Blake's Novelistic Idea: The Fundamental Idea of the Contrary

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Contrary, Innocence, Experience, Poetical, Allegorical

1) The Fundamental Idea: Poetical Sketches

If Blake's poetical features are considered, they trace back to his childhood. He had already used his idea of 'contrary,' though it was still in a budding form. However, his scattered writings were not collected into one volume. And at last, in 1783, while Blake associated with the literary salon of the Reverend A. S. Mathew and his wife, Harriet, his first volume of poems was privately printed at the expense of the Mathews and another friend, the sculptor John Flaxman.

Soon afterwards, these people came to be satirized by Blake, in An Island in the Moon. These scratch poems, which were named "Poetical Sketches," were composed without his unique idea of illuminated works, because the idea was tried for the first time after An Island in the Moon.

Another typical feature is to be written in blank verse, while the poetic form is extremely traditional, following that of James Thomson, William Colins, or Issac Watts. Especially, the beginning of the four poems from Poetical Sketches is regarded as James Thomson's echo.

1) From the Cycle to the Contrary

"To Spring," "To Summer," "To Autumn" and "To Winter" are not only the cycle of the year, but also that of human life. And it is the state of the human soul that is turning and turning with the times.

O thou with dewy locks, who lookest down
Thro' the clear windows of the morning, turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach,

(O Spring!)

("To Spring" 1st stanza)

'Spring' is expressed as a man. The narrator, who falls in love with him, is waiting for his coming from the east. But, the narrator is the land, England as follows:

Come o'er the eastern hills, and let our winds
Kiss thy perfumed garments; let us taste
Thy morn and evening breath; scatter

(thy pearls)

Upon our love-sick land that mourns for thee.

(ditto 3rd stanza)
In Blake's idea, especially, in his later Prophetic Books, the land, England is a man called Albion, who cries in search of his Emanation, 'Jerusalem.'

Awake! Awake Jerusalem! O lovely Emanation of Albion
Awake and overspread all Nations as in Ancient Time
For lo! the Night of Death is past and the Eternal Day
Appears upon our Hills: Awake Jerusalem, and come away

(Jerusalem pl.97 ll.1-4)

This "To Spring" has the sorrowful tone of the Prophetic Writings, Blake had already had his idea of 'contrary,' Albion and Jerusalem. In the "To Spring," the land, England in the west appeals to the European Continent in the east. The west is contrary to the east.

This image is used in "Introduction" of Songs of Experience.

O Earth O Earth return!
Arise from out the dewy grass;
Night is worn,
And the morn
Rises from the slumberous mass.
('Introduction" of Experience 3rd stanza)

In this Song, the poet calls to the earth to awake itself from slumber. This 'earth' is, of course, the land, England of "To Spring." Blake uses his idea of 'calling to the land' through and through from his early poetry to his later works.

The Summer in "To Summer" appears as a young man who is wandering through the valley.

O thou, who passest thro' our vallies in
Thy strength, curb thy fierce steeds, alley the heat
That flames from their large nostrils! thou, O Summer,
Oft pitched'st here thy golden tent, and oft
Beneath our oaks hast slept, while we beheld
With joy thy ruddy limbs and flourishing hair.

("To Summer" 1st stanza)

This song's image corresponds to "AH! SUN-FLOWER." The theme is to worship a man in his pride. If he is too difficult to contact with others, the poem is very ironical.

Ah Sun-flower! weary of time,
Who countest the steps of the Sun:
Seeking after that sweet golden clime
Where the travelers journey is done.

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow:
Arise from their graves and aspire,
Where my Sun-flower wishes to go. 

(‘AH! SUN-FLOWER’)

The 'Sun-flower' has a longing for the Sun, but the flower cannot be identified with the highest, the Sun. This is similar to a relation between man and God, which in Blake's view separates man from the God of the Old Testament. Then, Blake says, "Seek not thy heavenly father than beyond the skies" (Milton pl.20). Though there is no evidence that this idea had already been used in "To Summer," we can find it in Poetical Sketches.

