from *J*, MS. prose and letters.

Spender, Stephen, ed. *A Choice of English Romantic Poetry*. 1947; rpt. Freeport, N. Y.: Books for Libraries, 1969. Pp. 31-44. \$16.00.

*TheL*, selections from *Sketches*, *Songs*, MSS., *FR*.

Woodring, Carl, ed. *Prose of the Romantic Period*. Boston: Houghton Mifflin (Riverside), 1961. Pp. 557-61. Paper, \$2.95.  
Headnote mentions Swinburne, Frye, and Nurni. Selections from *MHH* (Proverbs only), annotations to Reynolds, and *Des C*.

Woods, George Benjamin, ed. *English Poetry and Prose of the Romantic Movement*. 1916; Chicago: Scott, Foresman, rev. ed., 1950. Pp. 166-98, 1258-63, 1408-10. \$15.95.

Pictures: two designs for Blair's *Grave*, *Songs* 3, 5, 8, 15, 40, 42, 46, 49, and *Am* 11 (lettering retouched as in some of the Yeats-Ellis facsimiles). Preserves Blake's spelling; source of text not acknowledged. New features of 1950 ed. are "reproductions of original illustrations from the Romantic period and a large number of new selections from William Blake" (p. vii). In an essay on "Romanticism and Illustration," Karl J. Holzkecht recommends Blake's pictures for study in relation to the text. Among the "Eighteenth Century Forerunners," Blake is represented by the usual selections from early works and by short excerpts from *Am*, *EZ*, *M*, and *J*. Critical notes quote Symons, Wallis, Berger; publications dated 1890-1930 predominate, but Percival, Bronowski, Todd, Davies, Frye, and Schorer with others less noteworthy from 1930-1950 appear as well.

Wright, David, ed. *The Penguin Book of English Romantic Verse*. Harmondsworth, Middlesex, Baltimore: Penguin, 1968. Pp. 67-93. \$3.95; £0.40.

Selections from *Songs*, epigrams, Pickering MS. In a general introduction Blake is called "the greatest vatic poet of the Romantic movement."

## II. Prominent 18th-Century Anthologies

Bredvold, Louis I., Alan D. McKillop and Lois Whitney, eds. *Eighteenth Century Poetry and Prose*. 1939; N. Y.: Ronald Press, 3rd ed., rev., John M. Bullitt, 1973. Pp. 1445-77. \$12.25.

Introduction and bibliography, 1445-47; selections and headnotes: *Sketches*, *Songs*, *TheL* (complete), *FR* (complete), Pickering MS., hymn from *M*, 1447-77. In McKillop's original general introduction which still stands in this third edition, Blake "stands apart as the poet of rebellion and anarchy; he is not interested in saving tradition by modifying it" (p. xxvi). Bullitt has modernized the bibliography (without changing earlier entries--so that Rudd is both M. E. and Margaret, for example, and there are two entries for J. G. Davies, one as "Davis") and revised the general attitude toward Blake: "the more his difficult prophetic books are studied, the more stimulating the pattern of thought in them becomes." Lack of concern with texts makes it appear that Blake spelled his most famous creature's name "Tyger" in his notebook and "Tiger" in his final version. When an ampersand is misprinted as a dash, Blake seems to say (in the introduction) that his works "are the delight--Study of Archangels."

Quintana, Ricardo and Alvin Whitley, eds. *English Poetry of the Mid and Late Eighteenth Century*. N. Y.: Knopf (Borzoi Series), 1963. Pp. 307-21. \$4.95.

Selections: *Songs* only. Chronology, introduction, long interpretive footnotes, shrewdly selective bibliography. Small factual errors in biography. The essentials of Blake's system "emerge plainly enough from his writings" (p. 309); the fall and return is "one of the central myths in our cultural tradition, accessible to all of us. . . . Blake sought only to elucidate, never to confuse, nor does he confuse [concerning] the simple things he sets forth: love, forgiveness, the realization of self through the annihilation of narrow selfhood; the death-wish

expressed as jealousy and a desire to exert power over others; the imaginative and creative reality which we find within ourselves and which is Christ" (p. 309).

Tillotson, Geoffrey, Paul Fussell, Jr., and Marshall Waingrow, with the assistance of Brewster Rogerson, eds. *Eighteenth-Century English Literature*. N. Y., London: Harcourt, 1969. Pp. 1490-517. \$13.95; £5.50.

Selections: *Sketches*, *Songs*, short poems, annotations to Reynolds, letters to Trusler and Flaxman. Keynes text. Brief commentary, with one paragraph explaining that Blake wasn't really insane. List of basic books omits Erdman's text and the Keynes-Wolf *Census*. Mentions Erdman, Schorer, Bronowski, and Frye but not Bloom, Gleckner, Adams, or Damon.

## III. Complete Editions of Blake

\* Erdman, David V., ed. *The Poetry and Prose of William Blake; Commentary* by Harold Bloom. 1965; Garden City, N. Y.: Doubleday, 4th printing with corr., 1970. xxiv + 908 pp. Paper, \$7.95.

Preface, xxiii-xxiv; poems and prose, 1-708; textual notes, 709-806; Bloom's commentary, 807-89; index, 893-908. Pictures: 4 full-page photographs and 24 small reproductions in line.

\* Keynes, Geoffrey, ed. *Complete Writings of William Blake*, with Variant Readings. 1966; London, N. Y.: Oxford University Press (Oxford Standard Authors), rpt. with corr., 1974. xvi + 944 pp. Paper, \$7.95; £2.50.

Twenty-four small illustrations; "Infant Joy" on 1974 cover, sepia tone. Prefaces, viii-xvi; poems and prose, 1-880; textual and critical notes, 883-936; index, 937-44.

Plowman, Max, ed. *Blake's Poems and Prophecies*. 1927; London: Dent; New York: Dutton (Everyman's Library), rev., Geoffrey Keynes, 1970. xxxvi + 439 pp. Paper, \$2.95; £0.80.

Introduction, vii-xxvi, supplement, xxviii-xxviii (1959); rev. bibliography, xxiv-xxxi (1963). Exciting corrective to common misconception that nobody really understood Blake until recent times. Serious content, chatty style. Only Philistines, Plowman says, ridicule those "with the temerity to believe Blake always intended deeply, mattered greatly, and would eventually prove explicable down to the vagaries in his punctuation" (p. xi); "the efforts to punctuate Blake go to show that those who cannot read his lines as he wrote them will not be able to do so with the aid of the most skillful compositor" (p. xxvi). Separates Blake's canon ("poems Blake approved, engraved, illustrated, printed, and coloured with his own hand") from both the important work remaining in MS. (*EZ* is excluded from this edition because of its length and the "prentice work which Blake quickly put behind him." Prints plate numbers. Beyond being generally appreciative, Plowman also gets down to cases, as in his succinct and perceptive description of the structure of *MHH*: a poem as prologue, a central text in six chapters (each with designs for headings and colophons, each with dogmatic statements followed by fanciful illustrative sections), and a song as epilogue.

\* Stevenson, W. H., ed. *The Poems of William Blake*. London: Longman, 1971; N. Y.: Norton (Annotated English Poets), 1972. xxiii + 877 pp. \$14.95; £3.95.

Preface, xi-xxiii; chronology, xv; poems, 3-864; index, 865-75; Index to Notes, 876; Note on Names and Key-words, 877. Pictures: Linnell's 1825 sketch of Blake (with hat; artist not identified); *E* 11; *EZ*, p. 9; *J* 97; *Laoöön*; maps of Palestine and London.

## IV. Editions of Selected Works by Blake

\* Adams, Hazard, ed. *William Blake: Jerusalem, Selected Poems and Prose*. N. Y.: Holt, Rinehart and Winston, Inc., 1970. xxv + 747 pp. Paper, \$2.50.

Introduction, v-xix; note on text, xx-xxi; chronology, xxii-xxiv; bibliography, xxv-xxvii; shorter poems, 1-106; selected prophecies, 109-511 (omits *Am*), selections from prose, marginalia, letters, 515-89, notes, 685-747. Illustrations: frontispiece to *E*, "Infant Joy," "Sick Rose," *Enkiel* (and on cover), *Urizen* 10 (Rosenwald), *Job* 15 (Morgan), *J* 70 (B.M.), "Elohim Creating Adam" (Tate).

Bateson, F. W., ed. *Selected Poems of William Blake*. 1957;

London, Melbourne, Toronto: Heinemann Ltd. (The Poetry Bookshelf), corr. ed., 1969. xxx + 144 pp. £0.65.

Introduction, xi-xxx; poems, 1-89; notes, 91-144. Illustration: frontispiece to *Songs* (in color). Psychological speculations about Blake and his siblings. Guide to symbols: innocence symbols, energy symbols, sexual symbols, corruption symbols, and oppression symbols (p. 92). The designs "are normally unhelpful if not actually misleading" (p. 105). Although usually a "chronological framework is the indispensable preliminary to the understanding of Blake's work," Bateson ignores both chronology and "Blake's own haphazard arrangement of the plates" of the *Songs* and prints matching poems of Innocence and Experience face to face. Selections reflect Bateson's disdain for the prophetic books, which are represented only by the epilogue from *MHH* and three lyrics from *M* and *J*.

Bronowski, Jacob, ed. William Blake: A Selection of Poems and Letters. Harmondsworth, Middlesex, Baltimore: Penguin, 1958. 251 pp. \$1.95; £0.50.

Stunning new cover for the 1975 reprinting: "Good and Evil Angels Struggling over a Child." Introduction, 9-13; poems 16-212, annotations to Thornton and letters, 213-45. Keynes (1957 Nonesuch) text. Blake was neglected for several reasons: he was a difficult man--odd, sensitive, single-minded; self-taught, he made both penetrating and childish judgments; in his visual imagination everything was larger than life, disturbingly unreal because too real. In the "immense commonplace book" of his prophecies, his subject is always man's distortion by rigid law and convention and his liberation by his own energies. Bronowski includes more than only his own favorite poems because "to ignore the more difficult manner in which he chose to write his later prophetic books (as of course every reader is tempted to do) would be an insult to him and a caricature of his work" (p. 13).

Carr, J. L., ed. William Blake. Mini Anthology of Poems. (Florin Poets) 2 illus. £0.10.

Erdman, David V., ed. William Blake: Selected Poetry. N. Y., Scarborough, Ont.: New American Library (Signet Classic Poetry Series); London: New English Library, 1976. 303 pp. \$2.50.

Textual note, xiii; chronology, xv-xvi; selected bibliography, xvii-xviii; introduction, xix-xxix; *Sketches*, 1-22; *Island*, 24-43; *ARO*, 44; *NNR*, 45-46; *Songs*, 47-59, 134-48; *Thel*, 60-65; *MHH*, 66-80; *FR*, 81-95; *VDA*, 111-20; *Am*, 121-33; *Urizen*, 149-64; *Sol*, 165-69; *MSS.*, 23, 43, 97-110, 170-71, 180-84, 264-302; *M* (shorter text), 186-263; *GoP*, 303; designs for "To Tirzah" and *M* (half-title for Bk. II and Milton's track). Erdman text, with only occasional insertion of commas or periods. Introduction places a critical commentary in context of Blake's life and times; excellent observations on the privacy of Blake's notebook invectives. Generous but not intrusive footnotes.

Everett, Ruth E., ed. Songs of Innocence and of Experience, William Blake. N. Y.: Avon (Bard Books), 1971. 160 pp. \$0.70.

Cover: frontispieces for *Innocence* and *Experience*, copy Z (in color, reduced). Introduction, pp. 7-25; notes and commentary interleaved with poetry, 28-135; famous quotations from *Songs*, 136-43; questions for study, locations of major collections, additional reading, audio-visual materials, pp. 144-60. Relies on Damon and Hirsch; maintains that Blake "like the Bard of Innocence" hears the Holy Word (p. 22). No. 16 of the questions that "would challenge a Blake scholar to try to give a serious answer": "How was Blake influenced by each of the following: the Bible, Neoplatonism, Swedenborg, Boehme, the French Revolutionary writers?"

\* Frye, Northrop, ed. Selected Poetry and Prose of William Blake. N. Y.: Random House (Modern Library), 1953. xxx + 475 pp. \$2.95.

Introduction, xiii-xxvii; bibliography, xxix-xxx; lyrical poems, 3-94; minor prophecies, 99-189; major prophecies and later works, 193-334; prose, 337-458; notes, 459-65; index, 467-75; 8 plates (from Harvard and Morgan).

Gardner, Stanley, ed. William Blake: Selected Poems. London: University of London Press, 1962; Chester Springs, Pa.: Dufour Editions, 1964. 188 pp. \$3.75; £ 0.60.

Introduction, ii-30; lyrics and short prophecies ("Song of Liberty" as a separate work, extracts from *Urizen* and *Song of Los*), 52-135; notes, 136-87. Quotations and anecdotes are detached from sources; an allusion to the Johnson circle is unexplained; Og is said to be one of Blake's place-names. The great virtue of the notes and introduction is Gardner's evocation of the physical presence of London in Blake's works. Major prophecies are omitted because Gardner believes that "Blake's mythology . . . was private, secret and intended to confuse" (p. 33); "a convincing critical justification of the final books

has not been written; and to my mind such a justification could not be written" (p. 49). Although this edition was published in 1962, the section on Blake's critics (pp. 41-50) refers to Gardner's *Infinity on the Anvil* and Erdman's *Prophet Against Empire*, both 1954, as the "two most important recent books."

\* Gleckner, Robert F., ed. William Blake: Selected Writings. N. Y.: Appleton-Century Crofts (Crofts Classics), 1967. xxvi + 195 pp. \$0.95.

Standardized spelling and punctuation. Introduction, ix-xxii; chronology, xxiii-xxvi; early poems and annotations (through *Experience*), 1-121; *Urizen*, later annotations, *MSS.* poems, letters, prefaces to *J*, 122-92; bibliography, 193-95.

Kazin, Alfred, ed. The Portable Blake. 1946; rpt. N. Y.: Viking, 1961; London: Chatto and Windus, under title The Essential Blake. 713 pp. \$3.95; £1.25.

