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ΕΞΕΣΙΣ, ΤΗΣ ΤΗΣ ΚΑΘΟΡΟΝΟΜΙΑΣ ΤΟΥ ΣΚΟΤΟΣ ΤΩ ΚΙΝΟΥΣ ΤΟΥΤΟΥ, ΤΗΣ ΤΗΣ ΠΡΕΦΕΡΕΤΙΚΗΣ ΤΗΣ
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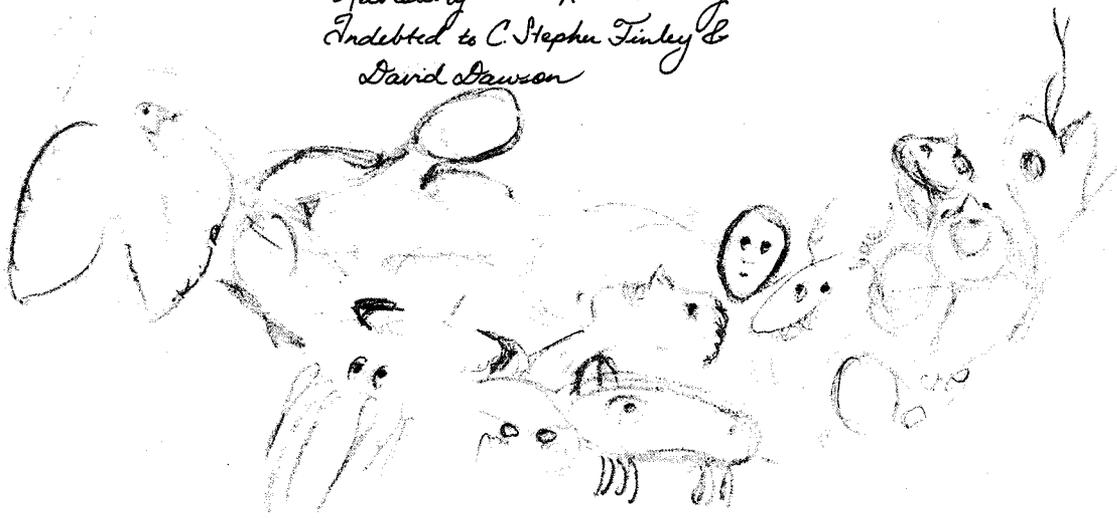
ΧΑΛΕΤΤΑ ΤΑ ΚΑΛΑ

FROM THE SLEEP OF DEATH

*The Translation of the Mystic into Experience
Through Anti-Newtonian Form & Content Relationships
in William Blake's The Four Zoas*

by
Aubree J. Penney
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Harvard College
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A NOTE REGARDING ILLUSTRATIONS

Portions of this thesis are illustrated in my attempt to explore text/image relationships. Many illustrations are in large part derived from Blake. One page makes use of a Night Thoughts proof; one page uses my own previously created art work. This is an exercise in the bounds of academia, in how well one text's style can translate into a radically different sphere. The creation of this thesis has been nothing short of an adventure.

I invite you to join me, not only as readers, but as active participants in these pages. Write, draw, scribble, muse, cross through as you will. Blake was never one to resist his annotative urges, and what better way to test the limits of and rejoice in "the thesis" in all its glory than to channel our inner Blake.

Οὐ πόλεμον ἀγγέλλω.

William Blake never met a margin he didn't like. For Blake, any empty page space exuded potential. Margins proffered an opportunity for Blake to create, whether that page contained his own work or the work of another. As poet, artist, and printer, Blake filled the margins of his works with images and, in some cases, text. Even within the margins of texts in his personal collection, William Blake would annotate copiously, to the point that scholars have devoted whole books to the study of his annotations.¹ One particularly notable instance of annotation occurs in the margins of the president of the Royal Academy Joshua Reynolds' *Discourses to the Royal Academy*. Reynolds claimed that "in the midst of the highest flights of fancy or imagination, reason ought to preside from first to last." Blake incisively retorted in the margin, "if this is true, it is a devilish foolish thing to be an artist" (Van Sinderen 31). For Blake, reason had very little to do with artistry, and imagination was best left unbound. His work exudes his sense of imagination, which was intimately tied to his mystical sensibilities. Blake was frustrated with what Ault termed, quoting Blake in part, "The pervasive world view 'Single vision & Newton's sleep,'" which refused to see the possibility, let alone beauty, in dualism and in incompatibility (Ault 3-4). In his innovative and imaginative work *The Four Zoas: The Death and Judgment of the Ancient Man*, originally titled *Vala: or a Dream in Nine Nights*, Blake rejects Newtonian understandings of text and image and allows his readership to access the mystical experience in their own right as he awakens readers' minds to the power of dualism.

Adrian Van Sinderen's *Blake: The Mystic Genius* declares that Blake "believed that the way to truth, the way to God, lies in the imagination, and that only by complete freedom can man reach his highest powers of imagination" (27). Andrew Lincoln's *Spiritual History: A Reading of William Blake's Vala, or The Four Zoas* discusses Blake's association of mysticism with graphic arts elucidates the artistic aspect of his mysticism. Lincoln writes:

¹ See Hazard Adams' *Blake's Margins: An Interpretive Study of the Annotations*.

In historical terms, Blake's association of Christianity with the transformation of the prophet into an artist suggest the movement from a tradition in which the primary function of prophetic vision is the control of the passions, the reinforcement of moral virtue, to one in which the primary function is to liberate the spirit from its sleep of death. It is when the inspirational effect of prophetic vision is recognized above its doctrinal content that it becomes art. (257)

Here Lincoln portrays Blake as subversive not only in his own artwork but in his conception of art at large. Prophecy itself possesses the characteristics of art through this liberation of the spirit. The converse holds for Blake as well: the graphic arts can evoke prophecy as they awaken viewers from this "sleep of death." To experience a piece of Blake's art is to have a religious experience. Blake associated sleep with the Newtonian understanding of a cohesive, non-conflicting system which can be explained, considering them both a disservice to the human mind. From the Newtonian viewpoint, the universe can be understood through reason and is by nature orderly. There is a solution to every puzzle, dualism is rejected, images parallel the text they accompany, and comprehension and clarity are privileged above the experiential. This pursuit of the "highest powers of imagination," the awakening from the Newtonian sleep of death, manifests in the liberties Blake took with page composition in *The Four Zoas*.

Here I trace the mystical experience through Blake's exercise of imaginative freedom and his resistance to traditional Newtonian understandings of reading and viewing images. I begin with an examination of Blake's work on *The Four Zoas*. Subsequently, I discuss the inefficacy of mysticism through the lens of William James' seminal piece "On Mysticism" and consider conventional reading structures. I then examine the resistance of the *Zoas* to mimetic reading and turn to the complications of the text/image relationship both in his original drawings and his use of the proofs from *Night Thoughts*, particularly his repurposing of the textboxes on the *Night Thoughts* proofs. I discuss revision and insertion with special attention to directional writing and

the way they increase awareness of the physicality of reading. Finally, I conclude with a look at two pieces in which text and image intersect and the power of ambiguity comes to the fore.

As a poet, artist, and printer, Blake is extraordinarily aware of the complications of page creation. From his work as a printer, he knew well the strategies of page composition and the ways text and image interact. The printing process for Blake involved painting onto a metal plate, which would be submerged in a chemical bath which would leave his design recessed. He then would rinse the plate and ink it, wipe off the excess, and run it through the printer. Typically Blake printed in black and then would supplement his work with hand painted water coloring. As things printed on the presses had to be rendered backwards in the initial painting on the plate, Blake was quite comfortable writing from right to left, giving him the uncanny ability to read right to left as well. As *The Four Zoas* is not a printed work but rather essentially a series of doodles, he mostly used pencil and chalk, with an ink wash on but a few pages. His care in composing his pages, however, remains as he is ever aware of the relationship an audience has to the spatial structure of a plate, the way the text interacts with an image both in the mind of a reader and literally on the page.

Blake takes extensive freedoms in *The Four Zoas*, which has a twofold reputation, having garnered the title of the greatest of Blake's prophetic works as well as the status of being one of his most challenging texts. *The Four Zoas* was a side project of Blake's with which he dabbled while working on images for Edward Young's *Night Thoughts: or, The Complaint and The Consolation*. Young divided *Night Thoughts* into nine sections also known as nights. Written in blank verse, Young's poetry provides moral instruction, highlighting the glory of God and the relative lowliness of man. Richard Edwards, a book seller, commissioned Blake to illustrate an edition of Young's work; Young's poetry was extremely popular at the time, making such a

commission quite a boon for the then relatively unknown Blake. Blake provided illustrations for a number of pages of the first four nights for the first volume published in 1797; the project was subsequently discontinued. Blake completed 537 watercolors surrounding Young's text, then engraved forty-three selected images for printing (Young iii-iv). Young's text was then printed into the text boxes which Blake incorporated into the engraved images. Blake would then use extraneous proofs from the printing process as pages in *The Four Zoas*.

