Blake Newsletter 24

An Illustrated Quarterly

Spring 73
Notes
Janet Warner, Blake and English Printed Textiles 84
Joel Morkan, Blake's "Ancient Forests of Europe" 93
F. B. Curtis, The Geddes Bible and the Tent of the Eternals in The Book of Urizen 93
Donald H. Reiman, A Significant Early Review of Blake 94

Discussion
G. E. Bentley, Jr., The Accuracy of the Blake Trust Gray Catalogue 95
Mary Ellen Reisner, Songs of Innocence Copy U 96
Thomas E. Connolly, Songs of Innocence Copy U 96

Reviews
Joseph Anthony Wittreich, Jr. on The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats by Kathryn R. Kremen 97
Robert F. Gleckner on Miracles of Rare Device: The Poet's Sense of Self in Nineteenth-Century Poetry by Fred Kaplan 99
Margret Shaefer on The Unholy Bible: A Psychological Interpretation of William Blake by June K. Singer 100

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Design and layout by Michael Davies and Judith Page
Notes

1 William Blake's Water-Colour Designs for the Poems of Thomas Gray, design no. 3 for "Ode on the Death of a Favourite Cat Drowned in a Tub of Gold Fishes." From the collection of Mr. and Mrs. Paul Mellon.
One of the most charming elements of Blake's designs are his flower forms, particularly those in the *Songs of Innocence and Experience*, *The Book of Thel*, and the *Paradise Lost* series. Blake was no careful observer of Nature, preferring to humanize the material world through imagination, so these flower forms are not exactly "natural." To modern eyes, they appear abstract and very contemporary in their dream-like suggestiveness. Yet it seems possible that Blake's inspiration for his floral designs was found in eighteenth century embroidery patterns and textile designs.

It is known that Mrs. Thomas Butts, wife of Blake's patron and friend, was expert at needlework, and that Blake probably designed for her a needlework panel called *Two Hares in Long Grass.*

And it is possible that most women of Blake's acquaintance, including his wife, engaged in needlework as a pastime. But as a printer, Blake would be also familiar with textile designs through

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the growing English textile-printing industry which--in the mid-eighteenth century--was just beginning to be transformed by the use of engraved copper plates. Thus during Blake's apprenticeship as an engraver in the 1770s, the districts around London were a center for copper-plate textile printing, a position they were to lose by 1800, by which time Lancashire firms had forced most of the London printers out of business. Pattern books which came to light as recently as 1955 reveal that a particular group of designs using large flowers and birds was characteristically English. Popular designs were also "Chinoiseries" based on the published patterns of Jean Pillement (1760). Blake must have known of these designs, and some of them seem to have been adapted by him. For instance, his design in 1797 for plate 3 of Gray's *Ode on the Death of a Favourite Cat* is reminiscent of a plate-printed cotton dated about 1775 (illus. 1 and 2). This type of floral design was also typical of one of the biggest London printers, Thomas Nash of Morris' Causeway, Lambeth, who worked from 1767 to 1782. The oriental feeling of Blake's floral spray is beautifully apt, for the poem begins:

'Twas on a lofty vase's side,
Where China's gayest art had dy'd
The azure flowers that blow...
214.—VINE.

Vitis vinifera. G. 725.1.


9. Quilt from India, Coromandel Coast (northern region), first half of the 18th century. Painted and dyed cotton. Note especially the tulip on the left, midway up the tree. Royal Ontario Museum, Toronto.
Of course another possible source for Blake and probably the textile designers as well would have been the Herbals of the sixteenth century, books of wood-cuts or engraved drawings of plants which would have been known to anyone engaged in the printer's craft. Similarities between Blake's floral patterns and the Herbals can be seen here in illustrations 3 and 4, 5 and 6. A mid-seventeenth century needlework tulip is also illustrated which bears a striking resemblance to the flower in Blake's title page to *The Book of Thel* (illus. 7 and 8). Blake's tulip and leaf designs on *Thel* 's title page bear even closer resemblances to forms in eighteenth-century Indian chintz (illus. 9). Another needlework tulip recalls Blake's design for "Infant Joy" (illus. 10 and 11), and anyone who has seen an oak leaf in crewel work will be reminded of Blake's oak-leaf designs. Many English textile designs were based on designs of Indian chintz, which was so popular in England in the seventeenth and eighteenth centuries that the wool industry legislated against its import. The oriental flavor of the animals and botanical forms of some of Blake's *Paradise Lost* designs may owe

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something to Blake's familiarity with such textiles.

Mythological scenes were also utilized by the English designers of plate-printed cottons, and one of these scenes from a design dated about 1795 bears interesting resemblance to Blake's own design, The Judgment of Paris, executed in 1817 (see illus. 12 and 13). Barbara J. Morris, who wrote extensively about the English textile designs when they were first discovered, could not find a source for this design but thought it reminiscent of Stothard.

There is no known record of Blake's involvement in commercial textile design, though there is one existing example of an engraved trade card which he designed for Moore and Co., a firm which manufactured carpets and hosiery. Since Blake's brother James was a hosier, and his father had been one, it is not surprising to see that Blake's design shows a real familiarity with the machinery involved. It seems possible that he would have been familiar with more commercial ventures of this nature than is usually supposed. In the Metropolitan Museum's collection of tradesmen's cards is an eighteenth-century printer's card whose emblem of an eagle closely resembles Blake's eagle in Milton, plate 38 (illus. 14 and 15).

Since Blake wrote a good deal about his own capacities for drawing and the quality of his "execution," and since we also know he could draw in any way he chose--realistically or symbolically--his choice of floral motifs and the sources he chose to emulate are of some importance to an understanding of his purpose. It is possible that he chose the iconographically familiar forms of popular textile designs because in this way he reaffirms a language of Art which he firmly believed was available to everyone ("... no one can ever Design till he has learned the Language of Art by making many Finished Copies both of Nature and Art and of what ever comes in his way from Earliest Childhood" [Annot. to Reynolds]). The universality of such forms, which transcend linguistic differences, implies a unity in the human imagination which makes all art and all religions one. The full significance of Blake's visual symbols continues to be explored by Blake scholars; I have here called attention to a more mundane aspect of Blake's technique as a designer, yet it may indicate the attention and importance attached to "Minute Particulars" as the foundation of divine Vision. As Blake wrote in the Annotations to Reynolds, "Minute Discrimination Is Not Accidental. All sublimity is founded on Minute Discrimination."