Keynes text. Introduction, 1-55; the whole of major works up through *Song of Los*, 56-122; *MSS.* poems, 123-67; introduction to letters, 171-75; letters, 175-246; selections from *FR*, 369-410 (editorial titles, without references to Night numbers); from *M*, 411-44; from *J*, 445-93 (with "I must create a system" as "Blake's Motto"), prose selections, Robinson's anecdotes, 675-94; chronology, 695-99; index, 703-13. Illustrations: Orc in flames (*Am*) on cover, *Job* designs (severely cropped, softened lines); *GoP*: *Seacas* (lacks Epilogue). Blake's "absolute" isolation was that of a "temperament run on fixed ideas; and incidentally, of a craftsman who could not earn a living" (pp. 2-3). Blake combines "the formal devotional qualities of the English dissenters with the intellectual daring of Nietzsche, the Marquis de Sade, and Freud" (p. 5). Kazin's rhetoric is flashy but often pointless, as in the following passage that inverts, perhaps unconsciously, an expression proverbial since Thomas a Kempis and then uses "nothing but" at the climactic point: "For Blake accepts nothing--not the God who is supposed to have proposed it this way, or the man who is constrained to dispose it in any way he can. Blake begins with a longing so deep, for all that is invisible and infinite to man under the dominion of God, matter, and reason, that he tears away the shell of earth, the prison of man in his own senses, to assert that there is nothing but man and that man is nothing but the highest flights of his own imagination" (p. 8). Kazin does not disguise his contempt for Blake's major works: they are "rant" (p. 6), "wreckage and incoherence" (p. 27), all "ugly in the same way--as a series of passionately eloquent self-assertions, so burning in their exaltation that they seem to spring out of deep griefs of private misery and doubt" (p. 30); "a jungle, but it is possible--if you have nothing else to do--to get through them" (p. 49). Kazin's reading of "The Tyger" is especially good on sound and rhythm (pp. 43-47). His discussion of the complex of Accuser-Satan-Spectre is very clear. His reading of the text of "London" is excellent; in commenting on the accompanying design, however, he does not look closely at the plate. He sees, in the right margin, a sweeper *struggling* before a black fame and, at the top, another sweeper *standing in defiance* before an old man, who represents the fossilized church, and "seems to be pouring out fresh soot" (pp. 12-16).

Kennedy, R. B., ed. William Blake: Songs of Innocence and of Experience, and Other Works. London: Collins (Collins Annotated Student Texts), 1970. 272 pp. £0.50.

Erdman text, modernized. Preface, 10-12; chronology, 13-14; *Songs*, *Thel*, *MHH*, *VDA*, "Everlasting Gospel," *MSS.* poems, 15-140; notes, 143-248; critical extracts (since 1920, only Eliot and Bateson), 249-62; bibliography, 263-68; index, 269-72. Thoroughly, sensitively, and intelligently annotated, with much attention to *MS.* variants.

Pinto, Vivian de Sola, ed. William Blake. London: Batsford; N. Y.: Schocken Books, 1965. 194

Raine, Kathleen, ed. A Choice of Blake's Verse. London: Faber and Faber, 1970. 151 pp. £0.95.

Introduction, 11-19; selections from early works, *MSS.*, and minor prophecies, 21-86; lyrical passages from major prophecies, 87-133; other poems, 134-47; index, 148-51. Illustration: frontispiece, *GoP* (enlarged). Blake's thought is not akin to that of the political left of today: "Far from being a forerunner of those atheist materialist ideologies which in our own society have attained such power and prestige, he waged against materialism his lifelong mental fight" because he believed that man's enslavement "results precisely from those materialist ideologies, both in England and in France, of which Marxism is the ultimate triumph" (p. 13). In Raine's printing the "Keys of the Gates" are more scrambled than Blake left them, and the marginal direction "Vox Populi" in *FR* is interjected into the actual lines of verse.

\* Todd, Ruthven, ed. *Blake*. N. Y.: Dell (Laurel Poetry Series), 1960. 159 pp. \$0.75.

Introduction, 11-21; bibliographical note, 22-23, chronology, 24-25; judicious selection of poems and some prose, including *Island* with very brief selections from the later works, letters, 27-156; notes, 157-59.

Yeats, William Butler, ed. *The Poems of William Blake*. 1905; rpt. Cambridge, Mass.: Harvard University Press, 1969. xlix + 277 pp. \$3.25; £1.40.

Introduction, xi-xlix; poems and prose, 3-257 (selections from all periods); notes, 261-77. Apparently uses his own text. Biographical information includes Irish ancestry. Blake's early works show the influence of Boehme, the Kabbalah, medieval magical philosophers like Agrippa; all these taught Blake to "free" himself from "the spectral and formal intellect of Swedenborg" and to think about the meaning of his own visions. He may also have known of the magic and mysticism of a secret society working in London under three brothers named Falk (p. xxix). Straightforward factual and textual notes.

## V. Guidebooks, Introductions, & Study Aids

Clark, Kenneth (Baron). *Blake and Visionary Art*. University of Glasgow Press (W. A. Cargill Memorial Lectures), 1973. 22 pp. £0.40.

Damon, S. Foster. *A Blake Dictionary: The Ideas and Symbols of William Blake*. 1965; New York: Dutton, 1971; London: Thames & Hudson, 1973. Paper, \$4.45; £1.95.

A nearly indispensable aid, particularly since there is no low-priced concordance. Keyed to the Keynes ed., 1957. Damon's opinions are blended with received opinion. Clear maps, diagrams, pictures. Paperback ed. is easier to use than large hardbound ed., which in the second printing includes several small changes and a few new entries.

Daugherty, James. *William Blake*. N. Y.: Viking, 1960. 128 pp. \$4.95.

Illustrated. For grades 9 and up. Intended as an inspirational biography for young readers, this book has one feature valuable for specialists: information on the present location of Blake's major works in public collections--not just the illuminated books but important illustrations and independent designs as well.

Gardner, Stanley. *Blake*. London: Evans Bros. (Literature in Perspective), 1968; N. Y.: Arco (Literary Critiques), 1969. 160 pp. \$1.95; £0.90.

Cover: Linnell portrait (with hat); illustrations: from *FZ*, Notebook, and *Songs* 6-7. Text, 5-156; bibliography, 157-58; index, 159-60. Excellent on Blake's London milieu; wrong on many earlier works (calls Har and Heva the daughters of Tiriel); resistant to later works and to all critics except Erdman, Frye, and Gillham, as noted in my review in *Blake Studies*, 3 (1970), 94-98.

Garnett, Richard. *William Blake, Painter and Poet*. 1895; rpt. N. Y.: Folcroft, 1973. \$8.75.

Interesting historically, but more anecdotal and less critically acute than Garnett's work on Coleridge. Lavishly illustrated, with many full-page color facsimiles.

Gillham, D. G. *William Blake*. Cambridge: Cambridge University Press (British Authors: Introductory Critical Series), 1973. x + 216 pp. \$4.95; £1.75.

Cover: Phillips portrait (enr.); illustrations: frontispieces to *Innocence* and *Experience*. Introduction, viii-x; text, 1-213; index, 215-16. Five chapters on *Songs* (from Gillham's earlier book), one on longer works, and one each on *TheL* and *VDA*. Gillham ignores or rejects the heroic critical labors of the last three decades: "Blake, in the longer prophecies, does not carry conviction; he is overassertive, abstract, and the agonies of his titanic figures are symbolic, intellectual and cold. . . . As poetry these works fail" (p. 162). Despite his close attention to the *Songs*, he frequently misses their spirit. The tone of "The Little Vagabond" is "self-righteous and accusatory"; it is to be doubted that a church of drinking parsons and permanently elated congregations would be an improvement" over churches of fasting and birch (p. 133). Gillham is gentlemanly enough to warn the reader that his analyses have "no warrant of general acceptance" (p. ix), a warning that should be affixed to the work of other critics inclined to be peculiar or perverse in their readings. No footnotes, no bibliography.

Harris, Eugenie. *The Poetry of William Blake*. N. Y.: Monarch, 1965. 111 pp. \$1.25.

Text, 5-109; bibliography, 109-11. Generally factual (however, "a bitter incident in his own life" led into Experience; "Blake identifies himself with the 'prince of love,' Eros, who is enticed into a silken net and shut in a golden cage by Phoebus. . ."; and *MHH* is "fragmentary in form"--some of the wording evidently picked up from Noyes). Questions and answers on most poems. Summary and comment even on later work. Suitable for its intended audience.

Holloway, John. *Blake: The Lyric Poetry*. London: Edward Arnold (Studies in English Literature, 34), 1968. 80 pp. Paper, £0.45.

Text, 10-76; bibliography, 77-79 (much on children's hymns of Blake's time); one illustration (from Smart's *Hymns for the Amusement of Children*). For "the advanced sixth former and the university student." Provocative readings of some of the *Songs*, from the premise that Blake remained close to the spirit of the Bible and of popular literature; but after attacking Wicksteed and Gillham for a narrowly sexual interpretation of "The Blossom," Holloway declares that the poem is spoken by a young girl, not necessarily mature, but "old enough to know where her bosom is and what it is going to be for"; elsewhere as well he disregards his own sound admonition that we violate Blake's lyrics "unless we start from the position of their radical simplicity."

Lister, Raymond. *William Blake: An Introduction to the Man and to his Work*; Foreword by G. E. Bentley, Jr. London: G. Bell, 1968; New York: Unger, 1969. vii + 200 pp. \$7.50; £2.45.

Thirty-two illustrations, one colored. Many of the illustrations are taken from originals in the collection of Mrs. Raymond Lister. Particularly informative on technical matters having to do with Blake's career as an artist, with succinct interpretative comments on the poetry from all periods; serviceable, plain biography.

Margoliouth, H. N. *William Blake*. 1951; rpt. Hamden, Conn.: Archon Books (Shoe String), 1967. 184 pp. \$7.50.

Four illustrations. Vigorous style, sensitive readings of poems. Anecdotes about Robert's spirit clapping his hands, Blake's wearing cap of Liberty and warning Paine to flee for his life. Attempts to draw parallels between Blake's four siblings and Wordsworth's, also to compare the effect of Robert's death with the effect of Tom Keats's on his brother. Factual information needs correcting by recent scholarship: for instance, Blake and his partner ran a print shop for only one year; Butts was not Muster Master-General but only a clerk in that office.

\* Nurmi, Martin K. *William Blake*. London: Hutchinson University Library, 1975. 175 pp. + 4 plates. Paper, £1.95.

Illustrations: *Grave* title-page (on cover); Linnell portrait (profile), "The Sick Rose," *Uriahen*, *J* title-page. Preface, 9; biographical facts, 11-34; early works (not etched), 35-49; *Songs* and other early illuminated books, 50-69; *MHH*, 70-84, political prophecies, 85-104; shorter prophecies, 105-10; *FZ*, 119-45; last prophecies, 146-61; notes, 162-66; bibliography, 167-69; index, 170-75.

Plowman, Max. *An Introduction to the Study of Blake*. London: Cass; N. Y.: Barnes & Noble, 2nd ed., Introduction by R. H. Ward, 1967. xxiv + 13-160 pp. 8 illus. Paper, \$2.50; £0.60.

Raine, Kathleen. *William Blake*. 1951; British Council: Longmans, and National Book League; N. Y.: British Book Centre (Writers and Their Work #12), 1969. 39 pp. Paper, \$1.50; £0.20.

Commentary, 3-32; bibliography, 33-39; 4 plates: *Job* (whirlwind), *E* frontispiece, Dante (hell-gate), *Wise and Foolish Virgins*. Blake's work is "the most viable archetypal symbolism available to us." Blake's creations are "unmistakably English; gods and goddesses, they yet belong to the modern world; they include in their range the rationalism of Bacon, Newton, Locke, and the Industrial Revolution. . . , and they are rooted, besides, in the tradition of Christianity. Once familiar with these figures, they come to seem as native as Hamlet, King Lear, or Milton's Satan" (p. 16). The only Americans in the long bibliography are Damon, Percival, Lowery, Schorer, Frye, Erdman, Fisher, and Rosenfeld.

Raine, Kathleen. *William Blake*. London: Thames and Hudson, 1970; N. Y.: Praeger, 1971. 216 pp. Paper, \$5.25; £1.50.

156 illustrations, 28 in color. Cover: God Judging Adam. Text, 7-207; chronology, 208; bibliography, 208-09; list of illustrations, 210-14; index, 215-16. Worth having because of the pictures; though purists object that the color is not true,

it is certainly pleasing to the untrained eye, and all illustrations are carefully chosen to convey a clear idea of the whole range of Blake's work. The commentary bears the stamp of Raine's well-known views on Blake's Neoplatonism and occultism. Having a bias need not be a fatal error if a commentator is willing to declare the position taken, but Raine simply entitles the Arlington Court Picture *De Antro Nympharum*, without a word about other interpretations and gives no signal elsewhere that she is parting company with most other students of Blake. As for the hard facts, Raine gets at least 90% straight. Every word is written with love and appreciation for Blake.

Swinburne, Algernon Charles. *William Blake: A Critical Essay*. Hugh J. Luke, ed. Lincoln: University of Nebraska, 1970. xx + 319 pp. Paper, \$4.75.

Facsimile of first edition, 1868, and of author's note added in 1906, with full introduction by Luke; notes (pp. 309-19) identifying quoted passages by reference to Keynes and Erdman editions. Still worth reading, for its pioneering efforts: "If the 'Songs' be so good, are not those who praise them bound to examine and try what merit may be latent in the 'Prophecies'?" Swinburne dared "take a blind header into the midst of the whirling foam and rolling weed of this sea of words," and he emerged with an awareness that Blake's vision is mythic, not allegorical, as well as a grasp on Blake's fundamental theology: "not the assumed humanity of God, but the achieved divinity of Man; not incarnation from without but development from within; not a miraculous passage into flesh, but a natural growth into godhead." The "Note Added by the Author" (1906), provoked by objections to Swinburne's commentary incorporated in the Ellis-Yeats edition, contains a disgraceful attack on the Irish, which attributes Blake's flaws to his Celtic ancestry.

Todd, Ruthven. *William Blake the Artist*. London: Studio Vista-Dutton, 1971. 158 pp. Paper, \$2.25; £0.80.

110 illustrations, none in color. Covers: front, *MT*, p. 95 (the goddess Truth); back, Los and the Globe of Blood. Introduction, 7; chronological survey of Blake's life as an artist, 9-152; acknowledgments, 154; bibliographical notes, 155-56; index, 157-58. Todd is concerned with Blake as a professional artist; the illuminated books appear rarely in the illustrations and commentaries. A compact, informative account, well balanced and lucid; excellent as an introductory book and interesting also to specialists.

Wolf-Gumpold, Kaethe. *William Blake: Painter: Poet: Visionary: An Attempt at an Introduction to his Life and Work*. Trans. Ernest Rathgeber, with Peter G. Button. 1969; rpt. Spring Valley, N. Y.: Anthroposophic, 1973. 164 pp. + 24 illus. \$4.95; £1.25.

Introduction by A. C. Harwood (on the author), 7-9; "Golden Square, London--1757," 11-49; "Revelation," 50-118; "The Water of Life," 119-52; index of quotations 153-58; bibliography (sans Americans), 159-60; acknowledgments, 161; index, 162-63. Color plates: Phillips portrait, Agony in the Garden, *MHH* title-page; Temptation of Christ, Four and Twenty Elders, Death of Virgin Mary, Soldiers Casting Lots. Commentary on poems blended with spiritual biography: e.g., "Thel descends from pre-natal existence, 'deeper and deeper into the hardness of stone'; at the same time, the poem hints at something in the biography of William and Catherine.