Blake appropriated not only proof sheets from the printing of *Night Thoughts* but also the nine nights structure. Over the course of these nine sections written in blank verse, Blake espoused a new, more complex version of his mythology previously seen in prophetic texts such as *The Book of Urizen* and *The Book of Los*. The text opens following the primordial man's fall from Eden and the simultaneous division of the primordial man, Albion, into four Zoas. Each Zoa is a superhuman figure representing different aspects of the human experience. For convenience's sake, since several of the Zoas will come up in the pages I explicate, I have included the following chart of relaying some basic information about these characters:

| Zoa's Name | Represents | Other names/forms | Female Counterpart | Key Quotation |
|------------|---------------------------------|---|--------------------|---|
| Tharmas | Instinct, the senses, the body | Spectre of Tharmas | Enion | "Fury in my limbs. destruction in my bones & marrow" III, 44.23 |
| Urizen | Reason, intellect, law | God (most frequently claims to be God) | Ahania | "Now I am God from Eternity to Eternity" I, 12.8 |
| Luvah | Love, emotion, rebellion | Orc-demon representing repressed desire Jesus takes Luvah's form once Luvah rejects love and turns to hate | Vala | "Luvah and Vala woke & flew up from the Human Heart" I, 10.11 |
| Urthona | Imagination, wisdom, creativity | Los (fallen name-commonly used) Spectre of Urthona | Enitharmon | "Beside his anvil stood Urthona dark" IV, 51.32 (often engages in creative acts in a forge) |

Blake describes Albion in his fallen, divided state as "Rising upon his couch of Death Albion beheld his Sons [the emanations]/Turning his Eyes outward to Self. losing the Divine Vision" as the Zoas vie for power over humanity (Night II, page 23 1-2). Unity of the Zoas allows man to retain "the Divine Vision." *The Four Zoas* relates the struggles of and conflicts between the Zoas, as well as their female counterparts, as they come to the realization that no one aspect of the human experience should eclipse the others and that such struggle further distances them from "the Divine Vision." The cosmology of Blake has enthralled readers for years with the intricacies of its myth. Here, however, I do not explicate the myth itself but rather examine the dynamics of the text and images through which Blake relays his myth.

Given this work's rough, unpublished form, consideration of the finished or unfinished state of the work is a necessity when analyzing the form and content of *The Four Zoas*. Scholars have debated whether *The Four Zoas* was ever finished, with scholars such as David Erdman and G.E. Bentley, Jr. maintaining that the unfinished quality renders the poem "flawed" (Ault xii). Blake began the *Zoas* in 1797 and worked on them over the course of about twenty-five years. He then gave the work to John Linnell, and over the next century his family attempted to censor the text, erasing the phallic imagery they found offensive. Since then, scholars have attempted to restore the work to the best of their abilities. Additionally, the pages came loose, and it was only with great care and scrutiny that editors were able to reorder the pages. Written partly on blank 16 x 12 inch pages, partly on discarded proofs from *Night Thoughts*, the work challenges the way images and text relate to one another. Most pages were written in pencil, with just a few pages having a color wash or chalk shading (Magno 13-14). Blake also edited this work extensively, with his revisionary scribbles running throughout. A number of scholars have devoted themselves to understanding the *Zoas*, though they work primarily with the transcribed text, forsaking the images and the structure of the pages. While the text itself provides plenty of challenges, to read only the text is to fail to comprehend the complexity of the *Zoas* and to deny one's self the mystical experience of the work.

William James writes of the ineffability of mysticism as follows: "The subject of it immediately says that it defies expression, that no adequate report of its contents can be given in words. It follows from this that its quality must be directly experienced; it cannot be imparted or transferred to others. In this peculiarity mystical states are more like states of feeling than like states of intellect. No one can make clear to another who has never had a certain feeling, in what the quality of worth of it consists" (380). James' attempt to relay to his public the primarily

experiential phenomenon of mysticism has been highly lauded, making “On Mysticism” one of his most famous works. James focuses on the mystic’s complicated relationship to the linguistic, that mysticism “defies expression, that no adequate report of its contents can be given in words” (380). Even as the mystic defies expression, there is still the impulse to share the experience. Blake opts to go beyond words in his attempt to provide “adequate report” of the contents of his mystical experience, incorporating images and even the layout of his pages. No single form, be it text or image, can hold Blake’s experience; no typically designed text will rise to the occasion. By providing such complicated text and images and resisting traditional Newtonian page structure Blake captures the disconcerting nature of the mystical and the struggle to express his experience. He creates a parallel experience of his laborious efforts for his readership as they attempt to comprehend his creation.

The introduction to Cettina Tramontano Magno and David V. Erdman’s *The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations* notes that “The work has also had to survive the predisposition of critics and scholars, until recent years, to dismiss the whole poem as a fragment, an unfinished work, or a failure. It should be recognized, rather, that at several stages the work was evidently finished, while at no stage was the parental artist ever done with it” (14). This idea of Blake not ever being “done with it” allows us to see that he was working gradually towards realizing his vision, or as much of it as could be evoked within the space of a sheet of paper. The revisionary process, so evident from the various scribbles, crossings out, and seemingly errant lines, shows that the text shaped the illuminations, the illuminations the text, and the text the illuminations once again. The manuscript acts as a conversation between the two, often not quite in harmony but still complementary. Blake engages in a cyclical process as he translates his mystical imaginings into

words and the words into images, subsequently allowing the images to inform the text once more.

The act of revision involves an understanding of both time and space. In determining Blake's priorities, i.e. text first, image second, revision third, we more clearly see his approach to producing this work. Determining the temporal pattern requires understanding the spatial relationship of image and text. To examine this, we must look to Blake's pages, his chosen space. Blake uses two main types of paper in his work on *The Four Zoas*. One is conventional blank paper. On the vast majority of these papers, his drawings create an organic border or frame around the text, suggesting that the text was created first and the image arranged so as not to block what had been written.² Often he locates his illustrations at the bottom of the page, so that he was able to write to his heart's content and then, once he found the length satisfactory, to add an image. The other pages are the extraneous proofs from Young's *Night Thoughts*. When Blake does use the extremely clear, printed images of the *Night Thoughts* proofs, his interactions with the material object are further highlighted, as he attempts to use and at times to alter the available materials to suit his own ends. These proof pages were designed with textboxes as Young's text was printed using block type. Blake uses the textboxes for his handwritten text, in the process recontextualizing the images he had previously created for Young. These efforts to reinterpret his own previously created images demonstrate the flexibility of the image in Blake's mind; he refuses to be limited by previous interpretations and so defies the Newtonian text-image relationship.

Sallie King maintains that even relatively mundane sensory experiences, such as drinking coffee and listening to music, defy verbal cognition, just as mysticism does:

² A select few of the pages contain only text or only image, but these are extraordinarily unusual.

the experience itself occurs within a context, a religious tradition, an individual's own personal history and concerns, etc. But as with music, these things do not exhaust the content of experiences which occur within such contexts. Mysticism is not a sensorial experience, but it is (or can be) like the others in being a non-verbal experience occurring in the context of a verbal tradition. In coffee and music we have seen the reality of non-verbal cognition; we have seen the impossibility of the verbal-cultural tradition producing the experience (266).

Every experience is to some extent a “non-verbal experience occurring in the context of a verbal tradition.” Even the act of reading, taking in the verbal, involves the non-verbal experience of touching the pages or interface which contains the text, of the motion of eye muscles and fingertips. The experience is highly individualized even as it is culturally mediated by language, making indirect experiences via words incapable of fully conveying any original experience, let alone the mystical, according to King. There is value in this “impossibility” of “producing the experience” via the linguistic, and Blake uses this to his advantage in his work on the *Zoas*.

In combining text with images Blake subverts King's viewpoint as he attempts to provide an experience of the mystical which can be “directly experienced,” to use James' terminology. A single medium would not, could not be enough. In relying on both text and image, Blake doubles his ability to transmit his experience to us while also providing a puzzle as we consider the way these media affirm and resist each other. Where he fails to relay his experience, he still succeeds in that he captures the frustration that the mystical cannot be successfully transmitted in full. In providing text and images that are difficult to process, Blake offers access to the feelings which surround mysticism, the combined sense of disappointment in the impossibility of conveying the mystical to another human being and the sense of his own wonder at the mystical and its highly individualized nature.

In the *Zoas* the connection between word and idea becomes tenuous for us, thwarting our traditional understanding of language. Ogden and Richards take note of F. De Saussure's commentary on the linguistic, writing "at each instant language implies both an established system and an evolution" (4). In *The Four Zoas*, Blake defies the "established system" which language implies. He does so by challenging the substantive quality of the linguistic, our ready assumption that words by necessity correspond with something imaginable, with something understandable.

Ogden and Richards elucidate the assumption that language is referential, stating outright that there is no direct connection existing between a word and that which it signifies: "Between the symbol and the referent there is no relevant relation other than the indirect one, which consists in its being used by someone to stand for a referent. Symbol and Referent, that is to say, are not connected directly...but only indirectly" (11-12). In short, conventional reading practice has its basis in a necessary fiction that language is substantive and meaning is readily available. Blake takes advantage of this fiction, playing into his reader's assumptions that his words taken together will create a cohesive reality within the text. He combines words to create images that are impossible to imagine, that defy the mimetic. In doing so, he liberates his text from mimetic constraints associated with Newtonian textuality.

The subversion on Blake's part of the mimetic text/image relationship constitutes a destabilization of the Newtonian reading system. In Newtonian reading, texts and images are seen as immediately related and language "merely expresses one's relationship to the world and that it simply describes an objective, external reality" (Snart 37). Jason Allen Snart's *The Torn Book: UnReading William Blake's Marginalia* focuses on Blake's marginalia as refuting the Newtonian system of text and image working in tandem to provide an unambiguous portrait of

the world. In a chapter entitled “Blake’s Anti-System Composite Art,” Snart keenly observes that “Experiencing Blake’s art, readers are confronted with narrative perspectives within the text that change with almost every turn of the page. Readers are thereby challenged to reformulate their own perspective in regards to the visual and/or verbal elements of the page” (56).³ Reading Blake becomes a process of continual imaginative evolution. As Snart so accurately frames the issue, Blake sees language as creating meaning, whereas Newton views it as purely descriptive (47).