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In *The French Revolution*, Blake's Moloch, the Duke of Burgundy, exhorts the king "To rouze up the ancient forests of Europe, with clarions of cloud breathing war" (1. 101). Burgundy warns that if this is not done the nobles will see "the ancient forests of chivalry hewn, and the joys of combat burnt for fuel" (1. 93).

David Erdman has commented on the power of Blake's epithet for the feudal aristocracy, but he has not chosen to explicate it. The epithet, however, is another instance of Blake's careful fusion of history and myth in the poem, and it repays examination. On the mythic level the old nobility is Druidic, representing the primeval forest and the domination of the natural over the human. The historical reference, in turn, reinforces and intensifies the mythic dimension.

In 1669 Colbert promulgated an ordinance that closed the forests to the peasants. They were banned from hunting in the forests or from gathering fuel wood. In the years just prior to the outbreak of the Revolution, the burden of this edict became even more onerous. Agents of the nobility exercised "planting rights" by growing trees on the road-side property of peasants, and further enforced the laws prohibiting them from the forests.

During the weeks and days of turmoil immediately before the Revolution the agrarian lower classes vented their rage at these laws and moved to have "the ancient forests hewn, and the joys of combat burnt for fuel." When the Revolution was victorious, in fact, one of the first things the peasants did was to invade the forests and lay claim to them. Furthermore, "forest rights" continued to be a serious political issue well into the nineteenth century. As Stendhal shows in Chapter XXIII, "Le Clergé, Les Bois, La Liberté," of *Le Rouge et Le Noir*, both the upper clergy and nobility intrigued to repossess their forest demanies after the Restoration.

This historical data establishes the precision of Blake's epithet for the nobility. They represent the old world of privilege and dominance that maintains the world of Nature over the human world. The revolutionary forces, on the other hand, represent the human urge to liberate mankind from the domination of Nature and to subordinate natural forces to human needs. Through this compact and appropriate epithet for the aristocracy Blake conformed his mythic and historical intentions into a dense and dramatically functional metaphor.

The reaction of the Eternals to the creation of the "first female form now separate" (*Urizen*, pl. 18), is to close off the fallen Los and Enitharmon in a tent:

"Spread a Tent, with strong curtains around them That Eternals may no more behold them"

They began to weave curtains of darkness With golden hooks fasten'd in the pillars With infinite labour the Eternals A woof wove, and called it Science

(*Urizen*, pl. 19, 11.2-9)

Although Blake was possibly thinking here of a traditional Biblical image—the tents of the wandering Jews—it is perhaps more than a coincidence that we find the following description of a tent and darkness in A. Geddes' *The Holy Bible* (Vol. 1, 20 June 1792), published two years before the printing of Blake's poem:

Francis B. Curtis is a Lecturer in English at the University of Cologne. He has published an article in *Philological Quarterly* on Blake's interest in mathematics, and he is currently working on a study of Blake's medical and scientific knowledge.
And St. Basil ascribes the darkness that covered the earth, before the appearance of light, to the interposition of an opaque body between it and the heavens. This he illustrates by an example that excludes all ambiguity. "Place around you," says he, "at high mid-day, a tent, composed of dense and opaque materials: the temporary darkness which, by shutting yourself up in it, you will procure, may give you an idea of that darkness, which covered the deep, and which did not antecedently subsist, but was the consequence of other things."

(Preface, p. V)

The closeness in imagery is striking: Blake's "strong curtains" and "curtains of darkness" remind us of the "dense and opaque materials" in Geddes; both tents are interposed between the fallen earth and the heavens. Finally, the Geddes description states that the darkness "was the consequence of other things," which readily invokes the reason for the Eternals' action:

Wonder, awe, fear, astonishment,
Petrify the eternal myriads;
At the first female form now separate
(Urizen, pl. 18, 11.13-15)

Of course, Blake's fiery imagination has transmuted and refined this source. The labor of the Eternals is "infinite," the adjective "golden" in "golden hooks" promises brightness and light to come, and the word "woof" will become an integral image in Blake's developing mythology.

However, it is not unlikely that Blake had read this description in the Geddes Bible, sold as it was by the bookseller with whom Blake had the closest contact in this period, Joseph Johnson. Blake had engraved plates for Johnson as early as 1780, visited his shop frequently and would hardly have failed to notice an important new edition of his beloved Bible among the immense volume of scriptural criticism, writings on prophecy, and sermons that stocked Johnson's premises in St. Paul's Churchyard.

1 An article on Blake's relationship to the London booksellers, "Blake and the Booksellers," has been accepted for a forthcoming issue of Blake Studies, and contains detailed remarks on the Blake-Johnson relationship.

2 There were over eighty works on Prophecy and Revelation alone (excluding sermons and editions of the Bible) published in the period 1792-1818, and Joseph Johnson published nearly half—thirty-nine—of them. See article in note 1, above.

A SIGNIFICANT EARLY REVIEW OF BLAKE

Donald H. Reiman

In A Blake Bibliography by G. E. Bentley, Jr., and Martin K. Nurmi, there are recorded only 102 type-printed references to William Blake or his works through 1827, the year of his death. Suzanne R. Hoover has added one allusion (for 1796) in her "Fifty Additions to Blake Bibliography." Of these items, only a handful comment substantively on Blake's poetry or his designs, fewer name him, and even fewer comment favorably.

The addition of even a brief notice favorable to Blake as an artist is, therefore, of some value. The following short notice of one of Blake's least significant publications is the second earliest published notice, I believe, to comment favorably on Blake's art and is certainly the first to name him in doing so. It appeared in the European Magazine and London Review for August 1802 (42:125-26).

Designs to a Series of Ballads written by William Hayley, Esq. and founded on Anecdotes relating to Animals, drawn, engraved, and published, by William Blake. With the

Donald H. Reiman of The Carl H. Pforzheimer Library, New York, is editor of Volume V and VI of Shelley and His Circle (Harvard, 1973), as well as the nine volumes of The Romantics Reviewed (1972). He has previously published books on Shelley and articles on subjects ranging from Beowulf, Chaucer, and Shakespeare, to Hopkins, James, and Salinger.

1 This figure, derived from the "Table of Type-Printed References to Blake before 1863" (p. xvii), may be slightly askew; that list's entry for the year 1789 is, for instance, a mistake.