## VI. Facsimiles & Reproductions Inexpensive Enough for Classroom Use

Bentley, G. E., Jr., ed. *William Blake. America: A Prophecy*. Normal, Ill.: American Blake Foundation (Materials for the Study of William Blake, Vol. 1), 1975. 21 pp. + 22 illus. Paper, \$5.00. Checklist of secondary materials by Roger R. Easson. Commentary contains serious factual errors or discrepancies with the *Census*.

Blake, William. *America*. Copy E. Albuquerque, N. M.: *Blake Newsletter*, 1975. Paper, unbound, \$2.50.

Short editorial comment on one page. Excellent line-reproductions; would be even better if half-tone reproductions on reverse did not show through.

Blake, William. *Songs of Innocence: Color Facsimile of the First Edition with 31 Color Plates*. N. Y.: Dover; London: Constable, 1971. iv + 55 pp. Paper, \$3.50; £0.70.

Publisher's note, i-ii; 31 color plates of *Innocence*, copy B from the Rosenwald collection, 1-32; letterpress text with added punctuation, 34-35. Apparently conceived as part of the Dover Books for Children Series, this edition is triumphant proof

that well-printed color facsimiles can be made to sell cheaply. Fortunately for children and adults, the Dover people decided to do everything right: the paper is off-white (but not quite the same color as the off-white background of the designs themselves), the pages are the same size as in the original; the plates are printed on facing pages, as Blake chose to do in this copy. Almost all the text is readable on the color plates. The book is sturdy, with a promise on the back cover that it has been made to last.

Blake, William. *Songs of Innocence and of Experience. Facsimile of Sixteen Original Plates*. London: Academy Editions, 1972. £0.60.

Blake, William. *Blake's Illustrations to Blair's The Grave. 1804*. Seattle: Double Elephant (San Vito Press, #3), 1969; London: Willwood House, 1973. Paper, \$6.00; £2.50.

No commentary or editorial notes. Includes advertisement and original notes but not Blair's poem.

Damon, S. Foster, ed. *Blake's Job: William Blake's Illuminations of the Book of Job*. 1966; rpt. N. Y.: Dutton; Toronto: Clarke, 1969. 66 pp. Paper, \$2.45.

Introduction, 3-8; commentary and illustrations on facing pages, 10-53; inscriptions on the illustrations, 55-66. Heavily systemized cycles, states, eyes for each design. Reproductions (full size in 1966 Brown Univ. Press ed., reduced in Dutton) are sharp enough for all but the most advanced study.

Easson, Roger R. and Robert N. Essick. *William Blake: Book Illustrator, Vol. 1. Normal, Ill.: The American Blake Foundation, 1972. xv + 55 pp. Paper, \$8.00.*

97 illustrations. Preface, vii-xii; descriptions of plates, 1-53; plates, 59-189. Factual and clear; carefully printed. Subtitle: "A Bibliography and Catalogue of the Commercial Engravings." No subsequent volumes have appeared.

Emery, Clark, ed. *William Blake. The Book of Urizen*. 1966; Coral Gables: University of Miami Press (U. of Miami Critical Studies No. 6), 3rd printing, 1970. 54 + 27 pp. Paper, \$3.00.

Introduction, 1-47; description of illustrations, 49-51; bibliography, 53-54. Bibliography is heavily Jungian and occultist. Photographs from Blake Trust facsimile, by permission--tolerably clear, though text is usually illegible. A nine-point outline of the action, pp. 30-31, 33-34, may be helpful for students; the rest of the commentary has to do either with Gnosticism or with, as Emery admits, a psychology neither Freudian nor Jungian "but a kind of mish-mash."

Emery, Clark, ed. *William Blake. The Marriage of Heaven and Hell*. 1963; Coral Gables: University of Miami Press (U. of Miami Critical Studies No. 1), 3rd printing, 1970. 104 + 27 pp. Paper, \$2.50.

Photographic reproductions, uncolored but clear, from Plowman's Dent facsimile, with permission from the Fitzwilliam and from Dutton and Dent. Long-winded, disorganized commentary, with some useful outlines (one distinguishing stuffy and superficial conceptions of heaven and hell satirized in *MHH* from Blake's own notions of genuine perfection and misery, or true heaven and hell, pp. 22-23). General outline of *MHH* is based, without direct acknowledgment, on Plowman's analysis of the structure. Reproductions are sharp enough to make a letterpress supplement unnecessary. Pages tend to fall out.

\* Erdman, David, ed. *The Illuminated Blake*. Garden City, N. Y.: Doubleday-Anchor, 1974. 416 pp. Paper, \$7.95.

Key to references, 8-9; introduction, 10-21; pictures and annotations, 24-399; index of visual motifs, 400-15; acknowledgments, 416. Second edition due in 1976. Despite the fact that some of the commentary may strike readers as far-fetched and arbitrary, this book will do more for the teaching and study of Blake than anything I know of, particularly for people without access to the rare and expensive facsimiles, let alone the originals.

Essick, Robert N. and Jenijoy La Belle, eds. *Edward Young. Night Thoughts*. Illus. by William Blake. N. Y.: Dover, 1975. Paper, \$4.00.

Introduction, iii-iv; commentary, v-xviii; bibliography, xix-xxi; 43 illustrations. A welcome reunion of text and design, with helpful editorial aids.

Keay, Carolyn, ed. *William Blake: Selected Engravings*. London: Academy Editions; N. Y.: St. Martin's Press, 1975. 80 pp., 4 in color. Paper, \$9.95; £2.95.

Introduction, 5-7; chronology, 8; selected designs, 11-80. Only the color reproductions of the Gray designs are acceptable

facsimiles. Most of the designs have been retouched as crudely as the *Thel* designs in the Ellis-Yeats edition.

Keynes, Geoffrey, ed. William Blake. *The Marriage of Heaven and Hell*. London, N. Y.: Oxford University Press, in association with the Trianon Press, Paris, 1975. xiv + 27 color plates and unnumbered facing pages of commentary. Paper, \$7.95.

Color facsimile of Copy H (Fitzwilliam), printed in 6- and 7-color offset on cream paper, under the direction of Arnold Fawcous. Title-page from Keynes' own copy E, which is also used for enlargements of the interlinear designs. Breathtakingly beautiful.

Ryskamp, Charles, ed. William Blake. *The Pickering Manuscript*. N. Y.: Pierpont Morgan Library, 1972. 4 (unnumbered) + 22 pp. \$3.00.

Informative introduction; clear photographs. No pictures, of course, but perhaps useful in a graduate course for the purpose of discussing the editorial problems presented by "Auguries of Innocence." That is, the MS. is obviously a fair copy; what is the justification for the editorial practice of rearranging the lines? The only major verbal changes are in "Long John Brown & Little Mary Bell." What a help it would be if the British Library were to issue a simple photographic facsimile of the Notebook, without commentary, in a cheap paperback edition!

Thorpe, James, ed. William Blake. *Songs of Innocence and of Experience: Selected Plates Reproduced in Facsimile from Originals in the Huntington Library*. San Marino, Ca.: Huntington Library and Art Gallery, [1976]. 16 color plates. Paper, \$1.00.

Introduction, 3-4; 16 unnumbered plates interleaved with letterpress transcriptions. Front and back covers (enlarged to 6-3/4 x 4-1/4 in. and 6-5/8 x 4-1/4 in.): general title-page and frontispiece to *Innocence*, Copy E. Inside (enlargements varying from 4-7/8 x 3 in. to 5-1/4 x 3-3/8 in): *Innocence* title-page, "Introduction," "Infant Joy," "The Lamb," "Laughing Song," "Nurse's Song," *Experience* title-page, "Introduction," "The Sick Rose," "Nurse's Song," "A Poison Tree," "Infant Sorrow," all from Copy E, as well as "The Clod and the Pebble" and "The Tyger," Copy N. Bright colors, sharp outlines, legible printing, off-white paper.

Todd, Ruthven, ed. William Blake. *Songs of Innocence and Experience*. 1947; rpt. N. Y.: Folcroft, 1974. \$6.50.

Introduction, i-iv, 54 plates. Well-printed from the uncolored posthumous copy (B) in the Houghton Library.

## VII. Casebooks & Essay Collections

Bottrall, Margaret, ed. William Blake. *Songs of Innocence and of Experience: A Selection of Critical Essays*. London: Macmillan, 1969; Nashville: Aurora (Casebook Series), 1970. 245 pp. Paper, \$2.50; £0.75.

Introduction, 11-23; selections from Blake's aphorisms, letters 27-30; contemporary impressions, 33-54; Victorian and Edwardian opinion, 57-90; recent studies (Eliot, Wicksteed, J. Harvey Darton, S. F. Bolt, Wolf Mankowitz, Bowra, Frye, Bateson, Gleckner, Nurmi, Raine), 93-233; bibliography, 234-36; notes on contributors, 237-40; index, 241-45. A convenient collection, though sparse in significant recent criticism.

Essick, Robert N., ed. *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics*. Los Angeles: Hennessey and Ingalls, 1973. 558 pp. + 165 illus. Paper, \$7.95.

Excerpts from Cumberland, J. T. Smith, Rees's *Cyclopaedia* (1819), Dossie's *Handmaid to the Arts* (1764); reprinted articles (mostly standard essays) on Blake's visual art by Todd, Binyon, Blunt, Alan R. Brown (on *Noah* designs), Collins Baker, Nana-vutty, Frye, Erdman, Adams, Roe, Moelwyn Merchant, Joseph Burke, Butlin, Rose, Mitchell, Helmstadter, Grant, Judith Rhodes, Simmons and Warner, Essick; a previously unpublished essay by Jeniroy La Belle.

Frye, Northrop, ed. Blake: *A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1966. 183 pp. Paper, \$1.95; £1.05.

Introduction, 1-7; selections from Gleckner, Nurmi, Frye ("Introduction to Experience"), Grant, Keith, Chayes, Adams, Erdman, Bloom, Frye ("Poetry and Design"), Blunt, Hagstrum, Fisher, 8-178; chronology, 179-80; notes on the editor and contributors, 181-82; bibliography, 183.

O'Neill, Judith, ed. *Critics on Blake: Readings in Literary Criticism*. Coral Gables, Fla.: University of Miami Press, 1970;

London: Allen and Unwin, 1971. 120 pp. Paper, \$3.95; £0.85.

Straightforward introduction. Avoids explications of shorter poems, but provides a wealth of full-length and abridged essays and letters by Malkin, Hunt, Southey, Coleridge, Lamb, Robinson, Carey, Smith, Cunningham, Gilchrist, Rossetti, Swinburne, Yeats, Symonds, Eliot, Wicksteed, Damon, Murry, Percival, Hungerford, Schorer, Frye ("Blake's Treatment of the Archetype," complete), Erdman, Gleckner, Digby, Blunt, R. D. Laing, Fisher, Herbert Read (a charming personal account), Price; bibliography, list of libraries where originals can be seen (leaves out the Huntington), list of facsimiles. Certainly the most criticism for the money.

Paley, Morton D., ed. *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1969. 115 pp. Paper, \$1.25.

Introduction, 1-9; "interpretations" by Ostriker, Damon, Price, Erdman, Frye ("Blake's Introduction to Experience"), Paley, 10-92; brief excerpts (called "viewpoints") by Wicksteed, Gleckner, Bloom, Schorer, Adams, Nurmi, Hirsch, 98-110; chronology (including a parallel table of historical events), 111-12; notes on editor and contributors, 113-14; bibliography, 115. The most useful introductory collection of criticism, since *Songs* is taught in most Blake courses.

Weathers, Winston, ed. William Blake. *The Tyger*. Columbus: Charles E. Merrill (Merrill Literary Casebook Series), 1969. xiii + 126 pp. Paper, \$2.25.

"General Instructions for a Research Paper," v-xii; introduction, 1-5; essays by Damon, Roy P. Basler, Jesse Bier, Gardner, Nurmi, Adams, Hirsch, Philip Hobsbaum, Paley, Baine, Kay Parkhurst Long (Easson), 8-121; suggestions for papers, 122-24; bibliography, 125-26. One illustration (Orion facsimile of *Tyger*).

## VIII. Essay Collections & Guidebooks on Romanticism

Abrams, M. H., ed. *English Romantic Poets: Modern Essays in Criticism*. 1960; N. Y.: Oxford University Press (Galaxy Book), rev. ed., 1975. Paper, \$5.95.

Essays on Blake by Frye, Erdman, Gleckner, and Bloom, pp. 55-111. Frye is now represented by "Blake's Treatment of the Archetype" and Bloom by his commentary on *J* in *The Visionary Company*.

Bernbaum, Ernest. "William Blake," in *Guide Through the Romantic Movement*. 1930; N. Y.: Ronald Press, rev. ed., 1949. Pp. 42-52. \$6.95.

Commentary, 42-49; bibliography, 49-52. Now so far out of date that it is absolutely useless. For example, Bernbaum concedes that Blake should not be considered insane and appreciates Blake's celebration of the creative power of imagination, but finds his range too narrow: "His interpretations of Nature were limited to a few lovely aspects; and his conception of mankind seemed visionary, because he proffered no suggestions as to how the chasm between actual conditions and his paradise of complete freedom might be bridged" (p. 49). The bibliography is of no help in 1975.

Bloom, Harold, ed. *Romanticism and Consciousness: Essays in Criticism*. N. Y.: Norton, 1970. Paper, \$5.95.

Essays on Blake by Frye and Price, pp. 233-73.

Bowra, C. M. *The Romantic Imagination*. 1949; London, N. Y.: Oxford University Press (Galaxy Book), 1961. Paper, \$2.95; £1.30.

Genial, appreciative chapter on *Songs*, pp. 25-50, with occasional references to later works.

Chew, Samuel. "William Blake," in *The Nineteenth Century and After*, rev., with Bibliographical Supplement by Richard D. Altick. *Literary History of England*, Vol. 4, ed. Albert C. Baugh. 1948; N. Y.: Appleton-Century Crofts, rev. ed., 1967. Paper, \$6.25.

Essay, 1128-35; bibliographical supplement in appendix, "[1128-32]." Altick has not done anything to Chew's essay but has usefully revised the bibliography. Chew divides Blake's life into three periods: 1727-83, apprenticeship; 1783-1803, maturity as artist; 1803-27, decline as poet followed by 20 years of silence. The "laughter and glee which ring and tinkle" through *Innocence* are soon silenced in *MHH*: "without qualification or reserve and with an almost terrifying downrightness

this strange work denies the validity of the moral law" (p. 1130). To Chew, though *Am* is somewhat incoherent, its general drift is clear; in *Urizen* "the incoherence [is] more pronounced, the action more tumultuous." Blake's Gothic models did his genius harm: "His mind was undisciplined; it lacked the balance, scope, and tolerance which a classical training might have provided" (p. 1133). Graduate students preparing for Ph.D. preliminary examinations should be warned against filling their minds with the Chewed-up Blake of the forties.