The "Autumn" symbolizes a mature man as well as a fruitful season.

O Autumn, laden with fruit, and stained With the blood of the grape, pass not, but sit Beneath my shady roof, there thou may'st rest, And tune thy jolly voice to my fresh pipe; And all the daughters of the year shall dance! Sing now the lusty song of fruits and flowers.

("To Autumn" 1st stanza)

The poet says to the "Autumn," "tune thy jolly voice to my fresh pipe;" or "Sing now the lusty song of fruits and flowers." While the poet of "Introduction" of Songs of Innocence sings, "Piping songs of pleasant glee," or "Sing thy songs of happy cheer."

The image of Winter is dark and dreary. "Holy Thursday" of Experience sings: "It is a land of poverty," or "It is eternal winter there," while "To Autumn" in Poetical Sketches:

O Winter! bar thine adamantine door: The north is thine; there hast thou built thy dark Deep-founded habitation. Shake not thy roofs, Nor bend thy pillars with thine iron car.

("To Winter" 1st stanza)

What Blake means is a harmony between the earth and the heaven. The 'Winter' is abominably hated, in "To Winter," while the coming of Spring is expected behind the merciless winter. Once, when "To Summer" was commented on, the poem was shown to an ironical image, in which the sun is too far for man to touch. Hence, we can see Blake's ideas of 'cycle' and 'contrary.' If the four seasons, 'Spring,' 'Summer,' 'Autumn,' and 'Winter' correspond to Blake's ideas, personified four states of the human soul, that is to say, 'Four Zoas,' then, the four seasons are to be classified as follows: 'Spring' to Luvah (Love), 'Summer' to Urthona (Imagination), 'Autumn' to Tharmas (Lust), and 'Winter' to Urizen (Reason). However, these states are always changeable, especially, when they are depicted in the state of Chaos in Vala, or the Four Zoas.

Therefore, Luvah and Urizen sometimes change places, in the two contrary states between Imagination and Reason.

2) The Contrary and the Harmony

When Poetical Sketches is regarded as poetry of 'contrary,' "To Morning" and "To the Evening Star" is very appropriate to the idea.
O holy virgin! clad in purest white,
Unock heav'n's golden gates, and issues forth;
Awake the dawn that sleeps in heaven;

(let light)

Rise from the chambers of the east, and bring
The honied dew that cometh on walking day.
O radiant morning, salute the sun,
Rouz'd like a huntsman to the chase, and, with
Thy buskin'd feet, appear upon our hills.

("To Morning")

This poem's tone echoes that of "To Spring." As a matter of course, the 'Spring' is the beginning of the year, while the 'Morning' is the start of the day, which is welcomed joyfully. On the contrary, "To the Evening Star," the end of the day, has a strange tone following "To Winter." It is doubtful whether the coming of the 'evening' is being looked forward to. The narrator is calling not to 'the evening star,' but to the 'fair-hair'd angel of the evening':

Thou fair-hair'd angel of the evening,
Now, whilst the sun rest on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and, while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. Soon, full soon,
Dost thou withdraw; then the wolf rages wide,
And the lion glares thro' the dun forest;
The fleeces of our flocks are cover'd with
Thy sacred dew: protect them with thine influence.

("To the Evening Star")

The 'evening star' is considered as Lucifer, the fallen angel. The sun is contrary to him. Blake regarded the sun as God in "To Summer" and "Ah! Sun-flower." And in "Night" of Songs of Innocence, the 'evening star' appears again:

The sun descending in the west,
The evening star does shine,

("Night" 1st stanza ll.1-2)

The star is a governor at night, while the sun is a king during the daytime. And the angels come to guard every weak creature from 'harm.'