3 The single earlier favorable mention listed by Bentley and Nurmi occurred in passing in the Analytical Review's notice of Mary Wollstonecraft's translation of C. G. Salzmann's Elements of Morality, For the Use of Children (1791). But the question of Blake's participation in that work is still open. See Bentley and Nurmi, item 402A (pp. 149-50).
THE ACCURACY OF THE BLAKE TRUST GRAY CATALOGUE  G. E. Bentley, Jr.

The Blake Trust Gray catalogue, reviewed in Blake Newsletter 21, was a very remarkable bargain when sold in London in paperback at £1.75 ($4.20) with its 116 small monochrome designs and its nineteen large color plates, particularly compared with the North American hardback price of about $25. The large plates in particular give an excellent idea of the originals. Comparison of the one color plate in Mrs. Tayler's Blake's Illustrations to the Poems of Gray (Princeton, 1971) with the similar one in the Blake Trust catalogue makes it clear that the latter is very markedly superior in faithfulness to the original; for example, the foxing is plain in the Blake Trust reproduction but is quite invisible in Mrs. Tayler's plate.

There are, however, some serious minor defects in the Blake Trust catalogue reproductions. A number of the reproductions have been significantly cropped at one or more margins—among the color plates, Gray pp. 58-59, 70, 85, 126, 150, 158, and, among the monochrome plates, Gray pp. 50-51, 53, 151. More importantly, two reproductions seem to have been simply falsified. The Blake Trust cover reproduction of Blake's design for Gray's titlepage bears at the bottom right in an eighteenth-century hand the words "Drawings by William Blake", but these words do not appear in the original design or in the two other reproductions of the design to be seen in the Blake Trust catalogue and in Mrs. Tayler's book. They have been added by a modern reproduction.

Ballads annexed by the Author's Permission.
Two Numbers. 4to. Printed at Chichester.

It appears by the Preface to this work, that Mr. Hayley is now busily employed in rendering an affectionate tribute of justice to the memory of Cowper the Poet, and that Mr. Blake has devoted himself with indefatigable spirit to engraving the plates intended to decorate the work. To amuse the artist in his patient labour, and to furnish his fancy with a few slight subjects for an inventive pencil that might afford some variety to his incessant application, without too far interrupting his most serious business, Mr. Hayley proposed to furnish him with a series of ballads for a few vacant moments' employment, to be published periodically, and to be completed in fifteen numbers. Two of these are now before us. The subjects, the gratitude of an elephant, and the heroism of a mother in rescuing her child from the fangs of an eagle. The artist has executed his share of the undertaking much to his credit; and from Mr. Hayley's pen, though carelessly employed, the Public will not be disappointed in their expectation of elegant, chaste, and pathetic compositions. To the inhabitants of Chichester, where it is printed, this work is inscribed.

I came across this notice while preparing my nine-volume edition of facsimile reprints of reviews of the Romantic poets and their circles, The Romantics Reviewed (New York: Garland Publishing, Inc., 1972). Though tempted to include it, together with the few other substantive early comments on Blake, I concluded that the notices of Blake did not belong with those of Wordsworth, Coleridge, Byron, Shelley, and Keats both because the reviews of Blake deal primarily with his work as an artist and because—had I followed uniform criteria for inclusion—most of the critical comments on Blake would have been excluded as passing references in reviews of books by others. Moreover, inasmuch as I came across the European Magazine notice while looking for something else, I concluded that a systematic search of periodicals might turn up a few more items to add to the items reprinted by G. E. Bentley, Jr., in Blake Records (Oxford, 1969). Blake's name does appear, for example, in the lists of painters and engravers in Leigh Hunt's Literary Pocket Book for some though not all of the annual issues of that pocket diary.
hand, presumably at The Trianon Press, to emphasize Blake's part in the work. These words do appear in manuscript on the Gray title page (not on Blake's design), but they appear in markedly different forms in the two color reproductions of it in the Blake Trust catalogue; in particular, the "W", "11", and "B" are formed quite differently in the two color reproductions of the Gray title page. Such tampering with the reproductions is likely to reduce considerably our implicit faith in the reliability of these plates. A hasty survey has not, however, revealed any further such alterations.

These are, it is true, minor details. They do, however, bring into question the reliability of the Blake Trust reproductions. Peculiarities such as these should make us cautious in trusting the minute fidelity of Blake Trust (i.e., Trianon Press) reproductions—or, indeed, of any others. Such reproductions can be useful guides to remind us more or less faithfully of the originals, but they must never be trusted in place of the originals for the minute details upon which the most responsible scholarship depends. Blake students have ample cause to be deeply grateful to The Blake Trust and to Trianon Press, for excellent substitutes for the originals—for facsimiles which are available and beautiful, but not perfect.

SONGS OF INNOCENCE COPY U Mary Ellen Reisner

In Blake Newsletter 21 (Summer 1972), p. 22, John E. Grant comments on my note (Blake Newsletter 19 [Winter 1971-72], p. 214) concerning the location of two copies of the Songs. Unfortunately, his strictures are misdirected. It is well known that Copy U of Songs of Innocence and of Experience, which once belonged to the White family, is now at Princeton, but this fact has no bearing on the whereabouts of Copy U of Songs of Innocence, the subject of my note. Since Keynes and Wolf list the location of the latter exemplar as Harvard, it is hardly "odd," in Grant's phrase, that I should have sought it there.

My original note does, however, need correction. In a recent letter from Thomas E. Connolly to Morton D. Paley, a copy of which was forwarded to me, I learned that Connolly, after being told initially (as I was) that Copy U of Innocence was not at Harvard, later discovered that it was there after all but had not been catalogued.

Whatever pertinence Grant's reflections may have on the use made of Blake originals, by critics or by graduate students, no serious scholar would willingly forgo the study of originals in favor of reproductions, or consider any of the former expendable.

Mary Ellen Reisner teaches at the Université Laval, Québec. She is working on a book on Blake's Songs.

SONGS OF INNOCENCE COPY U Thomas E. Connolly

On p. 214 of Blake Newsletter 19, Mary Ellen Reisner states that Keynes-Wolf copy U of Songs of Innocence is not at the Houghton Library of Harvard University but is owned by Mrs. Harold White. Unfortunately, Mrs. Reisner was given the same misinformation that I was recently given when I wrote to the Houghton Library to purchase a set of 2" x 2" Kodachrome slides of this copy.