Halsted, John B., ed. *Romanticism*. N. Y., London: Harper & Row (Harper Torchbook: Documentary History of Western Civilization), 1969. Paper, \$3.95.

Sections on Aesthetics, Religion, Politics, History, Personal Ideals, with fairly full selections from Wordsworth, Shelley, Keats, Landor, Scott, and Carlyle. The last entry, "brief selections from three authors that seem to me to epitomize most tellingly some of the themes exemplified in this book," includes a few Proverbs of Hell and choice Annotations to Reynolds (p. 354), along with snippets from Goethe and Novalis.

Harding, D. W. "William Blake," in *From Blake to Byron: The Pelican Guide to English Literature*, Vol. 5, ed. Boris Ford. Harmondsworth, Baltimore: Penguin, 1957; rev. and rpt., 1969. Pp. 67-84; bibliography by Hilda D. Spear, pp. 288-89. Paper, \$1.45; £0.50.

Despite his dislike for "the commentators' quasi-religious exegesis," Harding recognizes the power and suggestiveness of a "symbolic treatment that still fascinates good minds and seems worth struggling to comprehend." Harding emphasizes Blake's "extraordinarily fine handling of language," his "forceful and supple" rhythms, his "immense compression of meaning," and his reworking of familiar themes so that their ordinary associations are "recalled but unexpectedly modified." Thus in the first two poems in *Songs of Experience* one finds "an unexpected handling of the Fall, with its sexual aspects, in a way that links God's relation to the world with that of men to women, associates the Creator with the jealous patriarch and with the selfish fear in us all, and at the same time shows him helplessly defeated by the refusal of his creation to submit to jealous control and accept atonement on his terms" (p. 77). In the later works Blake fails "to achieve sufficient control of his readers' response," although in isolated passages "states of mind and dramatic situations are given expression of a fully intelligible and effective kind. Unexpectedly, too, the verse of the long books has a cumulative appeal in spite of so much that repels" (p. 82). In Spear's short bibliography the only American critics published after 1960 are Hagstrum and Harper; Harding cites only Gardner and Wicksteed.

## IX. Visual Aids

As a Man Is--So He Sees (American title: An Essay on William Blake). Movie. BBC: NET and Radio Center. Released by Indiana University: Audio-Visual Center, 1970. Color, 52 min. Script and commentary by Jacob Bronowski, music by Dudley Simpson.

Rev. by Morton D. Paley, *Blake Newsletter* 25, 7 (1973), 16.

William Blake: Poetry and Pictures. Filmstrip. Audiovisual Instructional Devices, 1971.

William Blake in Romantic Rebellion series. Movie. Written and narrated by Kenneth Clark. NET. Released in U.S. by Pyramid Films, Box 1048, Santa Monica, Ca. 90406. 26 min., color. Rental: \$25.00.

Blake's admirers will wince to see a Mental Prince being patronized, but seeing the pictures and repeating favorite annotations to Reynolds is a consolation. Rev. by Hagstrum, *Blake Newsletter* 32, 8 (1975), 143-44.

William Blake. Filmstrip. London: Visual Publications, 1964. Released in the U.S. by McIntyre Visual Publications, 1970.

Blake's America. Videotape. Produced and directed by Janet Warner, John Sutherland and Robert Wallace. Toronto: York University, 1970. 50 min.

Blake's Visions of the Daughters of Albion. Videotape. Toronto: York University, 1971. 50 min.

Both videotapes rev. by Morris Eaves, *Blake Newsletter* 25, 7 (1973), 20-23. U.S. distr.: Great Plains National Instruc-

tional Television Library, University of Nebraska, P. O. Box 80669, Lincoln, Neb. 68501.

The History of the Graphic Arts; Set 33, William Blake. Filmstrip. Budek Films and Slides of California, 1969.

On Reflection: Adrian Mitchell on William Blake. Movie. London Weekend Television. Distributed in the U.S. by Richard Price Television Associates LTD., 145 W. 58th St., N. Y. 10019. Color, 27 min. Rental: \$50.00.

Rev. by Morris Eaves, *Blake Newsletter* 32, 8 (1975), 139.

Tyger, Tyger. Movie. London: BBC-TV, 1969. Released in the U.S. by Time-Life Films, 1271 Avenue of the Americas, N. Y. 10020. 50 min. Written and directed by Christopher Burstall.

Rev. by Morton D. Paley, *Blake Newsletter* 25, 7 (1973), 16.

The Vision of William Blake. Movie. London: Blake Film Trust; in association with British Film Institute, 1958. Released in the U.S. by Contemporary Films, McGraw Hill. Color, 55 min. Rental: \$40.00.

Music composed especially for this film produced for Blake's bicentennial: Ralph Vaughn Williams' 10 Blake Songs for tenor and oboe. Poor color. Portentous, heavily Christian commentary. Fewer illuminated books than separate watercolors and book illustrations; many shots of the Dante series. Familiar works look different projected on this scale, with closeups and panning shots. Suddenly when the camera moved back it became clear to me that the total design of the Petworth *Last Judgment* is a giant face under a huge headdress, with a moustache over a devouring mouth. Even the sunflower design of *J* looks like a bat-mouthed monster (mouth where Vala's elbows and knees meet) wearing a neck-ruff (the sunflower petals). I think the Petworth effect is intentional and the *J* 53 effect probably accidental. Apparently a satisfying Blake movie has not yet been made. Perhaps Pyramid Films of California will someday produce or distribute a work on Blake as sensitively and carefully considered and as beautifully executed as its film on Coleridge; meanwhile, it distributes Clark's *Romantic Rebellion* series.

## Appendixes

### 1: Out-of-Print Books

Bloom, Harold, ed. *English Romantic Poetry*, Vol. 1: Blake, Wordsworth, Coleridge & Others. Garden City, N. Y.: Doubleday-Anchor, 1963. Pp. 4-114. Paper, \$2.45.

Selections from *Sketches*, "Island," *Songs*, Rossetti and Pickering MSS.; all of *TheL*, *MHH*, *VDA*, *Urizen*; lyrical selections from *FZ*, *M*, and *J*, *Ghost of Abel*, Epilogue to *GoP*. Sensitive, well-written introduction contrasting Blake and Wordsworth on nature and imagination; no notes.

Grant, John E., ed. *Discussions of William Blake*. Boston: Heath (Discussions of Literature), 1961.

Introduction (with List of Recent Criticism), vii-xi; letters from Lamb, Coleridge, Tatham, essays by Frye ("Blake's Treatment of the Archetype"), Erdman, Fisher, Frye ("Poetry and Design"), Adams, Grant, Mark Van Doren, Sutherland, Nurmi, Kirailis, 1-102. The entire Heath *Discussions* series is now defunct.

Hughes, William, R., ed. *Jerusalem: A Simplified Version . . . with Commentary and Notes*. London: George Allen and Unwin, 1964. 235 pp. £1.50.

Foreword, 7-17, "On the Chief Difficulties . . . in 'Jerusalem,'" 18-20; "How Blake Beheld Things," 20-26; theme of the work, 26-29; "Blake's Religious Conceptions," 30-33; "Blake and his own Times," 33-34; "Blake's own Introduction to 'Jerusalem,'" 34-40; excerpts from *J*, arranged in a sequential narrative pattern, with editorial subtitles, 51-161; commentary and notes, 162-229; appendices analyzing pl. 56 and discussing analogues in *M* and *FZ*, 230-35. Although the writing occasionally becomes offensive ("Understandest thou what thou readest?"), this guide to *J* is just the thing to give the person not enrolled in a course who knocks on the office door and asks for some sort of handbook on the prophecies. Hughes is usually direct, plain-spoken, faithful to Blake's themes and aims; his remarks on the four states of being and the relationship of Spectre and Emanation are exemplary.

Keynes, Geoffrey, ed. *William Blake. Songs of Innocence and of Experience*. N. Y.: Orion, 1967; London: Oxford University Press in association with The Trianon Press, Paris, 1970. xvii + 55 color plates and unnumbered facing pages of commentary.

Hardbound in U.S. last sold for \$10.00; paper in U.K., £1.50.

Printed in 6- and 8-color offset on cream-colored paper, the reproductions are rich in color though somewhat blurred in outline. In the introduction on Blake's life and his printing method, critics cited are Wicksteed, Erdman, Damon, and Hirsch. Annotations are often helpful, but Wicksteed's phallic interpretation of the "Blossom" design is repeated as simple fact; all water—even that drunk by the sheep and cattle in "The Clod & the Pebble"—is the water of materialism; Lyca's Lion is, without qualification, the Angel of Death. Bern Porter, 106 High St., Belfast, Maine 04915, has listed a color facsimile of *Songs* for \$12.50, possibly a re-issue of this Keynes facsimile?

Moore, Cecil A., ed. *English Poetry of the Eighteenth Century*. N. Y.: Holt, 1935. Pp. 883-99.

Selections: *Sketches, Songs*, Preface to *M*. Samples of commentary: "Apart from all great literary movements, he is unquestionably farthest from that which dominated the century preceding his birth, neo-classicism. Yet he is hardly a romanticist in any of the commonly accepted meanings of that term. He defies classification" (p. 883). "Valiant as the work of interpretation has been, one should not overlook the ironical paradox that while Blake despised and condemned reason, and made it the villain in his dramas, yet this very fact becomes clear only through a painstaking process of ratiocination. Altogether, . . . despite the apostolic fervor of recent interpreters, . . . the largest part of the prophetic writings will remain a curiosity of literature" (p. 886).

Pinto, Vivian de Sola, ed. *William Blake*. London: Batsford; N. Y.: Schocken Books, 1965. 194 pp. Paper, \$1.95; cloth, 12/6.

Introduction, 1-58; poems, 59-180; notes, 181-90; index, 191-94; 8 illustrations. Adopts Frye's distinction between visionary and mystic. Prophecies are "highly organized works of poetic art based on a thoroughly consistent and harmonious complex of ideas, carefully constructed, constantly revised, and intricate and difficult because they deal with extremely intricate and difficult subject matter" (p. 3). Carefully documented, even to the sources of famous anecdotes. Jungian, Lawrentian, and Nietzschean parallels, among which the Neoplatonic interpretation of *TheL* is an anomaly. The ramifications of *J* can be studied in the commentaries, but the commentators "should not be allowed to alarm the reader unduly." Blake's system, like Yeats's, was "a scaffolding round which the majestic structure" of the poetry is built. (Pinto, not de Sola Pinto, is the correct surname.)

## 2: Works in Progress

Bentley, G. E., Jr., ed. *William Blake: Complete Poems*. Clarendon Press.

Noted by Erdman, "A Temporary Report on Texts of Blake," in *William Blake: Studies for S. Foster Damon* (Providence: Brown, 1969), p. 397.

Grant, John E. and Mary Lynn Johnson, eds. *Blake: Selected Writings and Designs*. N. Y.: Norton (Norton Critical Editions), 1977. 600 pp.

Will include short introduction, notes, excerpts from criticism, bibliography, study aids, numerous black and white reproductions, and 32 color plates. Text based on selected originals, sparsely repunctuated. (Undertaken after this survey was completed; Johnson therefore experienced no conflict of interests in reviewing potential competitors.)

Ostriker, Alicia, ed. *Complete Poetry of William Blake*. Harmondsworth and Baltimore: Penguin, 1976.

Includes *NNR* and *MHH* but excludes letters and other prose. Probably no pictures; no introduction. Bibliography, glossary, chronology. Non-modernized text by Ostriker.

Paananen, Victor N. *William Blake*. N. Y.: Twayne. [Announced, *Blake Newsletter* 15, 4 (1971), 73]

Stevenson, W. H. *A Critical Introduction to Blake*. [Announced, *Blake Newsletter* 12, 3 (1970), 109]

## 3: Addresses of Publishers

AHM Publishing Co., 1500 Skokie Blvd., Northbrook IL 60062

Academy Editions, 7 Holland St., London W8

Allen & Unwin Ltd., 40 Museum St., London WC1

American Blake Foundation, Dept. of English, Illinois State University, Normal IL 61761

American University Publishers Group, 70 Great Russell St., London WC1B 3B4

Appleton-Century Crofts Inc.: see AHM

Arco Publishing Co. Inc., 219 Park Ave. S., NY 10003

Archon Books: see Shoe String Press

Edward Arnold Ltd., 25 Hill St., London W1X 8LL

Aurora Publishers Inc., 118 16th Ave. S., Nashville TN 37203

Avon Book Division--The Hearst Corp., 959 8th Ave., NY 10019

Barnes & Noble Publishers: see Harper & Row

G. Bell & Sons Ltd., York House, Portugal St., London WC2A 2HL

Books for Libraries Press, 1 Dupont St., Plainview NY 11803

Boston Book & Art Publisher, 655 Boylston St., Boston MA 02116

Boston Museum of Fine Arts, Boston MA 02115

British Book Center, 153 E. 78th St., NY 10021

Brown University Press, Providence RI 02912

Cambridge University Press, Bentley House, 200 Euston Rd., London NW1 2DB; 23 E. 57th St., NY 10022

Frank Cass & Co. Ltd., 67 Great Russell St., London WC1R 3BT

Chatto & Windus Ltd., 40-42 William W. St., London WC2N 4DF

Clarendon Press: see Oxford

Collier Macmillan, 35 Red Lion Sq., London WC1R 4SG

Wm. Collins Sons & Co. Ltd., 215 Park Ave. S., NY 10003; 14 St. James Pl., London SW1A 1PS

Constable & Co. Ltd., 10 Orange St., London WC2H 7EG

Columbia University Press, 562 W. 113th St., NY 10025

Dell Publishing Co. Inc., 1 Dag Hammarskjold Plaza, 245 E. 47th St., NY 10017

J. M. Dent & Sons Ltd., Aldine House, 26 Albemarle St., London W1X 4VQ

Double Elephant, distr.: Book People, 2940 7th St., Berkeley CA 94710

Doubleday & Co. Inc., 501 Franklin Ave., Garden City NY 11531

Dover Publications Inc., 180 Varick St., NY 10014; UK distr.: Tiptree Book Services Ltd.