They look in every thoughtless nest,
Where birds are covered warm;
They visit caves of every beast,
To keep them all from harm:

(ditto 3rd stanza ll.1-4)

The 'caves of every beast' echoes the 'caves beneath mount Hecla' of "To Winter." And this 'cave' is never used literally. It symbolizes the sterile world, by reason that all creatures dwell there. Then, the 'angels of the evening' act as guardians as a shepherd taking care of his sheep. This song offers a meaning of Blake's idea of 'innocence.' The covered birds are in 'thoughtless nest.'

The fourth stanza of the "Night" is, too, similar to "To the Evening Star":

And there the lions ruddy eyes,
Shall flow with tears of gold:
And pitying the tender cries,
And walking round the fold:
Saying: wrath by his meekness
And by his health, sickness,
Is driven away,
From our immortal day.

In this "Night," we can find 'thoughtless' and 'meekness' howing 'innocence,' one category of Blake's idea of 'innocence.' The same image is used in "Cradle Song," "A Dream" of Songs of Innocence:

Sweet dreams form a shade,
O'er my lovely infants head.
Sweet dreams of pleasant streams,
By happy silent moony beams

("A Cradle Song" 1st stanza)

Once a dream did weave a shade,
O'er my Angel-guarded bed,
That an Emmet lost it's way
Where on grass me thought I lay.

("A Dream" 1st stanza)

These above-mentioned songs, "Night," "A Cradle Song," and "A Dream" are all in Songs of Innocence. Therefore, the images of 'pure,' 'naive,' 'meek,' 'happy,' 'safe,' and 'peaceful,' are implied in Blake's idea of 'innocence.' If the awful beasts are wandering among the cave and the forest at night, the angels of the evening star defend every weak and thoughtless creature from them.

However, "To the Evening Star" of Poetical Sketches has a touch of Blake's idea of 'experience.' Especially, "The Tyger" inherits the tone of "To the Evening Star." The drawing is opposite, rather. The latter is focused on the 'angels,' while "The Tyger" is on the beast itself:

Tyger Tyger, burning bright,
In the forest of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?  

("The Tyger" 1st stanza)

In "To the Evening Star," we can find the same image as "Ah! Sun-flower." The second and third lines, 'Now, whilst the sun rests on the mountains, light/ Thy bright torch of love;' corresponds to 'Where the Youth pined away with desire' of "Ah! Sun-flower." If the sun is symbolic of Reason (Urania: one of Four Zoas, Jealous God), the two poems are extremely typical of 'experience.' At the same time, the 'tyger' of "The Tyger" is a metaphor of reason. The strange spelling is considered to be of symbolical importance. And if the 'angels' of the evening be a troop of fallen angels (Satan's army), the "Evening Star" means the master, Satan himself.

When the stars threw down their speares  
And water'd heaven with their tears:  
Did he smile his work to see?  
Did he who made the Lamb make thee?  

("The Tyger" 5th stanza)

This part has brought forth several interpretations. But as mentioned above, when the angels are Satan's troop, the 'stars' of "The Tyger" are the same as the angels. Therefore, "To the Evening Star" has the very ironical tone of Songs of Experience. Thus, this "To the Evening Star" shows two different features.

The "Song" beginning in 'Love and harmony combine' sings of the 'harmony' as well as the 'contrary.' Here, Blake is clearly conscious of his idea of 'harmony,' which unites the 'two contrary states.'

Love and harmony combine,  
And around our souls intwine,  
While thy branches mix with mine,  
And our roots together join.

Joys upon our branches sit,  
Chirping loud, and singing sweet;  
Like gentle streams beneath our feet  
Innocence and virtue meet.  

("Songs: Love and harmony"

(1st and 2nd stanzas))

This is a love song written by Blake's pure mind. In this poem, Blake does not always use the union of two opposite things. The union is, rather, that of the same category. The union is regarded as follows:

'love and harmony'  
'our souls,'  
'thy branches and mine'  
'our roots'  
'joys and our branches'  
'innocence and virtue'  
'thou and the golden fruit'
'I and flowers fair'
'thy sweet boughs and the air'
'the boughs and the turtle' 'the turtle and her young'
'the night and the day'
'thy leaves and the charming nest'

These pairs are related with one another. Blake's original idea of 'contrary' shows the 'harmony' of two corresponding things as well as that of two opposite things, in his earliest poems, *Poetical Sketches*.