Let me try to unscramble this bit of confusion. When Mrs. Reisner and I wrote to Harvard, an unfortunate mixup occurred between K-W copy U of Songs of Innocence (described on p. 18 of Census) and K-W copy U of Songs of Innocence and of Experience (described on p. 63 of the Census). Copy U of Songs of Innocence is actually at Harvard in the Houghton Library. I quote from a letter dated 27 November 1972, from Miss Eleanor M. Garvey of the Houghton Library: "We do have the Keynes-Wolf copy U, not fully catalogued but finally located,"

Keynes-Wolf copy U of Songs of Innocence and of Experience did once belong to the White family. It was recently donated by Miss Caroline Newton, of Berywun, Pennsylvania, to Princeton University where it now rests. For an account of this gift see Charles Ryskamp, "Library Notes: Songs of Innocence and of Experience and Miss Caroline Newton's Blake Collection," The Princeton University Library Chronicle, 29 (Winter 1968).

Thomas E. Connolly is Professor of English at the State University of New York at Buffalo. He is the author or editor of books on Joyce, Swinburne, and Hawthorne, and is currently writing a book on Blake's Songs of Innocence and of Experience.

Reviewed by Joseph Anthony Wittreich, Jr.

Kathryn Kremen’s *The Imagination of the Resurrection* is fascinating in conception, flawed in execution, and careless in documentation. One would like to believe that a scholar who invokes names knows them, but Kremen provides little nourishment for such faith. We read “Ferrer” for Austin Farrer, who has done the finest modern commentary on the Book of Revelation, and “Ramon” for S. Foster Damon, who is the acknowledged dean of modern Blake studies (p. 330). Samson of *Samael Agonistes* is spelled “Sampson” (p. 333), and Adrian Van Sinderen becomes “Van Sinderin” (p. 336). The author pays tribute to the “sympathetic copyediting” her book received (p. 17), but any reader of it will wish that the author herself had been more rigorously disciplined as a scholar, for the book possesses an even graver technical fault. Its arguments are mounted on editions that have been superseded by their own authors or by close associates of them. Instead of being pointed to the most recent edition of *David Erdman’s Blake: Prophet Against Empire* (the title is given inexacty on p. 330), or of the biographies by Alexander Gilchrist and Mona Wilson, we are guided to the first edition. That may be fine counsel for the book collector, but not for students of Blake. Nor is it helpful to be sent to J. Max Patrick’s Doubleday edition of Milton’s prose works, since Patrick paraphrases most of them. Kremen’s is an overly long book that could have been happily shortened by eliminating redundancy (how often must we be told that the Last Judgment is a mental act or that Jesus and Los are the likeness and similitude of each other?); and hers is a book that could have been rendered more readable by sharper, crisper formulations. Sentences like “The moral act of the imagination whereby everlasting salvation is attained is to forgive” (p. 134), or “Accordingly, Blake thus redefines ... ” (p. 138), abound. But technical and stylistic deficiencies of this sort should not prevent us from considering what the book says, and, doing this, we must first contend with its title.

The title points at once to Kremen’s subject—the resurrection motif—and to her thesis—the “continuity” of this motif, which “begins as a religious doctrine” but then “becomes a possession of the romantic poets, a recreation of the imagination” (p. 15). Already the critical idiom of the book is problematical. John Donne is not ordinarily called a “romantic” poet, and throughout most of our century he has been used to define a poetic sensibility that is in opposition to “romanticism.” Furthermore, William Blake has proved so resistant to the categories of literary criticism and was himself so recalcitrant in his attitude toward tradition that the term “continuity” becomes immediately suspect. It becomes more so when we are told, presumably to allay our misgivings, that there is “a direct line of connectedness between Donne and Blake through their Protestant affiliation, and between Blake and Yeats through the latter’s poetic affiliation with Blake as a spiritual authority” (p. 15). The Blake-Yeats relationship has been well-documented, brilliantly illuminated, by Hazard Adams and, more recently, by Harold Bloom (see *Blake and Yeats: The Contrary Vision* [1955] and Chapter V of *Yeats [1970]*). Yet Bloom’s Yeats and his more recent study, *The Anxiety of Influence* (1973), cause us to wonder whether we should be talking about “continuity” at all.2 Even Kremen wonders, albeit in a footnote, as she confides: “I am uncertain ... if this willful misinterpretation ... is the only or most desirable, kind of poetic influence. While sympathetic to the above situation, intuitively I prefer the example of Elijah’s passing to Elisha his mantle” (p. 303, n. 6). Intuition and preference are irrelevant here. At issue is not the question of what kind of influence is possible, but what kind of influence operated on Blake.

I do not think that Bloom has answered the question, nor has Kremen, though one must concede, however reluctantly, that Blake provides an arsenal of examples that would seem to support Bloom’s theory while subverting Kremen’s. We cannot so easily dismiss the spirit of contention with which Blake approaches most of the poets he illustrates and most of the traditions that impinge upon his work. A poet who repeatedly uses tradition against itself, who openly avows that he must create his own system rather than be enslaved by another man’s, does not seem a promising subject for the thesis that Kremen advances. To label Blake a Protestant and then to use the label to identify him with

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1 Bloom presents an eloquent articulation of an attitude that has governed Blake studies for some time: “The Covering Cherub then is a demon of continuity: his baleful charm impresses the present in the past, and reduces a world of differences into a grayness of uniformity.” A few lines later he says, “Discontinuity is freedom. Prophets and advanced analysts alike proclaim discontinuity” (p. 39).
Donne can be no more helpful than it has been to label Milton a Puritan and then to identify him with Calvin. Both identifications falsify the poets involved in the affiliation and distort, if they do not altogether destroy, the minute particulars of their respective visions. M. H. Abrams has recently shown that Blake's ideas may be profitably explored in relation to Protestant tradition, not that of John Donne but that of the religious dissenters with whom Christopher Hill has shown Milton to have had his deepest affinities (see Natural Supernaturalism: Tradition and Revolution in Romantic Literature [1971] and The World Turned Upside Down: Radical Ideas During the English Revolution [1972]).