Dufour Editions, Chester Springs PA 19425

E. P. Dutton & Co. Inc., 201 Park Ave. S., NY 10003

Evans Bros. Ltd., Montague House, Russell Sq., London WC1B 5BX

Faber & Faber Ltd., 3 Queen Sq., London WC1

Falcon Books, Falcon Court, 32 Fleet St., London EC4Y 1DB

Frederick Ungar Publishing Co. Inc., 250 Park Ave. S., NY 10003

Harcourt, Brace Jovanovich Inc., 757 3rd Ave., NY 10022; 24-28 Oval Rd., London NW1 7DU

Harper & Row Publishers Inc., 10 E. 53rd St., NY 10022

- D. C. Heath & Co. College Editions, 125 Spring St., Lexington MA 02173
- Heffer & Sons Ltd., 20 Trinity St., Cambridge CB2 3NG
- Heinemann Educational Books Ltd., 48 Charles St., London W1X 8AH
- Hennessey & Ingalls Inc., 8321 Champion Dr., Los Angeles CA 90045
- Holt, Rinehart & Winston Inc., 383 Madison Ave., NY 10017
- Houghton Mifflin Co., 110 Tremont St., Boston MA 02107
- Huntington Library & Art Gallery Publications, San Marino CA 91108
- Hutchinson University Library, 3 Fitzroy Sq., London W1P 6JD; US distr.: Hillary House, Humanities Press Inc., Atlantic Highlands NJ 07716
- Knopf: see Random House
- Longman Group Ltd., Longman House, Burnt Mill, Harlowe, Essex
- The Macmillan Co., 866 3rd Ave., NY 10022; 100-A Brown St., Riverside NJ 08075
- Macmillan Publishers Ltd., Little Essex St., London WC2; US distr.: St. Martin's Press, 175 5th Ave., NY 10010
- Manchester City Art Gallery, Mosley St., Manchester M2 3JL
- Charles E. Merrill Publishing Co., 1300 Alum Creek Dr., Columbus OH 43216
- Meredith Corp., Consumer Book Division, 1716 Locust, Des Moines IA 50336
- Methuen Publishing Co., New Fetter Ln., London EC4; US distr.: Barnes & Noble
- Milford House Inc., 85 Newberry St., Boston MA 02116
- Modern Library: see Random House
- Monarch: see Simon & Schuster
- National Book League, 7 Albemarle St., London W1X 4BB
- The New American Library Inc.: see Signet
- New York Public Library, 5th Ave. and 42nd St., NY 10003
- W. W. Norton & Co. Inc., 500 5th Ave., NY 10036
- Norwood Editions, P. O. Box 38, Norwood PA 19074
- Orion Press: see Viking
- Oxford University Press Inc., Ely House, 37 Dover St., London W1X 4AH; 1600 Politt Dr., Fair Lawn NJ 07410
- Penguin Books Inc., 7110 Ambassador Rd., Baltimore MD 21207; 17 Grosvenor Gardens, London SW1
- The Pierpont Morgan Library, 29 E. 36th St., NY 10016
- Philadelphia Museum of Art, P. O. Box 7646, Philadelphia PA 19101
- Praeger Publishers Inc., 111 4th Ave., NY 10003
- Prentice-Hall Inc., Englewood Cliffs NJ 07632; 4700 S. 5400 W., Salt Lake City UT 84118
- Random House Inc., 201 E. 50th St., NY 10022
- The Ronald Press Co., 79 Madison Ave., NY 10016
- G. Routledge & Kegan Paul Ltd., 68 Carter Ln., London EC4V 5EL; US distr.: Routledge & Kegan Paul Ltd., 9 Park St., Boston MA 02108
- Rudolf Steiner Press, 35 Park Rd., London NW1 6XT
- Albert Saifer, Town Center, Box 56, W. Orange NJ 07052
- San Vito Press: see Double Elephant
- Schocken Books Inc., 200 Madison Ave., NY 10016; UK distr.: Bailey Bros. & Swinfen Ltd., Warner House, Folkstone, Kent
- Scott Foresman & Co., 1900 E. Lake Ave., Glenview IL 60025
- Seely Service & Co. Ltd., 39 East St., Shaftesbury Ave., London WC2H 8JL
- Shoe String Press Inc. (Archon, Linnet), 995 Sherman Ave., Hamden CT 06514
- Signet, 1301 Ave. of the Americas, NY 10019
- Simon & Schuster Inc., 630 5th Ave., NY 10020
- Somerset Publishers, 200 Park Ave., Suite 303 E, NY 10017
- Studio Vista Publishers, 35 Red Lion Sq., London WC1R 4SQ
- Tate Gallery Publications Dept., Millbank, London SW1 P4RG
- Thames & Hudson Ltd., 30 Bloomsbury St., London WC1B 3QP
- Twayne: G. K. Hall & Co., Agent, 70 Lincoln St., Boston MA 02111
- University of Glasgow Press, Publications Office, Glasgow G128QG
- University of London Press Ltd. (also The English University Press Ltd.), St. Paul's House, 8-12 Warwick Ln., London EC4P 4AH
- University of Miami Press, P. O. Drawer 9088, Coral Gables FL 33124
- University of Nebraska Press, 901 N. 17th St., Lincoln NE 68508
- University of South Carolina Press, Columbia SC 29208
- University Tutorial Press Ltd., 9-10 Great Sutton St., London EC1V 0DA
- The Viking Press Inc., 625 Madison Ave., NY 10022
- Westminster City Library, Marylebone Rd., London NW1 5PS
- Wildwood House, 3rd floor, 1 Wardour St., London W1V 3HE; Orders: Book Centre Ltd., Neasden

DAVID V. ERDMAN

## The Bravery of William Blake

William Blake was born in the middle of London eighteen years before the American Revolution. Precociously imaginative and an omnivorous reader, he was sent to no school but a school of drawing, at ten. At fourteen he was apprenticed as an engraver. He had already begun writing the exquisite lyrics of *Poetical Sketches* (privately printed in 1783), and it is evident that he had filled his mind and his mind's eye with the poetry and art of the Renaissance. Collecting prints of the famous painters of the Continent, he was happy later to say that "from Earliest Childhood" he had dwelt among the great spiritual artists: "I Saw & Knew immediately the difference between Rafael and Rubens."

In his reading also he quickly distinguished his true friends. "Milton lov'd me in childhood & shew'd me his face"; the Old Testament prophet "Ezrah came with Isaiah." On the outskirts of London he recognized angels walking among the hay-makers. Later, he said, Shakespeare "gave me his hand." And there "appear'd" to him the bombastic sixteenth-century magician and alchemical philosopher Paracelsus, and also the seventeenth-century shoemaker and mystic Jacob Boehme (Behmen). Thus was his life filled with "Mental wealth," seen in and through statues and engravings and books (and probably the serious and burlesque drama of theaters in his neighborhood), before "the American War began," a landmark in his intellectual existence.

By the time Blake was eighteen he had been an engraver's apprentice for three years and had been assigned by his master, James Basire, to assist in illustrating an antiquarian book of *Sepulchral Monuments in Great Britain*. Basire sent Blake into churches and churchyards but especially among the tombs in Westminster Abbey to draw careful copies of the brazen effigies of kings and queens, warriors and bishops. From the drawings line engravings were made under the supervision of and doubtless with finishing touches by Basire, who signed them. Blake's longing to make his own original inventions (designs) and to have entire charge of their etching and engraving was very strong when it emerged in his adult years. For as an engraver of other people's designs he proved too original to please the employing booksellers, and when others were employed to engrave his designs he felt robbed in purse and spirit. Late in life his engraved *Illustrations of the Book of Job* and his designs for Dante's *Divine Comedy* constituted a triumph of original genius within a tradition that went back to his beloved Dürer.

That Blake's imagination, while he was making those carefully stiff engravings of early rulers, was busy reconstructing their active lives and warfare, we know from the historical paintings he made during and after the American War and from his unfinished history play of "King Edward the Third." In the context of his own times, when most inhabitants of London sympathized with the American rebels against George the Third, Blake recognized the kings and nobles of Old England as enemies of life and art, as "villains" whose pretense of righteous moral virtue led them to justify wars of conquest and to accuse queens or

rivals' mistresses of adultery, for purposes of property or power. Blake came to regard the accusation of sin as the most wicked sin against humanity. In his great prophetic epics, *The Four Zoas*, *Milton*, and *Jerusalem*, and in his lyric ballad "The Everlasting Gospel," it is accusation of sin that brings death into the world, while life is redeemed by mutual forgiveness--not by atonement but by love's embrace (at-one-ment) alternating with the "fierce contentions" of intellect.

In *Milton*, the epic selected here, it is fascinating to see as the still center or stage furniture of the action, which includes lightning journeys through the universe by three of the principal characters, Milton, his Emanation, and his Spectre, Satan, a setting such as that in which Basire's apprentice had spent his working days: sepulchers of the dead with sculptured effigies resting upon them as if sleeping upon eternal couches. The fourth and crucial character, "A Giant form of perfect beauty outstretched on the rock" of ages, is Albion, Blake's English version of Adam, who *ought* to be making a journey but stays asleep on his "Couch of Death." Milton, becoming aware of Albion's sleep, discovers his obligation to leave Heaven to go "down to the sepulcher," and the thunder and lightning of his descent do stir Albion, if only momentarily. Meanwhile Milton's "real and immortal Self" remains all the time in Heaven, "as One sleeping on a couch of gold." Even Satan sits "sleeping upon his Couch" of stone, until Milton confronts him; and Milton's act is represented as the labor of a sculptor forming an image that comes to life. To do this, we are told, Milton has entered the body of William Blake; thus the sculptor (a term also meaning engraver) is Milton-Blake and the poet of the text is Blake-Milton. And finally, at the culmination of the moment of active vision we learn that Blake himself has been lying "outstretched upon the path," not in his eternal but in his "Vegetable" body (a parody of the brass effigies), while his soul has been busy filling the moment with the poet-artist's work.

In 1782, the year after the British surrender at Yorktown, Blake married an uneducated but strong-minded and beautiful woman named Catherine Boucher. He taught her to read and write and to assist in his printing and coloring. In his mythical poetry she became the Eve for his Adam, the Emanation or spiritual self of Los, the bardic blacksmith of Eternity, whose daily bread-winning self was but the Spectre. William and Catherine had (we know not why) no children, but Los and Enitharmon had many sons and daughters, their works of art; and their rebellious son Orc who sprang from or above the Atlantic Ocean during the war looked like a serpent to some but like naked humanity to others. Also, within his works there are many children, all the "little-ones" of London, the "lost" boys and girls, the vagabonds and harlots and cursing soldiers in the streets, the beggars at the wintry door. One of the beggars turned out to be Blake's own lost brother John, "making his moan," coming to beg for bread after he had failed at gingerbread baking. And

it was for the poor of London that the Blakes, who were themselves poor nearly all their lives, worked busily day after day building the City of Art, a beginning toward a structure of a new Jerusalem of golden arches and green pastures and flourishing gardens. Only when life prospered would art be perfect, but art must prepare the way.

"Some People," protested Blake in his fifties, "& not a few Artists have asserted that the Painter of this Picture [a small *Vision of the Last Judgment*] would not have done so well if he had been properly Encouragd." The answer was that, though "Art is Above Either, the Argument is better for Affluence than Poverty." He might not have been a greater artist, but "he would have produced Greater works." He had in mind a titanic canvas, a "portable fresco" one hundred feet high, suitable to be placed, by a nation that encouraged art, in the interior of St. Paul's.

He never lost the ambition for greater works, but he could laugh away the wish for personal riches, as indicated by his several poems on the subject. He hoped for a national and international renaissance of the imagination, an awakened human community in which the whole business of life would be "The Arts & All Things Common." Living in a land ruled by the Urizenic George the Third and, later, George the Fourth, he insisted upon the practice of "Republican Art," and he thus described the status quo: "Art Degraded Imagination Denied War Governed the Nations."

By April, 1784 at least one famous artist, George Romney, was willing to rank Blake's historical drawings "with those of Michael Angelo." Blake was exhibiting some of them at the Royal Academy. And toward the end of the year he wrote a marvelously revealing and witty satiric sketch studded with songs, *An Island in the Moon*, in which we are shown the artist and his friends hilariously seizing the future by the forelock. At the center of a merry social gathering Blake himself appears as Quid the Cynic among fellow "philosophers" and other, more absurd friends, arguing and boasting and drinking rum and water, elated with a sense of his own "English Genius"--if also feeling that he lives in a society of humbugs and ignorant wretches and inflated egos (among them his own). This prose and verse medley is included in the present edition as a useful introduction to the complexity of Blake's views of himself and his world, and to his ironic wit--and as the matrix from which emerged, just five years later, his priceless *Songs of Innocence* (1789).

Five years later still, Blake balanced these with *Songs of Experience* (1794), defining the two (among many possible ways) as "the Two Contrary States of the Human Soul." The first *Songs* and, in the same year, *The Book of Thel* were the first perfect fruits of his newly developed method of "Illuminated Printing," a method which combined poetry and pictures in relief etching; the printed pages were usually embellished with watercolors, sometimes simply, sometimes elaborately.

While Blake was etching the plates for *Songs of Innocence* and *The* the hopes (and fears) of the American Revolution (and War) "passed before his face" on their way "Across the Atlantic to France." By 1791 he had written the first and perhaps only book of an epic vision of *The French Revolution* and had it set in type, but for reasons unknown it remained unpublished. In this poem all the fears are reduced to vanishing clouds and we are invited to contemplate the human form of revolution, its forehead, eyes, shoulders, feet, voice, and to hear the poet's plea for recognizing "the infinite labyrinth of another's brain" as reason for learning "to consider all men as thy equals, Thy brethren."

By the end of 1790 the collapse of the inhibiting and prohibiting powers of the king of France seemed to herald the collapse of King George's. Before Blake's birth in 1757, the Swedish sage Emmanuel Swedenborg had predicted the advent of a new heaven on earth for the year 1757; in late 1790 Blake was thirty-three, the age of Christ at the resurrection (Blake saw only death-worship in people's paying attention to the crucifixion). In a diabolically cheerful prophetic voice Blake argued that if these thirty-three years in Britain could be called a new Heaven, it was about time for the resurrection of "the eternal Hell." Contraries are "necessary to Human existence," he insisted. What "the religious call Good & Evil" needed redefining. People that worship "the Governor or Reason" oppose Energy as evil, but "Energy is the only life . . . and Reason is the bound or outward circumference of Energy. Energy is Eternal Delight." Blake proposed a *Marriage of Heaven and Hell* and presented the wisdom of Hell in an illuminated book by that title, adding to top it off, "A Song of Liberty" which celebrates the overthrow of gloomy kings and lecherous priests who "call that virginity, that wishes but acts not!" "For every thing that lives is Holy."

Swedenborg had been privileged to converse with angels and report the news of all the "Earths in the Universe" and even to write *Of Heaven and Hell and of the Wonderful Things therein*, but had neglected to interview the devils. Blake is able to report debates between devils and angels (in which the devils not only win hands down but convert the angels) and even to go "walking among the fires of hell" unharmed. For he immediately discovers that what look to angels "like torment and insanity" are the delightful "enjoyments of Genius." Blake draws pictures of himself (and Catherine perhaps, for one of the sketched figures has a wide skirt) dancing and tumbling in the fiery furnace. He suggests instead of pulling out the "sacred codes" when the revolution comes, the proper way to greet it is with outstretched arms. What he brings forth from the fires of "Infernal wisdom" is an inspired collection of "Proverbs of Hell" worth all the codes ever printed.