Blake uses images that are often difficult to decipher, making mimetic understanding all the more complicated. Blake’s illustrations are often difficult to map onto the text; often we can get a sense of what is going on, of the emotive quality Blake is evoking, without even being certain which characters are pictured or what part of the scene this might be. Deciphering the images requires a willingness to disregard our Newtonian tendencies and our sense of the substantive as we accept that the images Blake provides are often abstractions or even symbolic representations of things that are included on that page, or that they may not even be related to the text at all.

This opposition to Newtonian textuality extends beyond the bounds of the linguistic and the text/image relationship and into the materiality of Blake’s work. Blake’s page composition challenges the idea of the page acting as a container for text and images as in the Newtonian system, in which the structure of a page is standardized and taken for granted. The Newtonian page is familiar to any reader: tidy blocks of text, at times accompanied by images relegated to

³ Blake’s relationship to Newton’s work is far more complex than the scope of this thesis, which focuses on the anti-Newtonian system as a vehicle for relaying the mystical, and so here I give only a brief discussion of the concept in so far as it frames my discussion of the *Zoas*. I highly recommend Snart’s discussion of Blake’s conception of Newton and the way his relationship to Newtonian ideas manifests throughout the canon of his work. Snart’s efforts far surpass any previous work done on Newton and Blake, though Ault’s *Narrative Unbound* also provides a solid basis for understanding Blake’s relationship to Newton.

designated areas or separate pages. This form prioritizes ease of production and ease of reading, giving readers straightforward access to the contents of a given page, and so the reader does not need to pay any particular attention to the layout. In the *Zoas*, the form of the page is as critical to a reader's experience of Blake's work as the text and image content, making the form a type of content in and of itself. To this end, Blake forces readers to be cognizant of the arrangement of a page. Snart observes,

Meaning (even 'truth,' so-called) is authorized not just by the author (though the Newtonian text will pretend as much) but equally by the material and textual conditions of a book...Blake's marginalia function to call attention to the material arrangement of books, even the regularity of their typeset, by occupying spaces that should not be occupied (margins, for example) and by presenting an irregular script. Marginalia can remind us that our willingness to accept as authoritative that which we read is deeply conditioned by material appearances (147).

Here Snart captures the rebelliousness of Blake's marginalia, his willingness to subvert conventional systems of reading. Our socially conditioned standards of interacting with a text are thwarted, and in finding ourselves so thwarted, we must continuously reevaluate our position as readers, struggling to find a balance between the reading system through which we typically view a text and Blake's radical Anti-Newtonian reconception.⁴

Furthermore, it is imperative to note that Blake has a complicated relationship with the structure of the written word. Due to the convention of the English language that we read and write left to right, Blake must privilege the left margin as he begins each line. Admittedly, Blake can write backwards, a skill honed by his many projects which involved printing, but he does so with the intention that things still be read left to right. Even in writing backwards, he was necessarily aware that the right margin of the metal plate with which he worked would constitute

⁴ Admittedly, this is only radical for post-Enlightenment readers. Medieval readers, for instance, were quite used to seeing texts in which the marginalia had no relationship to the words.

the left hand side once the proof was printed, and so the left margin of the finished product is still prioritized. Blake must always start at the beginning of a word, of a line; no matter which direction he writes, the left is the intended origin point for reading the final product. Either he can write freeform and then shape his drawing about what he has written, or he can draw and use the drawing as a boundary of the text. This is the key to the translative aspect of Blake: he could opt to let his text and image overlap, creating total illegibility of the words and obscurity of the images.⁵ Blake is usually invested in depicting his vision in a legible manner, ensuring that there is minimal overlap so that one can decipher the text and image. The work is visually accessible in that it can be explored by the senses even as in the act of processing the contents of each page we find ourselves confused by the relationship between the text and the image. There are a few exceptions, where the experiential entirely takes precedence over visual clarity, which will be discussed later in this paper.

It is important to note that Blake's rejection of conventional reading processes can be extraordinarily frustrating for readers, to the point that scholars have devoted years to creating guides to the text. One of the most popular of these works is Brian Wilkie and Mary Lynn Johnson's 1978 publication, *Blake's Four Zoas: The Design of a Dream*. Wilkie and Johnson's text attempts to clarify the convoluted aspects of *The Four Zoas* in order to promote what they contend is a more enjoyable reading experience, especially for fledgling Blake readers. While the convoluted nature of *The Four Zoas* lends itself to myriad interpretations, scholars' interpretations at least provide a solid starting ground, a possible interpretation to consider as one develops one's own thoughts. Admitting readily that the book is non-mimetic, scholars attempt to give readers some kind of mimetic foothold as they struggle through the text. They advocate

⁵ For an example of a moderated overlap, in the bottom left corner of the text section on Appendix page 1, there is a faint overlap of the image of Tharmas and the text. Everything is still legible but a bit hazy.

that one cannot fully appreciate the *Zoas* organizational structure and begin to comprehend the ongoings until one has read the entire text at least once (Wilkie 11). However, this claim rings false. While a second reading proffers a more cohesive understanding and leads to a new appreciation of the complexities of the work, there is no reading like a first reading of the *Zoas*. The challenge and the frustration, the wonder, the feeling of being absolutely lost and so far removed from what one has previously understood a poem, a book to be is what makes this such a fascinating work. Wilkie and Johnson ignore the power of experience here.

When using the term "readers"
I also mean "viewers of images."
As I read this text is to confront
both text and image. To do one without
the other, to experience but half the
document, is to not have experienced
The Four Zoas.

For example, page 7 of Night I proves particularly
challenging as readers' attempt to comprehend the text,
as well as to derive a cohesive understanding from
the text and image in tandem. The text alone, describing
the sexual encounter of Eriar and the newly created
Spectre of Tharmas, suggests images which are extremely
difficult to imagine:

Mingling his horrible brightness with her tender limbs
then high she soared
Above the ocean; a bright wonder that Nature shudder'd at
Half Woman & half Spectre, all his lovely changing
colours mix
With her fair crystal clearness; in her lips & cheeks
his poisonous rose
E'er blushes like the morning, and his scaly armour
softening
A monster lovely in the heavens or wondrous on
the earth (lines 8-13)

Bleke provides a description that is incredibly challenging
mimetically! Readers must combine images of scaring,
an act which defies the human body excepting through the
benefit of machinery of some sort, with the human sex act
as this "Mingling" of "brightness" and "limbs" occurs.

See Appendix
page 2.

Blake combines abstract images such as
"a bright wonder" and "Spectre" with concrete
images such as "soared/above the ocean" and
"scaly armour."
Just as the bodies of Eriar & the Spectre
collapse into one another, so does the duality
of text & image collapse, as readers contend with
the mingling produced by the text.



and limits our movements in countless ways - all the more surely and irresistably because, being inherent in the very language we must all use to express the simplest meaning it is adopted and assimilated before we can so much as begin to think for ourselves at all (25-6). Yet as

individual minds we determine meaning in part based on our individual experience, operating on the assumption that for other people words mean the same thing that they mean for us.

Readers can ground their imaginings in reality to a point, drawing or seeing birds or kites or even hang-gliders soar as well as their understanding of sex acts. Yet who has ever seen a "spectre" of horrible brightness engage in such an act? We necessarily translate this description into our imagination through the lens of our own experiences, our own conceptions of what a Spectre is, of what sort of brightness is most "horrible." This involves a process that is at once collective and highly individualized.

Quoting J. I. Frazer, Ogden and Richards note of the collective aspect of language that "The common inherited scheme of conceptions which is all around us, and comes to us as naturally and unobjectably as our native air, is none the less imposed upon us."



Even as readers marry their collective conception of a word's meaning with their individual comprehension, as soon as readers translate this description into an image in their minds, they must alter it again on the basis of subsequent information of the colors of the figures and the various similes and metaphors Blake evokes, such as "blushes like the morning." Readers' minds must figure and refigure these complex imaginings, which can exist fully only in their imaginations as Blake's imaginings defy reality. The mimetic reading is thus somewhat unsatisfying as words and phrases leave readers puzzled.

When readers let go of the desire to understand the mimetic contents of the passage, these words and phrases create a psychological experience. Upon reading the entire passage though, the simultaneous horror and beauty of such a sex act becomes clear. This passage draws attention to the wondrousness of the "bright wonder" that is the human body engaged in a sex act even as Tharmas' Spectre is described as in such bestial terms as having "scaly armour." In making a beast with two backs, there is something both monstrous and lovely. Readers find themselves with a sense of Enion's confusion and terror as pleasure and horror merge in this copulative act with the "monster lovely." This is the understanding that is the most clear, that resonates most easily with readers, even as they may struggle to piece together the images and find themselves struggling to envision what is happening. As readers begin to let go of their expectations that text be mimetic, they gain a new, more emotionally driven reading which has the sense of a dream-like state. Language becomes less substantive, and the mind is free to imagine as it will. The psychological and emotive understanding of the passage has thus trumped the literal meaning of these linguistic units of words and phrases.

Coupling this convoluted text with the available images serves to complicate readers' understandings further. Enion, though her countenance and upper body appear very human in the

drawing on page seven, possesses this “fair crystal clearness,” which might evoke her beauty but, in light of Tharmas’ bizarre coloration, may actually refer to a state of transparency. Regarding Tharmas, we have just seen the embodied Tharmas in the sketch at the bottom of page six,⁶ looking placid and decidedly human. Presumably, though the drawing is black and white, some may even mentally color in the lines in their mind’s eye, producing a flesh-toned Tharmas. Now, on top of being “horribl[y] bright[],” he is “changing colours,” “lovely” ones at that even as he possesses this “horrible brightness.” He is “scaly,” lending to Enion’s form this monstrous quality. Viewing pages six and seven in tandem, we see a decided parallel. Both figures extend horizontally, heads towards the edge of the page. Yet Tharmas rests, and Enion shrieks as if in agony. Tharmas maintains his full human embodiment, whilst Enion’s form is transformed into “half beast,” as one of Blake’s reneged edits called her.