If our objective is to perceive "continuity" between Blake and tradition, then it is unfortunate that Donne, not Milton, assumed a place in this study. It may be, as Kremen says, that the inclusion of "Milton" would not "fundamentally change" her conclusions "either about the relation between a religious doctrine and its poetic incorporation or about the process of secularization" (p. 15). But that is beside the point. The inclusion of Milton would have mitigated the spectacle of presenting a context so remote from Blake that if he were to know it he would have had to spend his time reading the Patrologia. The context developed by Christopher Hill in Antichrist in Seventeenth-Century England (1971) is far more pertinent. The inclusion of Milton would have established connections that, once perceived, could have enabled the author to draw lines of continuity between Blake and the tradition of dissent in Protestantism, between this tradition and the Book of Revelation, which was its fundamental document, and between the Book of Revelation and recent, not Medieval, commentary on it. In this Book, the theme of resurrection receives its fullest delineation; all from this Book and commentaries on it, especially those by David Pareus, Isaac Newton, Joseph Priestley, and Emanuel Swedenborg, Blake probably derived his knowledge of the motif and shaped his own understanding of it. If our concern is finally with the theme of resurrection and its articulation in Blake's poetry, then it is probably more important to be told that there were about twenty separate commentaries and sermons on the Book of Revelation published between 1780 and 1800 than to be told what Thomas Aquinas said about the Book. And I assume that the concern of this book is finally with Blake: he is its center. While 50 pages are devoted to the origins and development of the resurrection doctrine (pp. 29-79), and another 48 pages to Donne (pp. 80-128), while the last 64 pages of the book contain an essay on Yeats (pp. 260-307) and a "Post-Mortem" (pp. 308-24), the whole middle of the book, a very expansive middle, rivets attention to Blake (pp. 129-259).

In these pages, there is liberal quotation from Blake accompanied by extensive paraphrase into which is folded some keen perception and intelligent criticism. There is, however, more paraphrase than criticism; and this is particularly regrettable, since the concepts dealt with are difficult ones--centrally important to Blake, yet not easily penetrated or explained by a single passage from his canon. It is just not enough to say that "divine vision means . . . and then quote from There Is No Natural Religion (pp. 132-33). More troublesome still is the tendency to blur distinctions that ought to be observed. For instance, the "states" of the Songs become one with the mythology of the later prophecies; the Songs, we are advised, "belong to Blake's fourfold system" (p. 141). The philosophy of contraries, as it is expounded in The Marriage of Heaven and Hell, is undistinguished from the philosophy as it is expounded in Milton, despite the fact that in this poem the idea of contraries is tied to the principle of negation for which there is no correlative in the earlier work. Orc in America, despite David Erdman's warnings, is identified with the Orc of the succeeding prophecies; and, predictably, the Orc cycle of the later poems is projected back onto this one. Finally, the resurrection motif is pursued relentlessly, through one poem into another, without any real acknowledgment that in some poems it is more prominent, more pervasive, than in others. Surely the theme as it is advanced in The French Revolution and America is different from its unfolding in the Lambeth poems; and its articulation within these visions of despair is qualitatively different from its presentation within the apocalyptic visions of Milton and Jerusalem. The problem is not that Kremen's accents are wrong; it is that there are none.

Appropriately, the resurrection motif is pursued verbally and pictorially (the book is adorned with twenty carefully chosen, cloudy reproductions); yet what is said about the designs seldom advances our understanding of them. Where there is calculated ambiguity, it is erased, as in the discussion of plate 42 of Milton (p. 192). When we seem to be at the threshold of fresh insight, we are given instead a critical cliche. Thus we are told, by way of elucidating the title-page design for the Songs, that it "shows fallen man represented as Adam and Eve, who are girded ["girdled" in Keynes] with leaves, showing ["shewing" in Keynes] that they are in the state of Experience; tongues of flame play over them to indicate their expulsion from Eden" (p. 142). This much, in practically the same words, we have learned from Geoffrey Keynes. We are not told that this design resembles conceptually, and in many of its details, the scene often chosen to illustrate Book X of Paradise Lost, the book which contains the poem's dramatic center and climax.

Milton's version of the fall is not Blake's. That I take to be self-evident and really not so important as the fact that both Milton and Blake as poets, though they might differently locate the fall as a theological event, still perceive it, as a poetical event, occurring in the precise moment when Adam and Eve achieve consciousness of their fallenness. In that moment the real crisis of Paradise Lost occurs; in that moment, for both poets, man passes from innocence to experience. Milton's epic drives unrelentingly toward the moment from which Blake's Songs unfold, the moment

Reviewed by Robert F. Gleckner

The aims of this interesting little book are several, all rather neatly related, ranging from enormously ambitious (leavened by an attractive modesty) to solidly modest in the light of often distinguished and persuasive previous commentaries and analyses. The latter aim is expressed succinctly in the book's first sentence: "This is a study of the structure and imagery of some major poems of the late eighteenth and the first half of the nineteenth centuries" (p. 11), more particularly of some poems of some of the English Romantic and Victorian poets from the early 1790's through 1864: Blake's "The Tyger," Wordsworth's "Tintern Abbey," Coleridge's "Frost at Midnight," Tennyson's "Locksley Hall" and the "Merlin and Vivien" section of *Idylls of the King*, Browning's "Andrea del Sarto," "Pictor Ignotus," "Dis Aliter Visum," and Saul, and Arnold's *Empedolce on Etna*. There are as well some side looks at Coleridge's "Kubla Khan" and "Dejection," Keats' "Ode to a Nightingale," and Shelley's "To a Skylark," generally for purposes of comparison and contrast. Within the context of the whole tradition of prophecy of which the Book of Revelation is one culmination and the poetry of Milton another. Such a book has yet to be written. Kremen does not accomplish it, but she does, however falteringly, pave the way.

Of these some are quite impressive achievements in their own right—e.g. "Dis Aliter Visum," *Empedolce on Etna*, and perhaps "Frost at Midnight"—the kind of explication one returns to, and should return to, whenever and wherever the poem is read and discussed again; others are persuasive but somehow without spark, where nothing is dull or pedestrian but where one also misses the opportunity to say with the excitement of shared discovery, "By God, he's right" (e.g. "Tintern Abbey," "Locksley Hall," "Merlin and Vivien," Saul, and "Andrea del Sarto"); and still others ("The Tyger," "Pictor Ignotus") are competent and adequate without inspiring confidence in the full worth of their inclusion—though it should be added in fairness that the "Pictor Ignotus" section is there mainly to pave the way.