Blake's diabolism in this work is rhetorical; he is engaged in a redefinition of goodness, not a championing of evil; a testing of truth, not a

defense of falsity. His sometimes misconstrued proverb, "Sooner murder an infant in its cradle than nurse unacted desires" (the sixty-seventh in the list and impossible to misunderstand *in context*), is a way of saying that the bottling up of desires for fame, for love, for "happy copulation" (see *Visions of the Daughters of Albion*) is as damaging in its psychological and social consequences as the worst kind of suppression of life imaginable, which would be the murdering of an infant. (The image of an infant in its cradle implies a new birth not yet tested, stifled before we know how wonderful it will be.) Blake is no advocate of murder, which by his definition in his notes of about the same date on Lavater's *Aphorisms on Man*, is not properly an act at all: "Murder is Hindering Another; Theft is Hindering Another," and so on. "To hinder another is not an act . . . it is a restraint on action both in ourselves & in the person hinderd, for he who hinders another omits his own duty, at the time." "This is Vice but all Act is Virtue."

The "marriage" of Heaven and Hell, then, is a testing of opposites. Some are both true, contrary states of the soul. Some are false, hinderings, which Blake calls Negations not Contraries. Mental daring is the great value of Blake's "Mental War": to break any manacles forged on your mind, by tyrants and priests, or by your own submission or folly. To the wise, "It does not signify what the laws of Kings & Priests have call'd Vice," we must follow out the action we believe is right. Blake was impatient with history books that explained what men and nations did by reducing heroic Action to causes and effects. "Tell me the Acts, O historian," he pleaded, "and leave me to reason upon them as I please." "Try, Try, and never mind the reason why." The wise man falleth seven times a day, but he riseth again.

In his great prophetic writings, and his paintings, Blake had the courage of the ultimate daring. To create "The Tyger" even though no one might understand it, in his lifetime. To prophesy against oppression and war, saying, "If you go on so, the result is So," even if poverty was the result. To summon to his side Milton, the greatest English prophet, to walk forward with him to the great harvest and vintage of nations. Blake built his epic prophecies as staging areas for the greater building of a new society. These works were buildings themselves, in effect, like Noah's ark, equipped to keep "the remnant" who survived the brutal wars of empire from being overwhelmed by bad government, bad science, bad art. It is our fortune that these arks remained afloat throughout the next century, hailed and described impressionistically in the 1860s and 1890s but only in our day coming firmly to land in contemporary minds. Today we are the grateful beneficiaries of Blake's courage and steady labors.

Following *The French Revolution*, Blake described the acts of the American Revolution, in *America a Prophecy* (1793). In *Europe a Prophecy* (1794) he brought the account up to 1792, expressing the prophetic hope that Empire, by fully exposing its spirit of Negation in counterrevolutionary war and,

in England, domestic repression, would collapse from people's minds as self-evidently false and death-oriented and, once seen, as easy to sweep away as dusty spiderwebs. In 1795 he published *The Song of Los*, quickly adding the spider kings of Asia to the dust heap. Meanwhile, in a work as satiric as *An Island in the Moon* but not so mirthful, *The Book of Urizen*, he began the "Bible of Hell" promised in *The Marriage* with a parodic Genesis-Exodus.

In the text of *Urizen*, and in the pictures, the characters are all mythological giants, embodied faculties of the minds of rulers, priests, and slaves: Urizen, the irrational reason; Los, the frustrated artist-blacksmith; Enitharmon, the natural world seen as shadow of self; Orc, the infant rebel. The pictures are grotesques, cosmic acrobats, monsters of fantasy--with only three exceptions. In Plate 2 a naked baby and an elegantly dressed mother, though floating in clouds, belong in contemporary London. In Plate 21 we see an Oedipal family trio whose facial and postural expressions seem true to domestic life if also to the tragic stage. And in Plate 26, if only there, the scene itself is a London street doorway, with a youthful beggar and his wolfish dog, "the dog at the wintry door." This is Blake's doorway from the world of myth to the London street location of most of the *Songs of Experience*, published at the same time. It reminds us that Blake's visions were of things in this world, where "Love! sweet Love! was thought a crime" ("A Little Girl Lost"), yet where "Children of the future Age" could be expected to have recovered their imaginative freedom.

Blake's vision of Jerusalem was, essentially, of his own London, transformed and humanized. He saw and heard the street cries of his neighborhood as trumpets of revelation. Being himself a worker in soot--he used it to blacken the surface of a copper plate while he worked on it with etching or engraving tool--Blake felt a particular affinity for the soot-covered chimney sweepers and for the black boy exiled among English school boys who could not see through the "black cloud" of his skin. Blake felt that the black boy could see through the "white cloud" of theirs. He believed that to see through, not merely with, the eyes was the secret of true vision. While his hands (fiery sons of Los) worked on the "black rock" cutting "furrows" in it with his plowing graver, his imagination could "Contract or Expand Space at will" and thus one moment listen to the weeping "little-ones" and the next rise upon "the chariots of the morning."

In his visionary epic *Milton*, Blake joins John Milton in the bold journey of "Self-annihilation" (compare the Angel and Blake who leap into the void in the fourth Memorable Fancy in *The Marriage*). Their purpose is to find and give shape to and destroy all the "not human" in themselves and in the world, to see through and to take off all the limiting "garments," including those of the sexes. The idea is terrifying to one of the listeners, who protests that annihilation may destroy the little-ones (infants in their cradles, and other buds of promise). It is a poor argument against taking action against falsehood, by definition the not

human. But Blake is willing to answer it either way. On the one hand, he will annihilate only what can be annihilated, the false. On the other, by giving human form to error or Satan--using the devil's name now in a traditional sense, not the jesting inverted sense of *The Marriage*, the sculptor gives Satan all the benefit of any doubts he chooses to make trial of, doubts being Satan's stock in trade. If there is a mistake, and Satan is hiding some recoverable human within, then he has been given life. Otherwise, it is only by "giving a body to falsehood" that it can be "cast off for ever" (*Jerusalem* 12:13).

In *Milton*, Blake combines this theme with another, the proper combination of anger and sympathy, Wrath and Pity. Perhaps at times he has in mind the combination of pity and terror in Aristotle's definition of tragedy. The "Bard's Song" which opens the poem instructs Milton with an allusive (and elusive) parable about the relations of two brothers, the wrathful Rintrah and the sympathetic Palamabron, and an illusory brother, Satan. The three are pictured in Plate 10 as three handsome naked young men--except that one is open-mouthed in agony, is on fire from toes to head, and is standing on a marble platform. He is the statue or effigy of Satan or Selfhood--and if the two brothers could see him truly they would let his annihilation proceed. But Wrath (Rintrah) hesitates and wrings his hands at the conflagration of so handsome an image. And Pity (Palamabron) attempts to affirm human sympathy, putting one foot beside Satan's on the platform, yet really terrified and turning his arms and body to run away. As we discover later, Satan once seen as a fraud goes up in smoke. But the important thing here is the failure of true brotherly cooperation between Pity and Wrath, who stand close to each other yet fail to communicate, let alone embrace. Pity, almost angry, is out of character; Wrath ineffectually expresses pity; both are on the dangerous road to self-pity. A true brother would risk the flames to save a life.

Love, of course, is the bond they need. As Blake's Emanation says to his Spectre in one of the lyrics, "The Woman that does not love your Frowns Will never embrace your smiles." In *Milton*, the lovers who need to learn the proper science of frowns and smiles are Milton and his Sixfold Emanation, Ololon--his three wives and three daughters. In Blake's world of 1800-1804 (the "moment" of his personal life covered by the poem) the problem occurred on two levels, viewed from different angles. The Blakes were living at Felpham "on the banks of the Ocean" during most of this period, at the invitation of William Hayley, who meant well and seemed full of good advice that would establish Blake as a prosperous painter--except that it involved (in the terms of the bard's parable) a change from plowing his own field to laboring at Satan's mill as a slave to money. Both men soon discovered, perhaps when Blake showed Hayley some pages of his *Milton* manuscript, that they were spiritual enemies. But Hayley's problem was that he lacked "the Science of Wrath" and kept up a "soft dissimulation of friendship!" (*Milton* 8:35). Blake's problem was that he got so angry he couldn't

practice the science of Pity. In a broader view, however, the problem of 1803-4 was that Britain (Albion) was throwing away the possibilities of humane and cultural friendship with France and, giving up the armistice called the Peace of Amiens, resuming war more fiercely than ever. Blake's Milton--who sees at once that "the Nations still Follow after the detestable Gods" who inspire such blood combat as the Trojan War, and are still caught up in the false "pomp Of warlike selfhood"--joins Blake to step up the effort to turn war to peace. On that plane the science needed is that of Pity, or rather of Mercy. For what Milton-Blake as Los must do in this national, nay universal, crisis is replace the false god Satan (one of the gods of Trojan Priam) with the "Human Lineaments" which Jesus revealed when he rent the temple curtains (41:24-27). Perhaps the final message is that neither Pity nor Wrath will save Albion. Pity might bring the warrior home, but what Blake suggests about Mercy is that it represents not simply a finer kind of pity--pity by itself "divides the soul"--but a bonding of Wrath and Pity by Love. The poem ends with Jesus coming in the clouds of Ololon (here representing all historical humanity vis à vis the poet) and the imminent embracing of Ololon-Jesus and Milton.

There was, it is true, a bitter and jealous, even envious side to Blake's pen, but he confined its output to the margins of a few books--most of his marginalia, though, are warm, wise, not bitter--and to his private Notebook. He entertained no illusion that there was anything to be proud of about the state of nerves in which he could "almost spew" at his "dear Christian Friends" or yield to

the temptation to give as good as he got to "the Virtuous" whom he saw grinning, spitting, and showing their backsides. Indeed one suspects that what he could least resist, of the impulses that filled the crannies between drawings or serious lyrics and essays in his Notebook with satiric slashings and epigrams, was their wit and wordplay. "Was I angry with Hayley who usd me so ill Or can I be angry with Felphams old Mill?" he would ask. He was and he could be, but he knew that "Back-biting, Undermining . . . & whatever is Negative is Vice," and he corrected himself. Good clean anger was what friends should be shown, when they deserved it; toward enemies the proper mental sword to employ was pity--in the form of laughter.

At a Friends Errors Anger shew  
Mirth at the Errors of a Foe.

Blake dared, nevertheless, to sing of Experience as well as of Innocence, while taking care that a reader who possessed a copy of *Songs of Experience* should have a copy of *Songs of Innocence* to keep beside it. Blake dared to search for humanity even within the "dark horrors" of war, and he managed to keep "the Divine Vision in time of trouble." True, he did not easily control his own temper (he keeps telling us); he also felt that he expressed his enthusiasm too nakedly; today I suppose we would call these contraries pessimism and optimism. But he went on bravely because he never lost his faith in the imagination, which turns mental death into fourfold life. That ancient pessimist King Solomon had said, "Vanity of vanities, all is vanity." Blake simply replied: "And what can be foolisher than this?"

## MINUTE PARTICULARS

J. WALTER NELSON

### Blake Anthologies

In examining ten poetry anthologies published in 1974-75 for "Introduction to Literature" courses,<sup>1</sup> I discovered the following surprising (and for the Blake enthusiast, gladdening) facts: first, Blake appears in all ten. If most of the poetry read in this country is read from college texts (and I suspect it is) and if most of this poetry appears in "Introduction to Literature" anthologies, Blake is now among the most commonly anthologized poets in the language. Second, Blake and Pope, the latter also appearing in all ten, are the most anthologized of all eighteenth-century British poets (Swift, who appears in eight, is next). In regard to Blake, these statistics parallel those gathered by MLA, which show that at present there is more scholarly interest in him than in any other eighteenth-century British author.<sup>2</sup> We should add, however, that each of the five other major Romantics, Byron, Coleridge, Keats, Shelley, and Wordsworth, also appear in all ten anthologies and thus the Romantic Movement itself is highly represented, for only twenty-seven poets appear in all ten volumes. Third, "The Tyger" is one of only two poems that appear in all ten anthologies ("Dover Beach" is the other). This may indicate that "The Tyger" is the most commonly printed poem in the language and certainly indicates that it is the most commonly anthologized eighteenth-century poem (the next, Gray's "Elegy," appears in only seven). From the five other major Romantics, "Kubla Khan" and "Ozymandias" do appear in nine of the volumes, and Keats' "On First Looking into Chapman's Homer" and "Ode on a Grecian Urn" in eight, but no other poem from the Romantics appears in more than six.

<sup>1</sup> The anthologies consulted are William C. Cavanaugh, ed., *Introduction to Poetry* (Dubuque: Wm. C. Brown, 1974). John Ciardi and Miller Williams, eds., *How Does a Poem Mean?* (Boston: Houghton Mifflin, 1974). Frank Brady and Martin Price, eds., *Poetry: Past and Present* (N.Y.: Harcourt, 1974). James Burl Hogins, ed., *Literature: Poetry* (Chicago: SRA, 1974). J. Paul Hunter, ed., *Poetry* (N.Y.: Norton, 1975). X. J. Kennedy, ed., *An Introduction to Poetry*, 3rd ed. (Boston: Little, Brown, 1974). John Frederick Nims, ed., *Western Wind: An Introduction to Poetry* (N.Y.: Random House, 1974). Lawrence Perrine, ed., *Sound and Sense: An Introduction to Poetry*, 4th ed. (N.Y.: Harcourt, 1974). Richard Sugg, ed., *Appreciating Poetry* (Boston: Houghton, 1975). Henry Taylor, ed., *Poetry: Points of Departure* (Cambridge, Mass.: Winthrop, 1974). Note that several of these anthologies are among the most widely sold in the nation.

<sup>2</sup> *MLA Newsletter*, Dec. 1973, p. 4.

JAMES BOGAN

### Vampire Bats & Blake's Spectre

"The Spectre is, in Giant Man, insane and most deform'd" (*J* 37:4). This aspect of the divided man is a vicious aggregate of shame, doubt, despair,

deceit, compulsion, brooding melancholy, negation, vengeance, selfishness, fear, cruelty, cannibalism, mindless rage, blind hunger, self-righteousness, pride, insanity, etc. The Spectre has all the energy of hysteria and does his powerful worst to devour any and all that stand between him and the objects of his insatiable lust, born of the craving for the lost emanation. The Spectre is the rational power divorced from the heart, "but he is anything but reasonable; rather, he is a machine which has lost its controls and is running wild."<sup>1</sup> The blood-sucking Spectre tries to drain the life out of the living man by all manner of deceit, treachery, and temptation. Once he has debilitated the healthy soul, then he usurps the place of "humanity" and goes on a bootless rampage once again to capture life.