Interestingly, Magno and Erdman proffer two similar but decidedly disparate readings of this image of Enion’s “half Woman & half Spectre state,” apparently not realizing they provide incompatible interpretations. This is unusually Anti-Newtonian for Magno and Erdman as they typically favor clarity and the mimetic over ambiguity and duality. They maintain that page seven is from Enion’s view, writing “From her perspective, his body takes serpent form while hers remains human. While the relationship is seen from the male point of view on page 6, it is shown on page 7 from the female...the male has become a half of one body, which she perceives as her own” (29). But a few paragraphs later, Magno and Erdman declare that “Visibly opposed to the sleeping but human spectre on the opposite page, Enion appears to embody the loathed part of himself which Tharmas scorns” (29). The spectre/serpent/bestial half of Enion cannot be simultaneously Enion’s view of what is happening to her body during her sexual involvement with Tharmas as well as a manifestation of Tharmas himself based on his conception of her.

⁶ See Appendix page 1.

Either her tail is representative of Tharmas' embodiment as a separate entity intertwined with her, or it is an image showing her similarity to him, perhaps even in his own eyes. The text itself lends no resolution to which is the more accurate interpretation. In this regard, the mimetic defies us.

This dual reading brings us back to the idea of ambiguity as Blake toys with the relationship between image and language in the mind. Blake here creates in a way counter to Ogden and Richards' understanding of language. They write, "Language if it is to be used must be a *ready* instrument. The handiness and ease of a phrase is always more important in deciding whether it will be extensively used than its accuracy" (12). For Blake, there is not always something handy, easy, or even accurate about language. Instead, Blake treats *The Four Zoas* as "a *ready* instrument" for complication. We cannot map either of these readings onto the image without precluding the other. Both seem viable. The lack of a correct reading, an easy solution, is precisely part of the point of the *Zoas*. Conveniently images leave room for a multitude of linguistic interpretation, for ambiguity, for duality, simply on the basis of their being non-linguistic. Blake creates an image with which his readers must wrestle, struggle to draw conclusions about the relationship between images and between image and text, just as we cannot fully parse out where to draw the line between the halves of Enion. The point thus becomes the ambiguity.

Even Blake himself was in a state of uncertainty as he worked on *The Four Zoas*. Magno and Erdman's commentary helpfully elucidates Blake's process in working on this page in a parenthetical aside: "We quote the deleted wording, since the drawing seems to have been made before revisions of the text; the revisions, in turn, interpret the drawing" (29). This process of exchange sheds light on Blake's process of working on the *Zoas*. His thoughts were in the midst

of an evolution. He was not wedded to a single idea, a concept of what he wanted to depict. On blank pages, he wrote, he drew, he rewrote based on the drawing, attempting to translate the mystic into words, the words into a visual depiction, and the visual depiction into words once more. On the proofs from Young's *Night Thoughts*, Blake reinterpreted the images into his own text, then revised the text once more, as he worked towards realizing his own vision via what he had previously created for Young. Blake's flexibility regarding revision reveals his flexibility towards the content. What Blake wants to articulate is still in flux as he works towards realizing what he wants to show, to say. At times though, he works with images he already had readily available, resulting in a markedly different process and different relationship between text and image.

Within this overarching attempt to translate the mystic into word and image, Blake engages in a secondary act of translation as he recontextualizes images which he originally created for Young's *Night Thoughts* for use in *The Four Zoas*. When Blake works with the discarded proofs from his work on the *Night Thoughts*, the order of his creative process shifts from the creative cycle to a more linear process. The images already exist on the page, designed to complement Young's writings rather than his own. Blake thus can only select which of the scrap proofs upon which he wants to write rather than letting his text freely dictate the images as he does when he works on previously unmarked paper. He selects carefully, choosing proofs from Young that complement what he hopes to write, though his selection is admittedly limited to what castoffs he has readily available. Blake attempts to map his own linguistic construction and narrative onto images designed to correspond with a different text entirely.

Page 137⁷ provides a stunning example of both recontextualization and Blake's playing with page structure. In designing this image, Blake opted for a visual depiction of struggling to accompany Young's text describing the struggle of humanity to contend with both reason and passion in contemplating the divine. This image resonates with Jacob's wrestling match with the Angel of Genesis 32, a traditional model for the struggles of mankind, inspired by Young's line "But for the blessing wrestle not with heaven!" (88.14).⁸⁹ Blake's text on this proof speaks to the time after the depicted wrestling match: "Then Tharmas & Urthona rose from the Golden feast, satiated/With Mirth & Joy. Urthona, limping from his fall, on Tharmas leand" (Night IX 137.7-8). Magno and Erdman note that "we may deduce that Urthona got 'his fall' in this match," though there is no mention of any sort of victory on either's part (99).¹⁰ The imagined image of Urthona, whose lithe limbs once entangled in struggle with Tharmas, now leaning on Tharmas suggests mutual care and cooperation as they move forward together.

Following this match of strength, the two then join together for the pressing of the wine, working in harmony along with their sons:

Urthona calld his Sons around him Tharmas calld his sons
 Numrous. They took the wine they separated the Lees
 And Luvah was put for dung on the ground by the Sons of
 Tharmas & Urthona

⁷ See Appendix page 3.

⁸ See Appendix page 4.

⁹ Given both Young and Blake are drawing from Genesis, a sexual undertone to the wrestling seems unlikely, but there is still a similar emphasis on two person physical labors, be they marked by sex or strife or both, as being generative.

¹⁰ Magno and Erdman simultaneously speculate that Urthona is the victor, as "Looking back at the regenerate wrestlers, we realize that Urthona must be the winner, not by throwing Tharmas but by assisting in their mutual demonstration of great powers put to benevolent uses" (99). The creative spirit of Urthona gains victory through participation, by demonstrating the fruitfulness of intermingling passion and creativity. The victory is the struggle itself in that it allows creativity to flourish. This is a bizarre understanding of victory on Magno and Erdman's part. They conclude Urthona is victorious simply because the process is fruitful, assuming that creativity has conquered instinct. There is no evidence that this was not fruitful for Tharmas or that instinct and the senses have succumbed to the creative powers. I do not believe that there is any evidence for a particular victory, excepting that we know Urthona fell, so at one point Tharmas must have had the upper hand. It is the struggle itself that matters, not the victory of one over the other.

They formed heavens of sweetest wo[o[d[s] of gold & silver &
 ivory
 Of glass & precious stones They loaded all the wagons of heaven
 And took away the wine of ages with solemn songs & joy (22-27).

United in their efforts, the two figures are extremely productive in their endeavors. Not only do they finish preparing the wine, but they remove Luvah, who is described as "quite exhausted with the Labour & quite filld/With new wine," exhausted from work at the wine presses and literally intoxicated by the fruits of his labors (line 19).¹¹ As energized, sober figures, they are better able to work than Luvah, replacing him at the presses in order to finish the task at hand. Blake depicts removal as productive here. The lees must be separated from the wine, and the incapacitated Luvah must be parted from his task in order for the winemaking to progress onwards. Things which have served their purpose and have ceased to be useful must be removed, just as when Blake crosses out words.¹² Tharmas and Urthona then create glorious, precious material filled heavens and transport the wine on the "wagons of heaven." Poignantly, they sing as they labor, "solemn songs" and yet they also have "joy." As in the image of wrestling, we see conflicting ideas coming together during a moment of productivity: solemnity and joy can coexist as a part of Urthona and Tharmas' cooperative efforts.

For all Urthona and Tharmas' cooperation in the text of this page, the image still shows the two in an earlier moment of conflict. Blake recontextualizes the wrestlers, translating the figures into Tharmas and Urthona, whom Magno and Erdman describe as the "fullest *bodied* of the Zoas"¹³ (99). The Young poem which this illustration accompanies focuses on the conflict between reason and passion, ultimately concluding that "Passion is reason" (88.27). Tharmas parallels Young's concept of passion, whereas, unlike Young's reason, Urthona is representative

¹¹ Urthona's previously mentioned limp is apparently forgotten or overcome as he labors.

¹² Blake crossed out several words on this very page as he edited it. One removal is even accompanied by Blake's initials in the margin, claiming outright his editorial powers as the author of the text.

¹³ Emphasis theirs.

of the creative spirit (Magno and Erdman 100). Conveniently, Blake does not tend to give most of his characters particular distinguishing features in his drawings, allowing Urthona and Tharmas to translate easily into the reason and passion of *Night Thoughts*. Appropriating the wrestling men is fairly simple, a matter of reframing the characters based on the struggles which has taken place in the text. The shift exists in the reader's mind via the text provided rather than through any change to the image itself. There is no need to map one character onto one figure—the point is the fruitful struggle of the pair rather than the potential victory of an individual.