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2 Kremen points to three studies that provide a background for such an undertaking: Farrer's *A Rebirth of Images* (1949), Kermode's *The Sense of an Ending* (1967), and Cohn's *The Pursuit of the Millennium*, rev. ed. (1970). To this list, the following studies should be added: Morton Bloomfield's *From Piatun to *A Rebirth of Images* (1961), Abraham Heschel's *The Prophets*, 2 vols. (1962), Murray Roston's *Prophet and Poet* (1965), Angus Fletcher's *The Prophetic Moment* (1971), and Tony Stoneburner's "Notes on Prophecy and Apocalypse in a Time of Anarchy and Revolution" in *Literature in Revolution*, eds. G. A. White and C. Newman (1972). Stoneburner specifically asks that "the utility" of his notes be tested "by bringing them self-consciously to a reading of such works as Blake's prophecies" (p. 265). Also pertinent to this sort of investigation is M. H. Abrams' *Natural Supernaturalism*, cited in the text of this review, and Austin Farrer's *The Revelation of St. John the Divine* (1964), an extension and refinement of his earlier book, *A Rebirth of Images*. 

Reviewed by Margret Shaefer

June K. Singer's *The Unholy Bible: A Psychological Interpretation of William Blake* is a Jungian reading of Blake's prophetic books with special emphasis on *The Marriage of Heaven and Hell*. Unfortunately, it is neither psychological nor interpretive. Singer, a Jungian analyst, regards Blake's works as "a pre-form of certain of Jung's essential concepts," and in her book she has set out to explain Blake's thought by systematically recasting it into Jungian terminology. The problem with her effort is that it merely involves a translation of one poetic mythology into the terms of another. Unfortunately, this process neither explains nor clarifies, but merely obfuscates Blake's thought. For Blake's Angels, Devils, Emanations, Dragon-men, and Unnam'd Forms Singer substitutes mandalas, animas, shadows, uroboroses, quaterneries, conjunctic oppositiones, and "incomprehensible mysteries"--an exercise which is often interesting and sometimes ingenious, like a rebus puzzle (e.g. find the mandala hidden on the title engraving of *Marriage of Heaven and Hell*), but not in any sense "interpretive." To interpret, according to the *Oxford English Dictionary*, means to "render clear or explicit; to elucidate; to explain," and that is precisely what Singer's book does not do: one cannot explain a difficult and often obscure symbology by imposing upon it another equally obscure, if more programmatic one.

In fact, after wading through all the...

Gleckner, review of Kaplan, continued

as an entre to the fine discussion of the relatively neglected "Dis Aliter Visum." Once having offered these pontifical judgments, however, one must acknowledge immediately that scintillating explication of some poems for their own sake is not the overriding purpose of this book.

Professor Kaplan's second aim, then, is to try to establish the fact that these poems, and by implication other Romantic and Victorian poems, are what they are about. That is, by his manipulation of imagery, syntax, rhythm, and structure the poet attempts to create in the reader an "experience" akin to the poet himself went through in the total creation of the poem: the poem as both process and product. Thus Blake's tiger "is, among other things, this poem in particular" (p. 18), the "artistic form" to which we as readers respond in the same way Blake responded to the tiger in the first place. More readily seen, perhaps, "Tintern Abbey" becomes a "surrogate for nature" just as Dorothy at the end of the poem becomes "a moveable feast," an embodiment 'for all lovely forms . . . for all sweet sounds and harmonies' . . . the human equivalent of a Wordsworth poem" (pp. 41-42). This is an extremely attractive thesis (although Professor Kaplan really cannot sustain it beyond Wordsworth--or perhaps Coleridge in "Frost at Midnight"), but it is not one that can unify this book. In a sense some of the poems examined could be seen not as surrogates at all, but rather as living testaments to the inability of the poet to create such "moveable feasts," poems which as product describe, dramatize, or recount process without ever becoming process. Indeed, Professor Kaplan misses a good bet by not pursuing a splendid idea further and thereby distinguishing more sharply than he does poems of the Romantic and Victorian eras. And, of course, Shelley would have played a major role in such a book.

But again I seem to be carping at what Professor Kaplan is not finally about. His largest claim, and in great measure his achievement, is quite otherwise--and also quite grand. It is to demonstrate "that a major key to Romantic [and, presumably, Victorian] poetry is an understanding of how the artist reveals in his poetry his concern with himself as artist and with his art" (p. 11), "the self as poetic process and poem" (p. 77). Or, taking his cue from Wallace Stevens' "Of Modern Poetry," Professor Kaplan hopes "to affirm the self-conscious poem of 'the act of the mind' as an important phase in the poetic tradition" (p. 13), at least from the Romantics to the present. Or: to explore "the nineteenth century's confrontation with the relationship between creative anxiety and the vehicle through which that anxiety is communicated" (p. 13). Or: to chart the progressive demythologization of nature as a tenable "symbol or vehicle in a process of the rebirth of the poetic imagination" (p. 68). Or, finally and most grandly, "to arrange and interpret
Marriage of Heaven and Hell is "about the marriage of explication, encumbers Blake, one finds that her book is but a repeat of the standard interpretations of the texts put forth by critics such as Frye, Damon and Bloom. Bloom in particular has already spelled out for us in what way he "saw" The Marriage of Heaven and Hell is "about the marriage of contraries, the union of opposites, the basic duality of man as expressed in the terms 'material and spiritual' or 'body and soul' and the nature of the relationship between them." Singer has merely taken a good many of such interpretations and added a welter of references to ancient history and mythology, religion, alchemy, astrology, and hermetic philosophy and has tied everything together with a pastiche of citations from such Jungian luminaries as Erich Neumann, Alan Watts, Jolanda Jacobi and, of course, Jung himself. Further, she has imposed all this heavy structure upon poor Blake with an allegorizing and spiritualizing rhetoric intended to convince by its appeal to emotion rather than to intellect.

This rhetoric, vaguely inspirational and exhortatory, is typical of most Jungian efforts at literary analysis and is a serious barrier to understanding in this book. It has a pervasive adjectival insistence which has evident designs upon the reader: everything is described insistently as "transcendent," "numinous," "holy," "sacred," "ineffable," "mysterious," "tremendous," "incomprehensible," "dark," or even "divine." Concrete images are allegorized by being classified as archetypes and dignified by being given scholarly-sounding Greek or Latin names. Thus, every image of a woman is an "anima," every guide a "psychophomp," every marriage a conjunctio oppositio, every snake an "uroboros," and every geometrical figure a mandala. Archetypes themselves are glorified as "autonomous," "ineffable," or "wise." It may be that some readers derive a sense of spiritual uplift from reading this sort of thing, but I feel that rational analysis is better criticism than surreptitious theology and romantic mysticism.

