

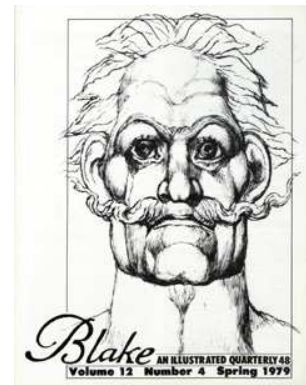
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P O E M

Los's Visit

Katharyn R. Gabriella

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various kinds of repetition (including cadences: "sorrow and care," "wandering stars," "vast unknown"), the slight but grating insistence of "division"--a combination of effects which creates a hypnotic mixture of awed admiration, regret, and even, at the end, relief. A poetry of genuinely mixed feelings which eludes any simple paraphrasing, and makes the most sophisticated exposition seem crude. As the authors rightly point out, "Any attempt to say what *The Four Zoas* means hinges on the even more fundamental question *how* it means." It is a question which they consistently keep in mind, and their book benefits accordingly.

For this reason the book should fulfill its perhaps modest purpose of intensifying the effect of the poem for all readers, and it will certainly help to smooth the way for new readers. It is generally lively, well informed, and it is sufficiently detailed to keep the reader afloat at all stages of his journey. It leaves the unanswered questions, however, unanswered.

¹ The book is a development from an earlier essay, "On Reading *The Four Zoas*: Inscape and Analogy," in *Blake's Sublime Allegory*, ed. Stuart Curran and Joseph Anthony Wittreich, Jr. (Madison: Univ. of Wisconsin Press, 1973). A few passages from the essay reappear in the book.

LOS'S VISIT

Your increasing energy
amazes me. While I slept,
you worked through the night,
single-handedly, in bright,
black letters, writing,
and making dawn come again.

I wept when you left,
but the vision of your delight
makes you beautiful,
beyond my words or yours.
As you leave, with the new day,
in your arms, you carry the sun.

Katharyn R. Gabriella