Magno and Erdman take the struggle of the figures as symbolic of Blake and Young's own struggles with one another, exclaiming "When we turn to consider what text of Young's inspired the original engraving, we are struck by how mutually beneficial the collaborative wrestling of Blake with Young could sometimes be!" (100). Such wrestling clearly has been fruitful. Magno and Erdman also note that Blake's placement of this image in the overall course of *The Four Zoas* parallels Young's use: "This wrestling emblem came quite near the end of the 1797 edition of Young; Blake uses it now even close to the end—of *The Four Zoas* and of the Last Judgment, silently implying that the very length of the human struggle is a consequence of its precarious balance and fearful symmetry" (100). While perhaps Magno and Erdman are overeager to draw connections at times, as their not-so-subtle nod to "The Tyger" shows in this passage, their acknowledgment of the parallel in the location of this particular print in both *Night Thoughts* and the *Zoas* seems particularly apropos. Something about the visual representation of struggle, and of the textual struggles which relate to the image, speaks to both Young and Blake's organizational structure.

Blake's appropriation of the *Night Thoughts* image creates further complications regarding his re-translation of the space of the page. Blake designed the proofs from *Night*

Thoughts to have empty textboxes awaiting Young's printed text, or in this case, Blake's own handwriting. Typically, the boxes are designed so that the writing and the image need not intersect. They can complement each other, occupying the same physical space of the page, while still having their own distinctive spaces with the images acting as an elaborate frame. By and large Blake is extremely mindful of the bounds of these textboxes even when he is reusing the images. Throughout *The Four Zoas*, Blake shows varying levels of resistance to writing outside the textboxes and upon the images of these discarded proofs. At times he turns his text vertically in hopes of squeezing more onto the page while avoiding marring the images on the proof. At times he allows his text to continue on to the proof as he writes line beneath line, seemingly comfortable with the intersection. But page 137, depicting this struggle between Tharmas and Urthona, marks a shift in the spatial relationship between image and text, a new willingness to relate the physical text to the already produced image through their immediate proximity as he allows the image to dictate the spatial rendering of his text within the box.

Page 137 depicts a polished image in which the left side of the text curves around the sinews of the pictured bodies. It is the only page in *The Four Zoas* in which the image encroaches upon the text on the left hand margin of a textbox. The original image for *Night Thoughts* did not have this intersection.¹⁴ The bodies did not encroach into the textbox whatsoever in Young's text. But Blake, as artist, is able to push this as he translates the images from Young's text into his own in his attempt to realize now not Young's vision but his own. Blake sketched in the hip and back of the wrestling figure with his pencil, completing the body. In doing so, he spatially locates the textbox within the diegesis by placing it behind the figures and in front of the scenery, incorporating his text into the scene rather than having the textbox float above the images as something wholly distinctive and spatially removed.

¹⁴ See Appendix page 4.

This flexibility of the image intruding into the textbox comes of Blake's handwriting his text. In contrast, Young does not have this option, working with printed text, and as Young is not an artist or printer, he cannot dabble and redefine his margins as he sees fit. As the back and hips of the wrestling figures enter into the box, Blake condenses his text, his writing size growing steadily smaller compared to the earlier lines on the proof. The space of the box is permeable by the image entering into it, but not by the text itself, which Blake forces to remain in the box. The box becomes a limiting factor for his text. Blake allows a few words to press into the edges of the box, but only barely. He is clearly aware that in selecting this particular proof, he has created boundaries for himself regarding text, even if he has violated said boundaries with other proofs by allowing his text to spill out beyond the lines of the rectangle. He seems to have a great respect for this particular illustration in that he is so conscientious of his formatting of his text.

The shift in size of Blake's writing points to his desire to fit certain textual elements onto that particular page. He prioritizes putting this particular passage of writing in conversation with this image rather allowing his words to spill over onto a new sheet. That the writing extends as well past the top of the page into the sky of the image affirms that he wanted this certain text associated with this image. He could easily have thrown in a short piece of paper and scribbled the additional text on, but he felt the need to add these four lines to this body of text and to this particular page.

Blake's writing becomes decidedly messier in these pages. Magno and Erdman believe that as he realized he would not find a buyer, he further committed himself to pursuing this work as a personal project (13). Feeling no need to convince others to invest in his work, he was free to create as he saw fit, to invest himself fully in relaying his mystical ideas as he saw fit. This is admittedly why so many scholars prefer to work with transcriptions; deciphering the scrawling

words becomes as much a battle as deciphering the mimetic ongoings of the narrative. Blake has beautiful handwriting when he sees fit to use it, but in these instances, readers glimpse the immediacy of an inaugural attempt rather than the tidiness of a highly revised proof from his presses.

Legibility also becomes a struggle as one attempts to read his insertions throughout the piece. In several places, Blake employed a particularly innovative method of curving the text. He fits as much as he can of his edits or changes within the space above a line, then allows what remained to be said to curve into the margin. He places the text to near or just above the text of the end of a line and then curve upwards or downwards as he sees fit. This occurs both on his freeform pages as well as on the proofs from *Night Thoughts*. On *Night Thoughts* pages his investment in preserving the integrity of the text box varies. Sometimes Blake opts to curve text so as to avoid crossing the boundary of a text box, particularly when there is no other blank space on a page on which he could scrawl an addition; this occurs on page 73, as he chooses to allow the box to shape a new line of text rather than scrawl it near the swirling serpent or radiant female figure.¹⁵

While the curving text works well for insertions of a line or two, for larger insertions he places the new blocks of text in the margin, though he tends to prefer sections without images. For example, on page 30,¹⁶ he opts to place his insertions towards the bottom of the page, written in a decidedly smaller hand, utilizing the part of the page with the most available space. Blake locates most insertions in the right hand page space, with very few exceptions. For some insertions, Blake scrawls in neat blocks in a conventional left-to-right fashion. Often he turns the

¹⁵ See Appendix page 5.

¹⁶ See Appendix page 6.

page, however, writing from bottom to top or top to bottom.¹⁷ He then would draw a bracket or line to show where this new passage fit into the poem. This alters the temporal and spatial experience of reading. One conventionally reads straight down the page, taking in the text in chunks, with the ready assumption that each subsequent line of text was intended to follow the preceding line. Largely Blake conforms to this standard; after all, the majority of the text is written in these large blocks of text.

For readers, there are two strategies for handling Blake's insertions. One is spatial. This requires readers to be aware of the full page, continually glancing about the entire page out of the awareness that snippets of the tale may reside on the periphery. This method allows readers to incorporate Blake's insertions as they progress through the main block of text, whereas with the other method, which is temporally based, readers are constantly revising. In the second method, one reads straight through a column of text, then looks to the margins as an afterthought. One then reads the insertion and incorporates it accordingly, returning to the lines which would precede the insertion, then adding the new lines from the margins, then returning back to the main body of text. The insertion thus becomes secondary, with readers' comprehension of the text grounded in this revisionary process. The great benefit of this second method is that it parallels Blake's creation, as one engages with the main block of text and then the insertions, the same order in which he wrote them. The drawback though comes of denying Blake's intention to incorporate these passages. For reading comprehension's sake, Blake believes the insertions belong within the larger body of writing on the page. So the first method, the spatially aware method, reflects the way Blake intends the page to be read, while the second method parallels his creation of the page.

¹⁷See Appendix pages 7 and 8 respectively.

With either method, Blake increases readers' awareness of the act of reading, of the power and limits of the space of a single page. Readers may reach a point where they have let go of the mimetic aspects they so crave, abandoning Newtonian text-image relationships so that they can prioritize the emotive, dream-like state the *Zoas* induces, but here Blake captures the limits of relaying the mystical. Blake can push the limits of visual representation only so far. At the end of the day, he still is limited by the constraints of the material page, of the English language, of conventions of reading. He can take readers as close to the mystical as one can, but then he reaches the point where the inefficacy of the mystic is painfully clear. As our eyes dart around the page, we know we are reading and are ripped from our *Zoas* induced haze, only to return again as we get caught up in text and image once more.

Physical interactions with the work additionally impact readers' awareness of the text. With these insertions, readers find themselves either tilting their heads in hopes of getting a better angle or rotating the whole work. Either way, this necessitated movement draws attention to the physicality of the reading process, along with the fact that a text is a material object. This hyperawareness underscores the limitations of expression. We are always embodied. We cannot escape our embodied method of reading, and Blake, for all his ability to write backwards, cannot transcend the strictures of language as a mode of a communication having a standardized visual form. We are locked in a struggle of reader versus work. Alberto Manguel, a prolific Argentine writer who published a book entitled *A Reader on Reading* in 2010, proffers the idea of a reader versus page struggle in his article "Turning the Page" in *The Future of the Page*:

Like a skeleton supporting the skin of a text, the page disappears in its very function, and in that unprepossessing nature lies its very strength. The page is the reader's space; it is also the reader's time...the act of reading is a power struggle between reader and page over the dominion of a text. Usually, it is the page that wins (27).

Victory here is measured by time expended, as Manguel notes that the turning of the page inevitably marks our reading and our sense of the passage of our reading time. Moreover, Manguel's statements are decidedly reader-centric. The act of turning the page rests initially with the author, and when a text is illustrated, the page is just as much contesting with an author's sense of space as it is over a reader's time. But this awareness of time is similarly marked by the act of rotating the book, of acknowledging that one cannot turn the page because one is not yet finished with the page, or rather, because the page is not yet finished with the reader. Through this necessary movement, Blake creates an opportunity to experience time and space more deliberately.