What this rhetoric can do to a poetic text is exemplified by Singer's comments on the opening lines of the "Proverbs of Hell" (plate 10), which are "The head Sublime, the heart Pathos, the genitals / Beauty, the hands and feet Proportion":

Gleckner, review of Kaplan, continued

some portion of the legacy bequeathed to us by nineteenth-century poetry and to order and structure a myth that may become part of the tradition we pass on" (p. 157). While I am not entirely certain what this last statement means, the fact that this "tradition" is forwarded by Joyce, Nabokov, Eliot, Pound, Auden, Frost, Williams, and most especially Stevens is duly acknowledged by Professor Kaplan.

The fact remains, however, that this expansive thesis produces both some interesting as well as some relatively uninteresting results. The latter are largely those referred to above in my comments on the explications or readings themselves. Often these are less revelatory of what has hitherto been unrecognized in the poems than shrewd reshapings of much that is already known—or re-readings of these poems in the light of what Professor Kaplan perceives as a valuable context in which to view the history of poetry from the Romantics to the present. The continuity that he sees in the poet's concern for himself, the creative process, and the poem—and the various permutations of that concern as it evolves over a time when the shape and structure of poetry, as well as of the cultural, social, and religious milieu, was changing substantially—is clearly a valuable insight and makes great sense in any attempt to see late eighteenth- and nineteenth-century poetry whole rather than as bifurcated into two distinct and relatively unrelated "periods." And, further, that that continuity is demonstrable in the structure, imagery, syntax is a significant achievement, worthy of our careful attention. What I guess I'm saying is: I think we knew much—or even all—of this, but I don't know of anyone who has to date put it all down before us.

From the point of view of Blake studies, I must add regretfully that I find the Blake section the least satisfactory in the book. If we can assert to the idea that Blake's poetry (and in particular poems like "The Tyger") "is a triumphantly unself-conscious expression of the expansion of his consciousness and a celebration of his limitless powers as a poet" (p. 15), I for one cannot agree that "the tiger . . . is the clarified and unambiguous product of the artist's imagination, taking its substance from the disordered real world and existing as an art product in that world" (p. 20). Or, that the poem for Blake is an "imposition" by the artist of "form upon matter," the grasping of "unformalized experience and nature" and the "shaping" of them into a work of art (p. 23). Or, that the "chain" of "The Tyger" is what "holds down, as in a firm vise, the artifact being made" (p. 24). Or, finally, that for Blake "There is no gap or distinction between the creator of all things and his creation on the one hand, and the poet and his poem on the other" (p. 27). From this point of view it's a shame that Professor Kaplan began with Blake. Wordsworth, Coleridge, Keats, and Shelley would have served him—and his thesis—better.
The genitals are the creative aspects of consciousness, yet their creative activity is not that of thinking—they are, rather, the dynamic activity that springs over the hurdles of logos; nor are they Pathos, for their function refuses to become dissolved in the morass of sensuality. The genitals symbolize, rather, that intuitive connection between that which is felt as experience and that which is not yet conceived; and from that connection is born Beauty, the possibility of a new creation.

This obfuscation of the concrete text, this substitution of highly abstract and tenuous concepts for concrete images, is pervasive in the book. It almost succeeds in eroding the concrete physical reality that Blake insisted we recognize and affirm. A tenuous spirituality takes the place of the powerfully concrete image laden with feeling. To take another example: we are not to think that when Blake said, "The Nakedness of woman is the work of God," he meant to affirm the value of the naked female body and of sexuality itself. No, Singer insists,

Here Blake cannot [sic] mean the objective woman, anymore than pride, lust or wrath are to be found outside the individual... Man must acknowledge and come to terms with the feminine principle within himself, he must know her in her nakedness for what she is—an integral part of his own psyche.

Criticism of this sort must be written out of a belief that all external reality is only a symbol—that is, does not merely have a symbolic dimension along with a concrete one, but is only symbolic. For Jungians, even incest is merely symbolic! As Singer tells us, the idea of incest really has to do with an "urge to inner incest" and is about a "man's involvement with the anima," i.e., his feminine aspect. Singer finds every figure of a woman in Blake to be an anima, which means that every female figure in Blake's poetry is a representation of Blake's feminine self. The solipsism of this point of view should be emphasized, especially since it is recommended to the reader as the essence of wisdom. Most psychology would call such a notion of woman on the part of a man a narcissistic one: she is only a self-representation, not a person, not a life center in her own right. It is one thing to say that Blake had such a view of women (which may or may not be true) and another to talk as if all women were no more than symbolic representations of men.

Not only does Singer lose the concrete surface of Blake's text, but in her zeal to impose the Jungian framework on it, she is guilty of the same kind of reductionism that some of the early Freudians can be accused of. Her method involves a systematic feeding of all of Blake's rich images and symbols into a constricted system which translates them into a limited number of "archetypal" symbols. The rationale for this process is the assumption that these symbols, the archetypes, somehow constitute the ultimate meaning and reality of things. More than once does Singer call these archetypes, which are said to antedate experience, "divine." In practice, however, Singer has merely translated one symbol (Blake's) into another (the Jungian) and more conventional one which she happens to find more congenial and more "meaningful."

So much does Singer wish to cast Blake into a Jungian mold that she at times entirely ignores the text in favor of her own reading. A particularly striking example of such a wishful misreading is her analysis of the proverb, "Sooner murder an infant in its cradle than nurse unacted desires." She says,

Blake is speaking of the killing of the infant within, that is, not letting the Divine Child [sic] of inspiration grow to maturity. That is the infant in Blake's cradle, and he must be freed to go forth like the mythic infant Hermes.

Now, this reads as if Blake had said, "don't murder an infant in the cradle" rather than, as he did, "sooner murder an infant in the cradle...." Similarly, she misreads the second line of the poem, "hungry clouds swag on the deep" as "burdened, heavy clouds." Blake did not say "heavy" clouds, but "hungry" clouds, a difference which has escaped many commentators, but which surely ought to be important to a psychologist.