In Blake's day, the standard definitions of "spectre" included ghost, phantasm, horrid sight, apparition of dread and terror, all of which can justly be applied to the Spectre. There is another dimension to the Spectre that should not be overlooked. He is usually pictured as dark and bat-winged; indeed he is a spectre-bat, a true vampire, a literal blood-sucker. The image of this winged cannibal came to Blake's attention before he started to work on the major prophecies. Blake was hired by Joseph Johnson in 1792 to help with the engravings to John Stedman's *Narrative of a five year's expedition against the Revolted Negroes of Surinam*. Stedman recounts the following episode:

I cannot here forbear relating a singular circumstance respecting myself, *viz.* that on waking about four o'clock this morning in my hammock, I was extremely alarmed at finding myself weltering in congealed blood, and without feeling any pain whatever. Having started up, and run for a surgeon, with a firebrand in one hand, and all over besmeared with gore: to which if added my pale face, short hair, and tattered apparel, he might well ask the question,

'Be thou spirit of health or goblin damn'd,  
Bring with thee airs of Heav'n or blasts  
from Hell!'

The mystery however, was that I had been bitten by the *vampire* or *spectre* of Guiana, which is also called the *flying-dog* of New Spain. . . . This is no other than a bat of monstrous size, that sucks blood from men and cattle when they are fast asleep, even sometimes till they die; and as the manner in which they proceed is truly wonderful, I shall endeavour to give a distinct account of it. --Knowing by instinct that the person they intend to attack is in a sound slumber, they generally light near the feet, where, while the creature continues fanning with his enormous wings, which keeps one cool, he bites a piece out of the tip of the great toe, so very small indeed that the head of a pin could scarcely be received into the wound, which is consequently not painful; yet through

are long, rounded, and transparent: the cutting teeth are four above and six below.<sup>2</sup>

Stedman's spectre-bat has the qualities of gluttony, ugliness, and murderous intent associated with the spectres in the prophetic poems. Blake even draws the Spectre with a dark body and enormous bat-wings that are spread over Los to occlude a vision of higher realms (J 6).

The Spectre also haunts the reposed body of Jerusalem. With his page-wide wingspread, he separates her from the dying Albion (J 33). So, an image that had seized Blake's fancy while at work on a hired job eventually became transmuted into a baleful and portentous element of his epics.

<sup>1</sup> S. Foster Damon, *A Blake Dictionary* (New York: Dutton, 1971), p. 381.

<sup>2</sup> London, 1796, pp. 142-143.

MARTIN BUTLIN

### "The Very William Blake of Living Landscape Painters"!

"He is the very William Blake of living landscape painters." This quotation from the *Illustrated London News* for 10 May 1845 is particularly surprising in its context. It does not refer to Samuel Palmer or Edward Calvert, nor even to such extravagantly imaginative landscape painters as John Martin or Francis Danby, but was discovered by my wife Frances during her researches into contemporary press accounts of J.M.W. Turner. Apart from the fortuitous and, so far as I know, unparalleled linking of the names of the two artists with whom I personally have been most involved, it would seem quite extraordinary to find the unchallenged, if highly controversial, leader of painting in Britain in the 1840s described in terms of an artist so little regarded at this time as to make every mention of his name a matter for the record.

The context is, alas, disappointing insofar as any new light is thrown on the two artists. The article, a survey of Turner's career, begins promisingly enough: "Art is never more the subject of conversation in the London circles of fashionable life than it is from the first Monday in May to the close of the Royal Academy Exhibition. Have you been to the Academy yet? Have you seen Mr. Turner's landscapes, or Mr. Grant's fine portraits? or what do you think of Collins or Maclise? are the questions that are regularly put to you . . ." There follows an account of Turner's beginnings with topographical watercolors and his first Academy successes up to about 1815. "Mr. Turner is equally distinguished for the excellence of his oil pictures and his water-colour drawings. He has the art of poetizing everything . . ." But his early works "are better of their kind than any of his after productions we can name"--this was a common criticism during Turner's later years. "Mr. Turner is an artist upon peculiar principles. It is either the



Jerusalem 33

this orifice he continues to suck the blood, until he is obliged to disgorge. He then begins again, and thus continues sucking and disgorging till he is scarcely able to fly, and the sufferer has often been known to sleep from time into eternity. . . . Having applied tobaccosashes as the best remedy, and washed the gore from myself and from my hammock, I observed several small heaps of congealed blood all round the place where I had lain, upon the ground: upon examining which, the surgeon judged that I had lost at least twelve or fourteen ounces during the night. . . .

Having measured this creature I found it to be between the tips of the wings thirty-two inches and a half; it is said that some are above three feet. . . . the colour was a dark brown, nearly black, but lighter under the belly. Its aspect was truly hideous upon the whole, but particularly the head, which has an erect shining membrane above the nose, terminating in a shrivelled point: the ears

fashion to admire him altogether, or to condemn him at a glance. The feverish glare of his present style - that systematic defiance of every kind of principle in art or appearance in nature--still continues to find admirers; and a book has been written of late, and it is a clever one, wherein every excellence in landscape art is found pre-eminent in Mr. Turner" - this was volume I of *Modern Painters* by "A Graduate of Oxford," the young John Ruskin, published in 1843. Then follows the reference to Blake and a concluding sentence excepting certain of Turner's recent paintings from those condemned for their "exaggeration."

The chief interest would seem to be that Blake, as a visual artist, was even in the 1840s assumed to be well-known to the general reader as a figure of controversy and "exaggeration," rather than being the "Pictor Ignotus" of the subtitle to the first, 1863 edition of Alexander Gilchrist's *Life of William Blake*. That the pre-Gilchrist view of Blake was a distorted one, largely based on fanciful anecdotes about the Visionary Heads, is not surprising, but that the reader of the *Illustrated London News* could be expected to take in a casual reference to Blake at all is perhaps worthy of note.

#### RAYMOND LISTER

#### Calvert's "Lady & the Rooks" & Cornish Scenes

In an article published some years ago,<sup>1</sup> Mr. Geoffrey Grigson commented on reminiscences of Cornish scenery in Edward Calvert's visionary engravings. He mentioned in general the landscape in the valley of the Fowey north of Lostwithiel, and in particular the castle and steep slope of Restormel, which he thought might be reflected in the wood-engraving, "The Lady and the Rooks." I too referred to this in my monograph on Calvert.<sup>2</sup>

I recently revisited Cornwall after an interval of twenty-two years, and took the opportunity of looking at the castle of Restormel (twelfth-thirteenth centuries) and its surroundings. It is in a splendid setting, similar to that in "The Lady and the Rooks," with the ground everywhere steeply sloping away, revealing lovely views. Yet the Romantic building in the background of Calvert's engraving has nothing in common with the stark lines of Restormel itself, and I left feeling less convinced than before about the association.

Later during the same afternoon, I visited Lanhydrock House, near Bodmin, seat of the Robartes family. It is a late nineteenth century Romantic building, replacing one of the seventeenth century, the larger part of which was destroyed by fire in 1881.

One structure unaffected by the fire was the granite gatehouse, built between 1636 and 1651, which, as I first looked at it, seemed familiar. I had by this time dismissed "The Lady and the Rooks" from my mind, but it came back now with redoubled force. If Calvert based his design on Cornish landscape and details, this gatehouse was surely what he had in mind. For, although the detailing of Calvert's building (which could be the side of a gatehouse) and that at Lanhydrock are somewhat different, they have enough in common to make the identification likely.

And not only the structure, but the wooded setting, is remarkably like that in the engraving, perhaps not sloping so dramatically, but sufficient to have provided the inspiration.

<sup>1</sup>"A Cornish Artist Edward Calvert, 1799-1883," *The West Country Magazine* Vol. I, pp. 43-6.

<sup>2</sup>*Edward Calvert* (London: 1962), p. 86. "The Lady and the Rooks" is number 13 in the catalogue in that book (p. 105).



The Gatehouse, Lanhydrock House, Cornwall (1658). A Property of the National Trust.

## DISCUSSION

With intellectual spears & long winged arrows of thought

MICHAEL TOLLEY & MICHAEL FERBER

### "Thel's Motto": Likely & Unlikely Sources

The provocation for this note is the publication, in *Blake Newsletter* 34 (Fall 1975), of a note by Michael Ferber entitled "A Possible Source for 'Thel's Motto.'" In a small way, Michael Ferber's note illustrates two of the besetting problems of Blake scholarship in this generation: ignorance of much work already published that is relevant to the point at issue and ignorance of the principles of source study. This ignorance is not, it must be stressed, confined to a particular research student, but it also, I presume (and this is more serious), extends to the editorial "filter" interposed between the scholar and his public. I write, however, not to blame, but to caution and correct.

Michael Ferber begins his note by correctly observing that several biblical sources have been suggested for the second half of "Thel's Motto,"

Can Wisdom be put in a silver rod?  
Or Love in a golden bowl?

However, he quotes only two commentators, Northrop Frye and Robert Gleckner, who between them do not offer all the sources so far suggested (Frye: Jeremiah 51.7; Revelation 17.4; Ecclesiastes 12.6; Gleckner: Job 28.12-15). He rejects the Job reference on adequate, and the Ecclesiastes reference on inadequate, grounds and immediately offers "another candidate, somewhat better than these though far from perfect, Hebrews 9.3-4." Unfortunately, this new candidate is by no means the best available; I myself would not admit it as a likely source. On the contrary, it is clear to me that Ecclesiastes 12.6 is the primary source-text for these lines of "Thel's Motto" and that none of the four other "rivals" mentioned by Ferber is a likely source-text.

Why is it so clear? To put it crudely, Ecclesiastes 12.6 is inescapable: it hits the reader in the eye at once; indeed, it is such a well-known text that it is hard to believe that Blake himself could not have noticed that he has varied the formula only slightly. Ecclesiastes 12.6 has "Or ever the silver cord be loosed, or the golden bowl be broken . . ."; in the same order, Blake has "silver rod" and "golden bowl" ("cord" and "rod" are so similar that the shift may well have been helped by "memorial corruption"; this supposition is not incompatible with a trust that Blake was aware of varying the formula as he shaped the lines of the motto). The linguistic similarity between the two passages is so close that, in the absence of an obvious rival or intermediary source, the onus is clearly on those who would argue for an alternative source-text to explain away this similarity. It is not surprising that most commentators are on the side of Ecclesiastes 12.6.<sup>1</sup>

Why have some commentators not been satisfied with the Ecclesiastes reference? Quite correctly, they have decided that there is not much value in a proposed source that seems to them to have no particular function: they cannot understand how Blake could have used this particular source in "Thel's Motto." Michael Ferber admits the general relevance to *Thel* of the Ecclesiastes verse, "for its context seems to refer to the death of the body, which Thel shrinks from at the end of the poem" (unfortunately, this is a misreading of the end of the poem, where Thel flees from the terrors of bodily life, not bodily death, but we can agree that death is an important theme of the poem). However, he finds the Ecclesiastes verse cryptic, its context having "little about love or wisdom, and of course a cord is not a rod."<sup>2</sup> Such despair of finding particular relevance in the Ecclesiastes verse to Blake's lines is understandable, but it is nonetheless the product of a superficial reading. The Ecclesiastes chapter is concerned very closely with Thel's problem, insofar as this is a feeling of vanity, of utter uselessness. That she may become more useful by becoming more perishable is the paradoxical hope she tries to comprehend with the help of her counselors. A clear reminiscence, then, in "Thel's Motto" of the symbols of perishability in the key-text on the subject cannot be regarded as other than appropriate.

It happens that I have already put this case for the Ecclesiastes source-text in an article that was published over ten years ago.<sup>3</sup> Before a "better" source-text is offered, the case for the established one should be challenged, not ignored. So far as I can see, the function of the Ecclesiastes reference is limited but definite--it helps to define the rod and bowl in the motto as specifically symbols of mortality and it reminds us of the context in which Thel's dilemma is to be understood. It is not at all unlike Blake to transform his source-material, to put new wine in the old vessels; thus the silver rod of wisdom should not greatly surprise us. The transformation is, rather, a characteristic mark of Blake's genius as a source-user.

If we can agree that this argument validates Ecclesiastes 12.6 as the primary biblical source-text behind the last two lines of "Thel's Motto," we have not necessarily excluded other biblical texts from recognition as secondary (and supportive) sources. In this category should probably be placed Proverbs 29.15, noticed by Viola Juanita Hill but not generally recognized: "The rod and reproof give wisdom: but a child left to himself bringeth his mother to shame."<sup>4</sup> Gleckner's reference to Job 28.12-15 is similarly suggestive. Frye's references to Jeremiah 51.7 and Revelation 17.4 are possible but more speculative. Michael Ferber's reference to Hebrews 9.3-4 may be regarded as a rival primary source, but cannot be a secondary source because its implications do not support but conflict with the Ecclesiastes reference.

The Hebrews text is put forward primarily because it has in close association "the golden pot that had manna, and Aaron's rod that budded." At once it is clear that if Blake used this text, he

made more changes than were necessary for the Ecclesiastes reference: "golden pot" to "golden bowl" (two quite different ideas in Scripture), "Aaron's rod" to "silver rod" (the former was presumably wooden), with the order of mention reversed. Supportive evidence would have to be strong to make us decide in favor of a source-text that is measurably so much more distant from Blake's than the one already established. Such evidence is not forthcoming in Ferber's note and is, in my opinion, not available. All that Ferber can do is show that the Hebrews text would not be inconsistent with Blake's general intentions in *TheL*, if he had used it. This would be plausible if there were not a rival, and closer, candidate.

Although, as I say, this kind of evidence is all that plausibly can be adduced (linguistic and imagistic similarity and a general similarity in idea), Ferber does attempt to adduce further evidence, viz., that the manna in the golden pot of Hebrews 9.4 is linked to another text in *TheL*, that describing the "morning manna" with which the Lilly will be fed (though not in eternity, as Ferber misreads) via the "hidden manna" of Revelation 2.17, which is, according to Ferber, the text referred to for the Lilly's food. This evidence is inadmissible, because Revelation 2.17 would be a far-fetched reference for the Lilly's "morning manna," when the much more obvious text, Exodus 16.13-21, is to hand (and is inevitable, because Blake speaks of "morning manna" not "hidden manna").<sup>5</sup>

It remains for me to point out that Ferber should formally have considered the other Blake text involved in any discussion of the sources of the last two lines of "TheL's Motto," i.e., the line in Tiri-el's last speech which is word for word the same as the lines in *TheL*--the *Tiri-el* line might, after all, have come first. Since Tiri-el's speech anticipates Oothoon in arguing that men cannot be formed all alike, despite the efforts of educators, Tiri-el's question is rather different from TheL's, even though the words are the same. Whereas Tiri-el expresses indignation at the threat of forcing wisdom or love into narrow and exclusive channels, TheL wonders whether the attempt must be made to express wisdom or love through confined media. The answer to Tiri-el's question is clearly "no," but TheL's question is conditioned by the first lines of her "Motto" and by the action of the poem as a whole, which suggest that she should, but, perhaps tragically, does not, answer "yes." TheL's question seems much the more profound, and much better fitted to its context than Tiri-el's. It is highly characteristic of Blake that he should treat his own words as being, equally with other literary sources, old wineskins that must be made to hold new wine ("every thing that lives is holy" is perhaps the most notorious instance of this tendency). It is, however, not easy to see which way progress has been made, whether from *Tiri-el* to *TheL* or vice versa. It could be that this particular formulation was first achieved independently of either context. My speculation is complicated by the feeling I have that the *TheL* context is much closer to the biblical source or sources than that in *Tiri-el* (which we usually think of as earlier than *TheL* and, particularly,

of this part of *TheL*, as etched). But here argument obviously fails: source-study has its limitations. Nonetheless, if we observe the rules of evidence, source-study can, with such a poet as Blake, be extremely helpful; if we don't observe the rules, we are liable only to add another ort to the scrap-heap of error.