The most radical experiments in time and space occur toward the end of the text as Blake collapses text and image so that they coexist within the same space and must be read simultaneously. In the ninth and final Night of the *Zoas* lie two pages which particularly lend themselves to a wholly experiential reading because of their extreme text and image overlap. Pages 126 and 132 recall abstract expressionist artworks.¹⁸ The images sprawl across the page, at first seemingly indifferent to the presence of text. Magno and Erdman cautiously note that page 126 is best understood in conjunction with page 127, conjecturing that the images reflect Vala's vision of the sun as described in the text on page 127 (92). Vala makes a beautiful address to the sun, crying out, "Look how the beams foreshew the rising of some glorious power/The sun is thine he goeth forth in his majestic brightness /O thou creating voice that callest & who shall answer thee" (4-6). In an attempt to provide clarity, Magno and Erdman provide a tidied up outline of the image as it would appear when distinct from the text (93). The point of the image, however, seems to be the ambiguity as the text blends into the sketch. Just as Vala struggles to

¹⁸ See Appendix pages 9 and 10 respectively.

determine what the sun should look like, the sun is hidden from readers. They cannot easily determine what they are seeing or what its significance is. The text is as much a part of the image as the scrawled circles, obscuring the sketch intentionally. Here the text simply becomes a different sort of drawing.

Magno and Erdman additionally ignore the use of having text and sketch intersecting on page 132. They discuss the mimetics of the image, which according to them depicts two giants as harbingers of the apocalypse standing over Tharmas and Enion. Yet they overlook the text as part of the image (95-6). Admittedly Blake rejects a degree of basic legibility by creating pages that are so difficult to read as he prioritizes experience over the mimetic. Blake certainly could have provided a separate page had he wanted to fill it solely with the drawing. Though fairly unusual, several pages of the *Zoas* contain only a drawing or only text.¹⁹ Blake captures the turbulence of the moment described, as Enion and Tharmas find joy in one another even as horror overcomes them. The moment is complicated, the emotions fraught, just as this page is convoluted. The intersection is not something to be glossed over, let alone totally overlooked. It serves the purpose of allowing readers to experience the complexity of this moment for the characters. Blake forces readers to look at the text more closely, deciphering where text ends and image begins as they attempt to read. He refuses to give readers an easy way out, challenging himself and challenging readers as he rejects typical standards of clarity, instead providing a powerful experience.

¹⁹ See Appendix pages 11 and 12 respectively.

And so we are awakened from the sleep of death of our daily lives by this unusual work. We emerge from the Zone as if from a dream, simultaneously bewildered at what has happened and enraptured by the confusion, the emotion, the cacophony of experiences which Blake has provided for us. He has taken us as far as he could into the mystical experience, allowing us to let go of our conventional, Newtonian derived desire for clarity so that we might experience that which has only been known to him. Simultaneously, he has reaffirmed those limits, making us hyperaware of our limitations as readers, thinkers, and embodied beings as we have been trained since birth to approach language, image, and material text in particular ways.

Some might view this work as self-indulgent, a masturbatory homage to Blake's own imaginative powers. Joanne Witke writes in *William Blake's Epic: Imagination Unbound* that Blake "was not merely indulging his own tastes and mental powers on exploding recondite subjects; rather, he was expressing the inseparable link between the human spirit and the world of experience. He firmly believed that in portraying his perceptions he was presenting an objective reality and thus avoiding the ~~indefiniteness of abstract painting~~." (29). Blake's attempt to merge his vision of reality with the material reality of a text is precisely what Witke terms it, "a recreated beauty," that which has already been known, but that must be expressed ^{of himself}.



The *Jobs* are the fruits of Blake's desire to capture "the inseparable link between the human spirit and the world of experience." The work functions as a material manifestation of that link as Blake distills the experience of the mystical into text to the best of his ability. Blake gives us ~~the opportunity~~ ^{the opportunity} to be aware of the constraints of language processing and reading which we often unwittingly accept.

To return to *Sabbie Log*, yes, language and even material objects such as the size of a page or text box or font hinder the full communication of an experience. We are limited by the cultural constraints of narrative communication.

But the material object, the word, the image provide the greatest possible opportunity we have to begin to capture experience, even one as complex as the mystical. Blake struggled for twenty-five years over this attempt to ~~write~~ liberate his fellow human being from their Newtonian constraints. His translation of his mystical ideas into something that can be held, can be shared, can be re-experienced is necessarily mediated by the material world, in this case text and image.

The mystical is not so much contained in the text as it is contained in the experience of reading the text. Blake recreates the mystical experience, translating the ~~mystic~~ experience of mysticism into the act of reading and viewing the text. In being aware of this experience, or the experience of the experience of your will, we gain a greater access to the mystical. We get closer to the feelings of wonder and confusion which accompany an experience of something beyond one's intellectual, and particularly one's linguistic capabilities to express. Through this dream in nine nights, we awake from the sleep of death.