In fact, as I have already pointed out, it is surprising how unpsychological this book is as a whole. Perhaps this is because Jungian psychology as applied to literature is in itself curiously unpsychological, if by "psychology" we mean the study of a mind. Singer's book does not seek to relate Blake's text either to Blake's mind or to the mind of the audience. If it is concerned with any mind at all, it is a mythic, universal, transpersonal "mind." The reference point of Jungian psychology always seems to be the "numinous" archetype which, despite its experience, stands alone, unpsychological, unpsychic. Blake's personal history and experience are of very little interest to Singer. He is merely a vessel through which the archetypes may appear to themselves.

For the immense richness of human passions, conflicts, and desires, and the complexity of a dynamic interplay between biology, the mental structures of the individual, and society, Jungian psychology substitutes a simplistic dualism and opposition of Conscious and Unconscious. Jung elevated an early model of the mind, which Freud developed and later discarded as inadequate, into a set of metaphysical absolutes of which all other things are mere symbols. Singer talks as though they were entities which interact and "talk to" one another: for example, we are exhorted to have a "meaningful relationship" with our unconscious, to allow it to "hold dialogue" with the ego and convince it of its "wisdom." Conscious and Unconscious are linked with sexual reality in...
that apparently, at some level, females are always symbols of the Unconscious, males of the Conscious, and androgynous figures or four-sided geometrical objects represent the union of the two. The Jungian analysis of the meaning of a symbol is thus mechanical in the extreme. Although Singer says that every symbol is an "incomprehensible mystery," in practice she appears to know exactly what it means.

The limits of this kind of oversimplification of experience, this allegorization of the mind, are readily apparent as soon as it is applied to a concrete personality. Singer does devote one chapter of her book to Blake's personal history before the writing of The Marriage of Heaven and Hell, discussing his life from birth to age thirty-three. It is a chapter remarkable for its superficiality and the complete absence of any consideration of the nuances of Blake's relationship with his parents and siblings. This absence is typical of Jungian psychology as a whole. It corresponds to Jung's own lack of interest, in fact, disregard, of the vicissitudes of childhood and "the first half of life" in general. This disregard of "how life grew to be this way," along with the far-reaching reductionism of the archetypes and the dualism of the opposition Conscious-Unconscious, makes Singer's psychology seem inadequate to explain the experiential, concrete workings of a particular, individual mind.

An example of this inadequacy is Singer's explanation of why Blake fell in love with a "callous, frivolous beauty" who rejected him. He did so because, we are told, she represented his anima, i.e. his feminine self, and therefore also his unconscious side. We read that the callous beauty "was internalized as the free-spirited partner of his [Blake's] maleness," and was "the image of the untamed feminine aspect within the man, the anima who inspires him to participate in that mysterious inner union which makes possible the conception of art." Are we meant to conclude from this that Blake's "feminine aspect" was "frivolous and callous"? And if so, what might that mean?

Similarly, Singer "explains" Blake's intense emotional relationship with his brother Robert, his preference for him over his wife Catherine, with the idea that he was attracted to "the anima in Robert," i.e. Robert's anima. Thus, if one loves a woman, it seems, it is because she is the embodiment of one's anima; if one loves a man, it is because his anima embodies one's anima. Since every woman (and potentially, every man) represents one's anima, it is hard to see how this theory explains why Blake fell in love with any woman or any man in particular--either the callous beauty or Catherine or Robert. I can only plead, with Byron, "I wish she would explain her explanation."

There is a current notion that, however overgeneralized and over-schematized Jungian psychology may be when applied to an individual life, it is particularly suited to an analysis of literature--perhaps because it so emphasizes symbolic constructs. But in fact Jungian analysis of literature suffers from the additional problem of being based upon an extremely simplistic view of art as a sort of direct expression of the contents of the Collective Unconscious. This point of view, ultimately deriving from the romantic tradition, leaves no room at all for the crucial considerations of artistic form and control. Singer's analysis of The Marriage of Heaven and Hell, for example, is remarkable in that it never once shows any awareness of the obvious, and highly significant, fact that the work is in form a satire, or what Frye has called an "anatomy." Indeed, it belongs in the tradition of great satire as practiced by Swift and Sterne. Bloom has said that "the specific difficulty in reading The Marriage of Heaven and Hell is to mark the limits of its irony: where does Blake speak straightforwardly?" Singer entirely ignores this aspect of the work. For her, the poem is a direct expression of the Collective Unconscious working through Blake, a reductionistic notion which gives us not a Blake capable of what Frye calls "apocalyptic irony," but merely a Pompous High Priest.

No, there is no room for humor and irony among the "ineffable spirits" and "dark forces" which people the "wise" Collective Unconscious in the terms of the Jungian view of the mind. In the last analysis, the Jungian view of creativity is itself profoundly denaturing to the artist. For Singer as well as for Jung himself, despite protestations to the contrary, the artist is not a shaper and harmonizer of complex forces from within and from without himself, not an active agent, not someone who achieves a difficult mastery over competing needs and demands, but merely a profoundly passive agent whose achievement lies mainly in his ability to let himself be passively invaded by the "dark forces" of the unconscious and the "ineffable," autonomous archetypes. This notion is very different from Kris's psychoanalytic one of the artist as someone capable of a "regression in the service of the ego," in which he gains access to material which he is then able to control and master. Kris's notion stresses ego-control, whereas the Jungian notion stresses the helplessness of the ego in the face of the unconscious.

The Jungian recipe for the artist is a mystical one which advances the necessity of an impotent ego as the royal road to creativity. Blake's own mastery of what Singer calls "the emerging contents of his unconscious" gives the lie to such a notion. Even the form of The Marriage of Heaven and Hell, for example, satire, is one which demands an unusually high degree of conscious skill and

preconscious ego mastery along with an ability to transform aggressive thoughts and feelings into irony and humor. Blake was surely more than a passive vessel for the "creative spirit," surely more than a conduit for the expression of transpersonal, ageless, mystical images. Is Blake the individual, the master craftsman, the lyrical genius, so unimportant? Is his glory merely that of submission to the religiosity of the mythic Self? Jung said about Goethe that "Goethe did not write Faust; Faust wrote Goethe." I would like to think that Blake wrote The Marriage of Heaven and Hell and Milton and Jerusalem and The Four Zoas—and not the other way around.