Michael Tolley

<sup>1</sup> See for instance S. Foster Damon, *William Blake, His Philosophy and Symbols* (Boston, 1924), p. 310; Harold Bloom, commentary for David V. Erdman's edition of *The Poetry and Prose of William Blake* (Garden City, N.Y., 1965), p. 808; Viola Juanita Hill, "Blake and the Bible," unpub. M.A. thesis (Indiana University, 1937), p. 54; Hazard Adams, ed. *William Blake: Jerusalem, Selected Poems and Prose* (New York, 1970), p. 704.

The weight of numbers supporting a particular source-text is, at worst, a fact to reckon with, though it is as fallible a guide to truth as most majorities.

<sup>2</sup> Robert F. Gleckner used a similar argument in correspondence with me back in 1964, concerning his article on the biblical sources of *TheL*: "I was aware of the Ecclesiastes 12.6 passage in commenting on TheL's motto, and I certainly should have said that the Ecclesiastes was a misleading reference, despite the similarity in images. I take it indeed as an excellent example of Blake's use of Biblical imagery without clearly referring to a specific passage. The silver cord is not a rod, and the broken golden bowl as used in Ecclesiastes I cannot see in the *TheL* context." However, as read along the lines I suggest, the reference does not seem either misleading or unparticular.

<sup>3</sup> "The Book of *TheL* and *Night Thoughts*," *Bulletin of the New York Public Library*, 69 (1965), esp. 379f.

<sup>4</sup> See note 1. Hill's further suggestion, Psalms 74.2, is not at all close--one need not list the appearance of every "rod" in the Bible.

<sup>5</sup> Another point against the Hebrews 9 suggestion (and this is the kind of point a source-student should consider) is that in what are, so far as I have recorded, Blake's only clear allusions to Hebrews 9.1-5, the descriptions of the opened temple in the *Last Judgment* design, the golden pot and Aaron's rod are not mentioned. See Geoffrey Keynes, ed. *The Complete Writings of William Blake* (London, 1957, etc.), pp. 444, 647. On the other hand, there is another reference to Ecclesiastes 12.6 in *Jerusalem* 65:18-19, using the idea of "the wheel broken at the cistern," while it is left to *Job Illustrations*, plate 6, to give us the remaining image in this verse, "the pitcher . . . broken at the fountain," alongside the grasshopper of verse 5.

I thank Michael Tolley for his thorough critique of my proposal. In reconsidering it I find more to be said for it, and more against it, than he would allow.

In its defense, I would again stress the weaknesses of the Ecclesiastes passage. The words "cord" and "rod" are similar only in sound, not in meaning, and the change in meaning, whether consciously or unconsciously made, is considerable. For one thing, it destroys the original image. I may have been too quick to declare verse 12.6 cryptic, though the fact that Tolley offers no help on it but turns instead to the relevance to *TheL* of the whole chapter suggests either he too finds it cryptic or he sees that its meaning gives no support for his case. Biblical commentators seem agreed that the golden bowl is an oil lamp and the silver cord is what suspends it. If the bowl is broken or the cord

loosed the oil will spill and the flame go out. It is a single image, corresponding to the image of pitcher and wheel at the well in the parallel member of the verse. Oil and water are symbols, here as elsewhere, of life. Lamps are not found, here or anywhere, on rods.

The motto, moreover, has six terms, not four, and the two abstract terms have meanings not present in the Ecclesiastes verse. Tolley does not claim they do: he sensibly suggests vanity as the concern of the chapter, says nothing about love, and adduces wisdom only as appropriate to a rod, as of course it is, but there is no rod in Ecclesiastes 12.6. I would even concede that wisdom is vaguely implicit in the verse, for it is certainly a theme of the chapter, but there is very little about love in the chapter or the whole book. To a Christian that is just what is wrong with Ecclesiastes; for love we must turn to the next book, the Song of Solomon (a substantial presence in *TheL*, as Tolley and others have pointed out), and of course to the New Testament. Love, even marriage, is an important theme in *TheL*, rather more important, I think, than vanity or uselessness (if those are the same thing).

As for my proposal, I only have to account for "silver," and I think that is less of a problem than turning a cord into a rod. It is true I have also turned a pot into a bowl, and so perhaps our dispute boils down, alas, to this: I think pots are like bowls and Michael Tolley thinks cords are like rods. At any rate, "love" seems an obvious meaning of the manna put into the bowl/pot by the Israelites (Ecclesiastes says nothing about *putting* oil, or anything else, *into* the bowl), and wisdom, as Tolley agrees, is the kind of thing that goes with rods (if not *in* rods, but that is Blake's problem), whether Aaron's or any other. Adding up the elements, then, I beat Tolley 5 to 3 (6 to 3 if you count "put"), though I would grant him an extra point for having his items in the right order. That there is something ludicrous in this procedure is a point I will return to.

In further defense of the Hebrews passage, let me return to manna. Tolley criticizes me for preferring the far-fetched "hidden manna" of Revelation 2.17 to the more obvious manna that appears in the morning in Exodus 16. That more obvious manna I had in fact just mentioned as the contents of the pot. But it is not a matter of choosing one or the other: for a Christian, at least, it is the same manna. How it got hidden is told in 2 Maccabees 2, where we also have a prophecy that the missing ark and tabernacle will reappear when the Lord gathers his people again and receives them unto his mercy. That prophecy lies behind John 6, which contrasts the bread (manna) of Moses with the true bread of God, the bread of life, Jesus himself, available to all who come to him. Both passages seem to lie behind chapters 8 to 10 of Hebrews and Revelation 2.17. There are other reasons to look to Revelation. The Lilly in *TheL* will be "clothed in light" as well as fed with manna like the worthy few "clothed in white raiment" and the woman "clothed with the sun" of Revelation 3.5 and 12.1. (I may have erred, as Tolley claims, in placing the Lilly's

manna in eternity rather than at a stage before it--the morning of it, perhaps--but the feeding on manna and the flourishing in eternity are at worst continuous phases of the transfiguration the heavenly visitor announces as imminent.) The Lilly herself leads us to Revelation by way of the lily of the valley of the Song of Solomon 2.1, taken by Christians as a symbol of the gathered church married to Christ. Those clothed in light and fed with manna will come to "the marriage of the Lamb" as his wife, "arrayed in fine linen, clean and white" (Rev. 19.7-8).

I would like to shift ground now and consider the process of reading *TheL* and the motto. Tolley says the Ecclesiastes passage hits the reader in the eye at once. I agree that if any passage hits the eye (or ear) at once it is Ecclesiastes, and if that is the test or definition of "source," then Ecclesiastes 12.6 is the source, or a source. But there are two problems with this. (1) That is not what Tolley means by "source." He means Blake *had in mind* Ecclesiastes when he wrote the motto. And since we know rather little about Blake's mind outside his works, Tolley must speculate in the dark about Blake's intentions. We are offered these explanations: Blake must have noticed he varied the "formula" only slightly, but his corrupt memory may have "helped" him vary it, and this is not inconsistent at all, and in fact the variation (or transformation) is a characteristic mark of Blake's "genius as a source-user." The only way to reconcile these confident claims is to imagine poor Blake at his desk, aware that he is changing the original text but unable to remember what the original text says, if that is even logically possible. Why didn't he look it up? It seems he didn't care much, and if that is the case then neither should we. But all this speculation is of no use to the reader. Even if a diary showed up tomorrow in which Blake had written, "TheL's Motto. Cf. Ecclesiastes 12.6," we would still have to think about the rod, and wisdom, and love, and the context (eagles, moles) and form (rhetorical questions) of the second half of the motto. We are soon very far from Ecclesiastes.

In other words, (2) source-study, in the narrow way Tolley practices it, is of little use for understanding Blake. If one brings the meaning of the source into the meaning of the text in question (the main purpose of source-study), then one risks genetic and intentionalist fallacies and serious misreadings of the text. Tolley is an intelligent reader of Blake, but I think he has been led into misinterpretations, not so much by choosing the wrong source (I don't think Ecclesiastes 12.6 is simply wrong), as by overvaluing sources in general.

The functions of the Ecclesiastes reminiscence, Tolley says, are to remind us of vanity (*TheL*'s problem) and to define the rod and bowl as symbols of perishability or mortality (context of *TheL*'s dilemma). One has to agree that these ideas are appropriate to *TheL* as a whole, but they are very general, and in fact are not much different from the general purport of the Hebrews passage, or for that matter of the Bible as a whole. (Tolley claims that the implications of Hebrews conflict

with those of Ecclesiastes, but in the next paragraph he allows that they would not be inconsistent with *TheL*.) They do not take us far unless we make them more specific and bring them to bear on the text. In his 1965 article Tolley does this, and comes up with the idea that *TheL*'s three advisers (Lilly, Cloud, Clod) say "yes" to the questions of the second half of the motto; they, like the rod and the bowl, are symbols of mortality, and they are full of love and wisdom. *TheL*, he adds in the present note, should also say "yes." Now this is surely very odd, though not, I suppose, impossible. There is not space here to develop a full reading of *TheL* or even the motto, but on the face of it an affirmative answer to the questions is unlikely. These are positive rhetorical questions, like the string of questions the Lord asks Job, and they invite a "no" in response. Gold and silver objects are generally disparaged in the Bible and in Blake; these moreover suggest royalty and sexual fetishism; they are obviously unworthy vessels of wisdom and love. They have opposite connotations to the frail creatures *TheL* questions: "perishability" may attach itself vaguely to both, but rod and bowl are symbols more of false permanence while the creatures are symbolic of true eternity in apparent ephemerality.

With the Hebrews passage we have no such conflicts, though no doubt it too could be carried too far. Even the sexual connotations of the rod and the bowl fit the Hebrews context, if we remember Blake's idea that the tabernacle is female, or hides a female, and that Jesus must enter it through the veil and reveal it, "not a pompous High Priest entering by a Secret Place" (*Jerusalem* 69.44). In thinking of Hebrews we can see fuller, richer, more Blakean meanings in the uncertain symbols of the motto and in the poem it heralds. Ecclesiastes, though not irrelevant, seems to restrict us. Hebrews may be less of a source, in a narrow sense, but it is more of a presence.

I am at fault, then, for claiming Hebrews as a source in any literal sense: Tolley's strange ideas about Blake's genius at forgetting on purpose and the numbers game we must play to settle our differences have taught me my mistake. I should have been talking all along about references or allusions, not sources, and so should he. I am content now to claim Hebrews as a frame of reference for symbolic meanings, and certainly an analogue, of greater importance and helpfulness to the reader than Ecclesiastes.

Michael Ferber

# SIR

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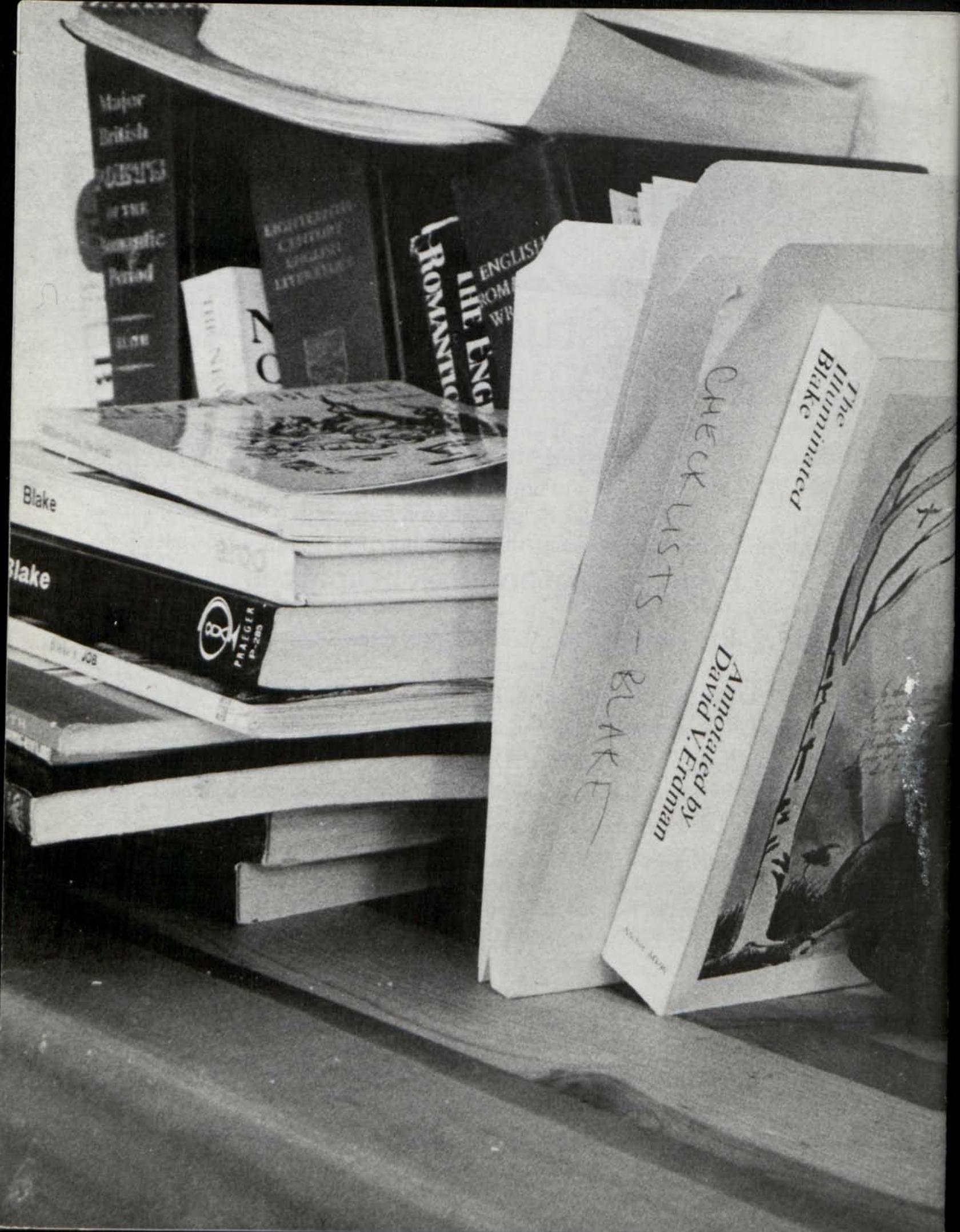
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