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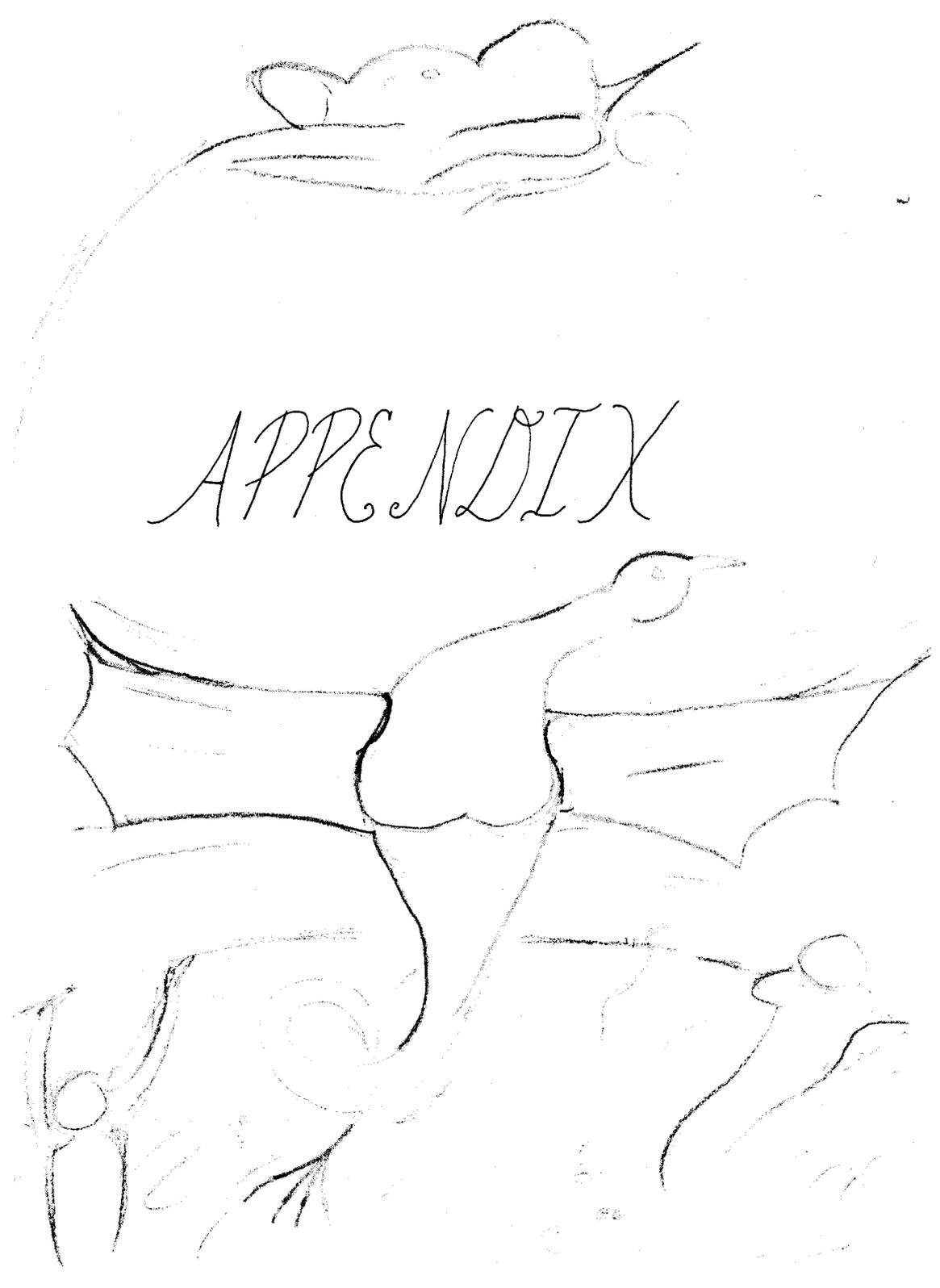
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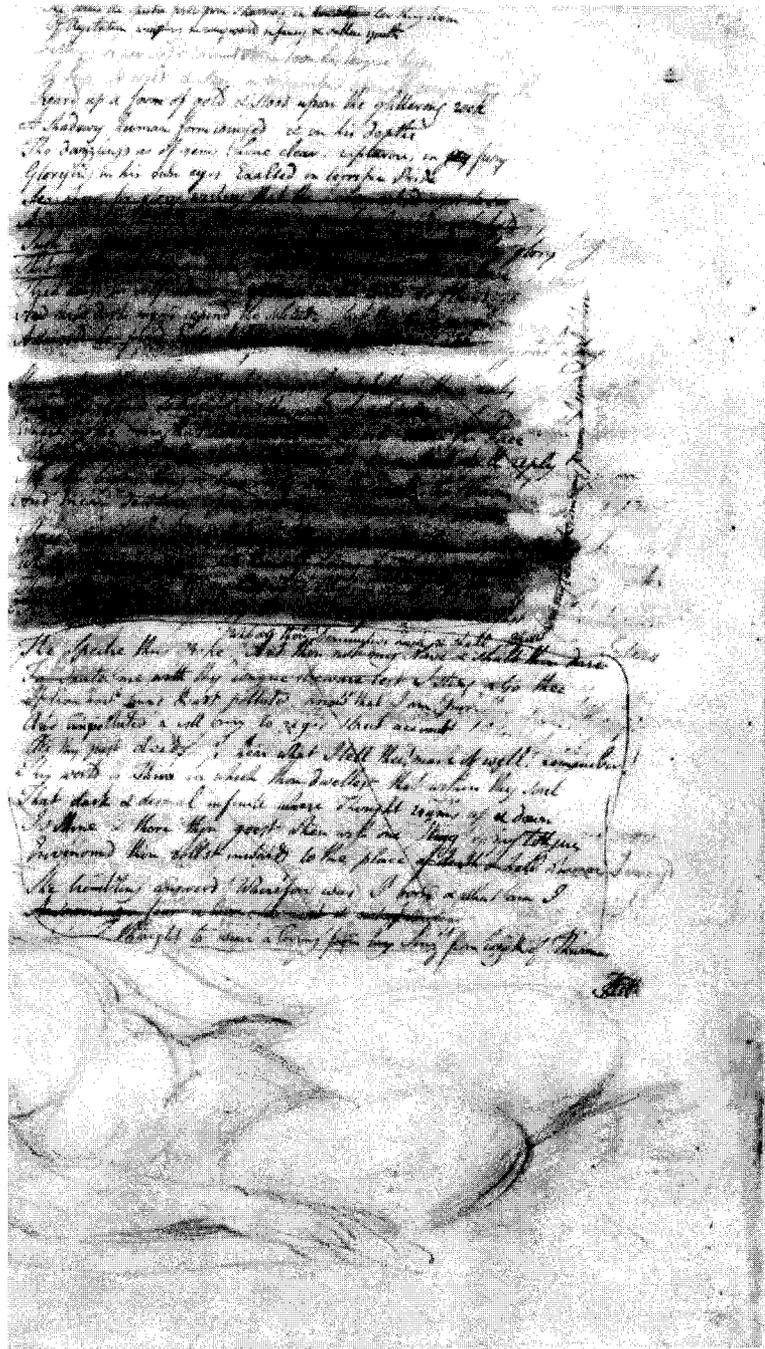
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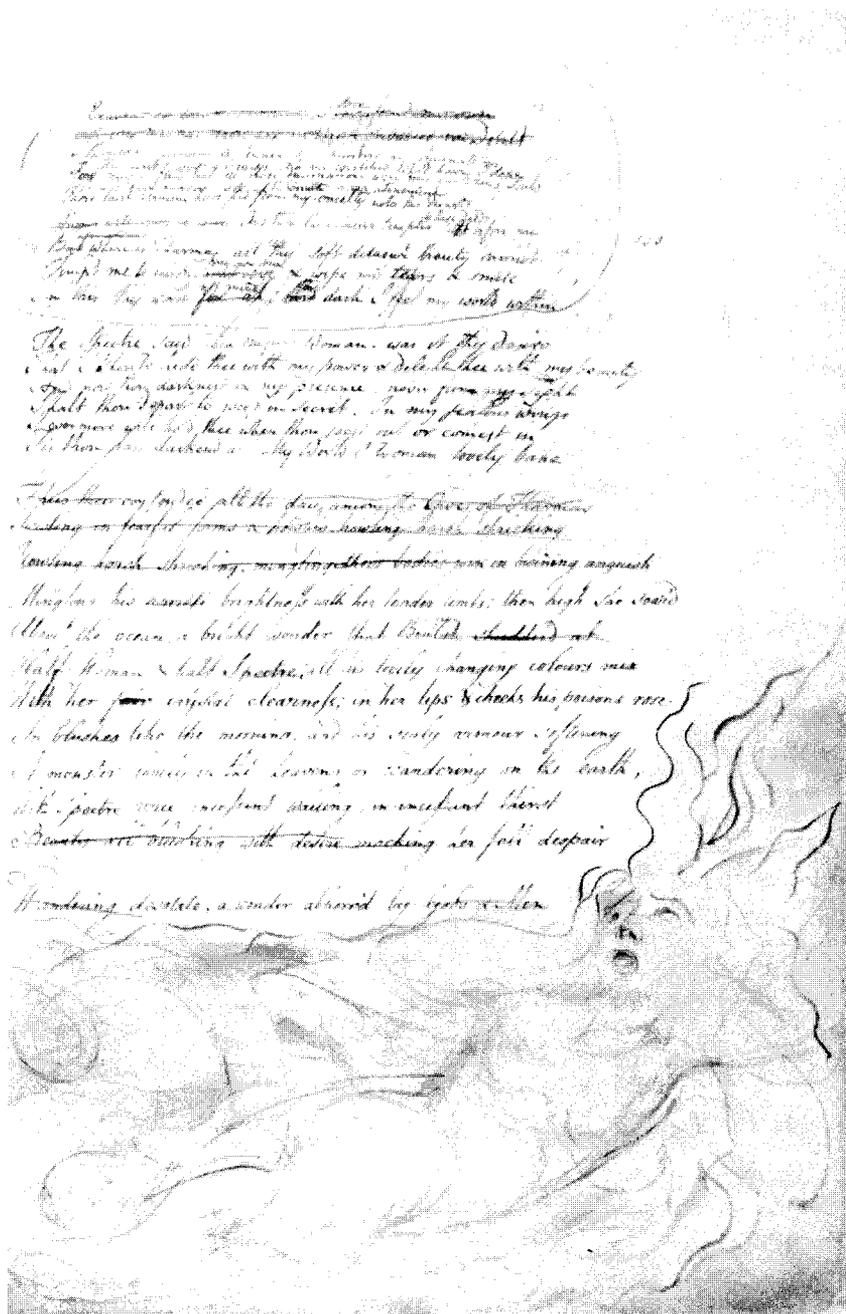
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APPENDIX



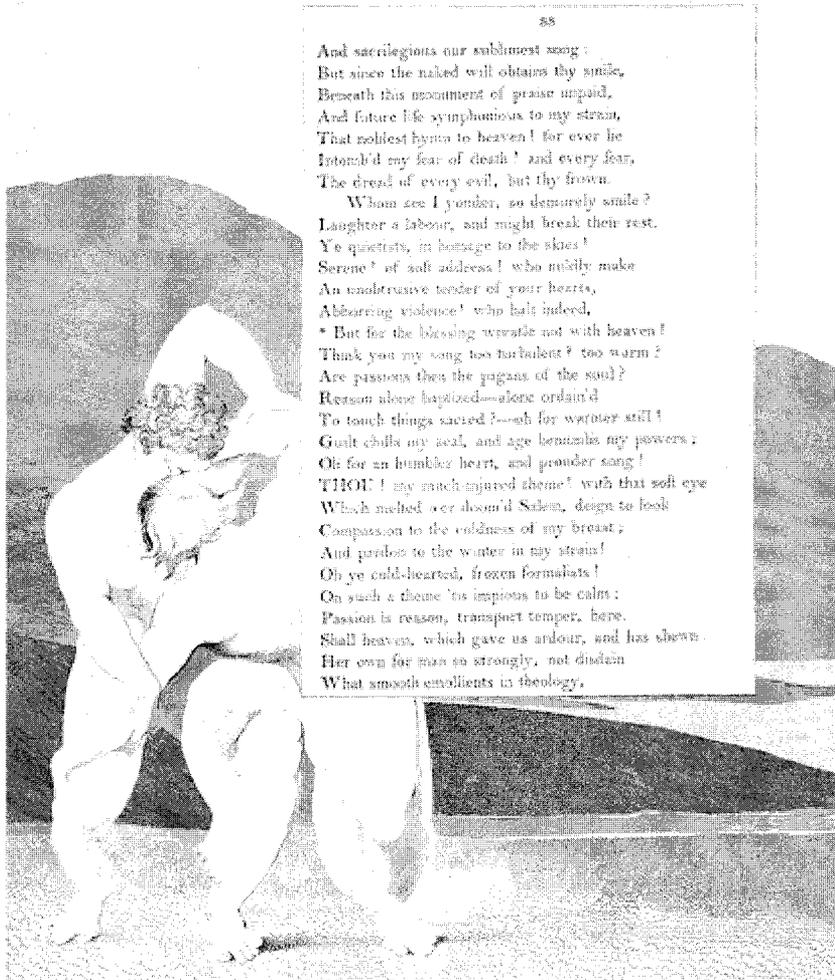
The Four Zoas, page 6
from Erdman and Magno, 120



The Four Zoas, page 7
 from Erdman and Magno, 121



The Four Zoas, page 137
from Erdman and Magno, 251

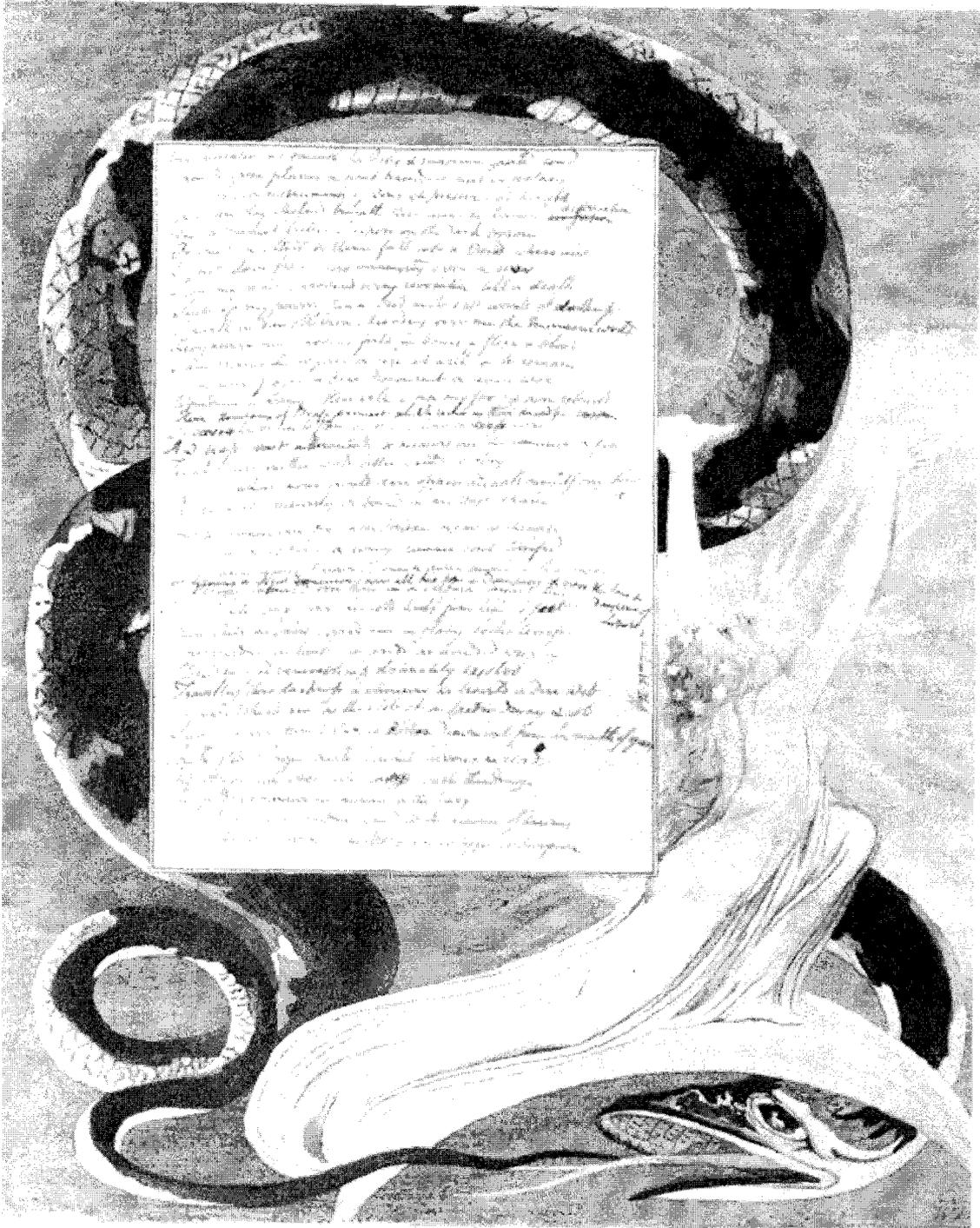


88

And sacrilegious our sublimest song :
 But since the naked will obtain thy smile,
 Beneath this monument of praise unpaid,
 And future life symphonious to my strain,
 That noblest hymn to heaven ! for ever lie
 Untouch'd my fear of death ! and every fear,
 The dread of every evil, but thy frown.

Whom see I yonder, so demurely smile ?
 Laughter a labour, and might break their rest.
 Ye quietists, in homage to the skies !
 Serene ! of soft address ! who mildly make
 An unobtrusive tender of your hearts,
 Abhorring violence ! who halt indeed,
 * But for the blessing wreath not with heaven !
 Think you my song too turbulent ? too warm ?
 Are passions then the pagans of the soul ?
 Reason alone baptiz'd—alone ordain'd
 To touch things sacred !—oh for warmer still !
 Guilt chills my soul, and age benumbs my powers :
 Oh for an humbler heart, and prouder sang !
 THOU ! my much-injured theme ! with that soft eye
 Which melted o'er doleful Salem, deign to look
 Compassion to the coldness of my breast ;
 And pardon to the winter in my strain !
 Oh ye cold-hearted, frozen formalists !
 On such a theme 'tis impious to be calm :
 Passion is reason, transport temper, here.
 Shall heaven, which gave us ardour, and has shewn
 Her own for man so strongly, not disdain
 What smooth emollients in theology,

From Young's *Night Thoughts*, page 88
 from BlakeArchive.org



The Four Zoas, page 73
from Erdman and Magno, 187

The first two lines of the first stanza
 are the only lines of the poem which
 are not in the original manuscript.
 They were added by the editor.
 The original manuscript begins with
 the line "The first two lines of the
 first stanza are the only lines of the
 poem which are not in the original
 manuscript."

And Lo & Richardson were drawn down by their senses
 Descending round upon the wind among soft hedges & voices
 To plant divisions in the soul of Vernon & Sherman
 To conduct the Voice of Truth & Sherman's instinctive will
 Vernon was by senses by his imagination was filled
 Sherman he contemplated the past in his bright sphere
 Scourged with his heart & spirit at the visions of futurity
 That his dread fancy forms before him in the unformed void

The first two lines of the second stanza
 are the only lines of the poem which
 are not in the original manuscript.
 They were added by the editor.
 The original manuscript begins with
 the line "The first two lines of the
 second stanza are the only lines of the
 poem which are not in the original
 manuscript."

And Lo & Richardson with youth on the dewy earth
 Contending or expanding their all flexible senses
 All will to manna in the flowers small as the heavy bee
 All will to stretch across the heavens & flap from star to star
 Or standing on the Earth's neck, or on the stormy waves
 Diving the storm before them or delighting in sunny beams
 That bend their heads the Elemental Gods kept harden

Thus Lo & Richardson were drawn down into the unformed void
 The happy & kindly truth was not the terrors of the convention
 And yet she walks from the dead deep, the golden banner tremble

The first two lines of the third stanza
 are the only lines of the poem which
 are not in the original manuscript.
 They were added by the editor.
 The original manuscript begins with
 the line "The first two lines of the
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 manuscript."

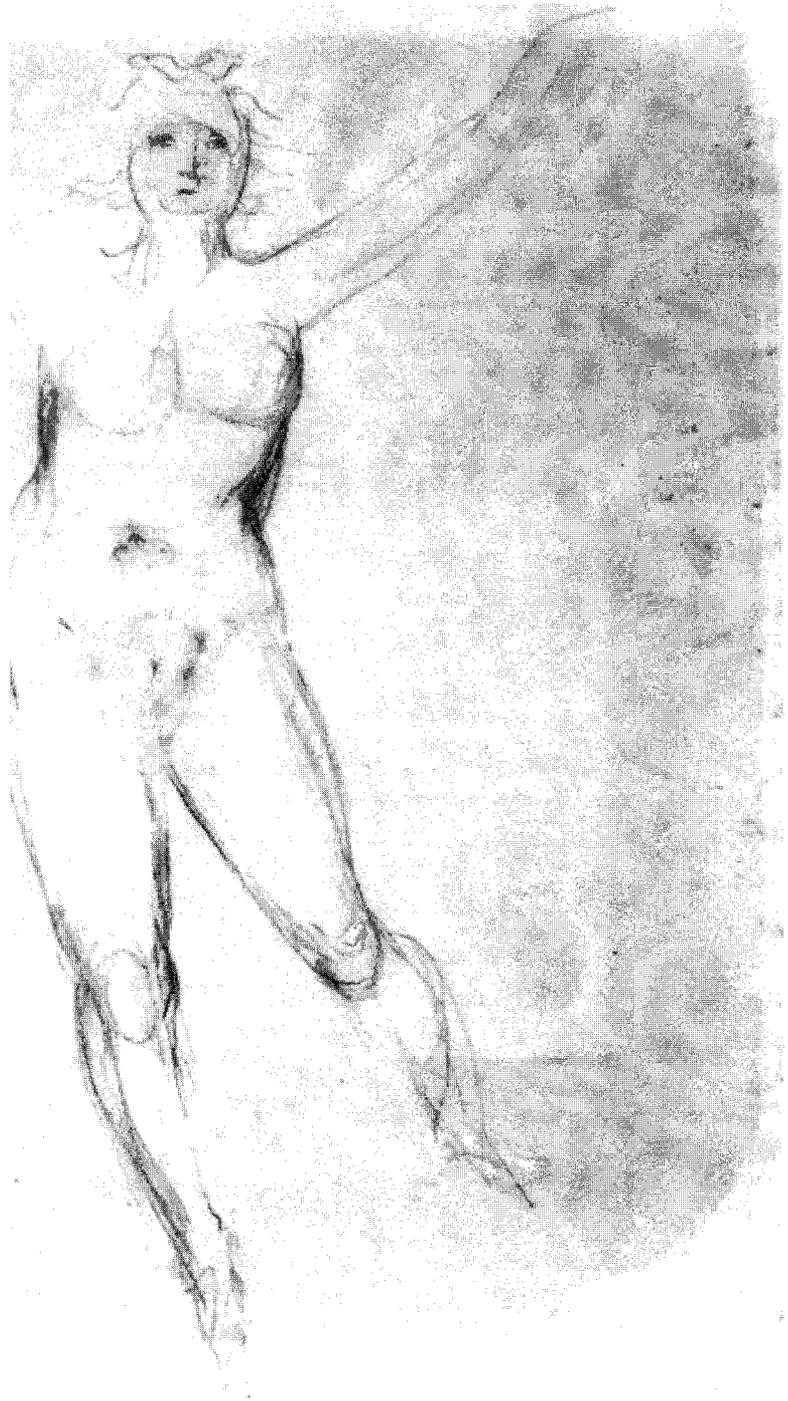
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The Four Zoas, page 126
from Erdman and Magno, 240



The Four Zoas, page 132
from Erdman and Magno, 246



The Four Zoas, page 76
from Erdman and Magno, 190