Thus, we can know that Blake had already practiced his idea of 'contrary' in the *Poetical Sketches*.

(II) The Mysterious Work: *An Island in the Moon*

Blake wrote a very mysterious work, given the name of *An Island in the Moon*, which was written in dramatic prose, before he composed the *Songs of Innocence*. As a matter of fact, there was no title on this work found after Blake died. And this *Island in the Moon* already included three poems of the *Songs of Innocence*: "Holy Thursday," "Nurse’s Song" and "The Little Boy Lost."

*An Island in the Moon* begins as follows:

In the Moon, is a certain Island near by a mighty continent, which small island seems to have some affinity to England. & what is more extraordinary the people are so much alike & their language so much the same that you would think you was among your friends.

(*An Island in the Moon: Chapter 1*)

'In the Moon, is a certain Island near by a mighty continent' is, of course, England itself. Blake intentionally depicted 'In the Moon, a certain Island' to satirize the status of England at that time. With regard to this, there is an interesting view saying that the 'moon' means 'lunatic' and the English people are all mad. Objectively, Blake tried to show the crazy characteristics of the English people.

As mentioned above, this work is composed by the dramatic method. Therefore, the characters need to be examined in detail, because their roles of them shows the foolish state characteristic of human beings. The dramatic personae are shown as follows:

Quid the Cynic: Blake himself
Suction the Epicurian: Blake’s brother Robert
Sipsop the Pythagorean
Etruscan Colum the Antiquarian
Mrs Gimblet
Inflammable Gass: J.Priestly+Katterfelto
(Mrs Gibble Gabble his wife)
Obtuse Angle: T.Taylor
Steeleyard the lawgiver: J.Flaxman
Tilly Lally the Siptipidist
Aradobo the Dean of Morocco
Miss Gittipin
Mrs Nannicantipot
Mrs Sistagatist (Mrs Sinagain)
Little Scopporell
[Narrator]

When this list is examined carefully, the characters can be shown to have a very interesting characters through their names. Once, in the previous chapter, Blake was very cynical, in *The Marriage of Heaven and Hell*. Such a cynical aspect of Blake’s was already fulfilled in this *Island in the Moon*. This is a cardinal point of his writing technique. It is no exaggeration to say that all his writings represented this technique.

It is estimated that when *An Island in the Moon* was written in 1784, Blake was in rather good circumstances. Two years before, on 18 August 1782, he had married Catherine Boucher, who was the uneducated daughter of a Battersea market gardener. Blake was twenty years old; and he began a printing house at 27 Broad Street together with James Parker, helped by his younger brother Robert, who, after his death, would give Blake poetical and painting inspiration. Therefore, Blake and Robert were always working together. The two brothers play the main roles in *An Island in the Moon*.

*An Island in the Moon* has been treated as a satirical work until now. For example, Northrop Frye states this work in his *Fearful Symmetry* as follows:

The uncompromising misogyny of “Hail, Matrimony,” and the physical awareness of the repulsive in “When old corruption first begun,” are in the Swift tradition, and Blake’s power of reducing cultured conversation to the chattering of sophisticated monkeys shows a Hogarthian command of the grotesque.

"Hail Matrimony" and "When old corruption first begun" are ballad-songs sung by Quid, Blake himself. These songs contain Blake’s irony fully, though they are traditional ballads. Frye says, "The characters, as we should expect, are not so much individuals as representatives of the various types of "reasoning" which are satirized." However, then, Blake found the characters shown as signs of his Prophetic Works, especially, *Vala, or the Four Zoas*.

In the first Chapter, we, in fact, encounter the word ‘reason,’ as follows:

"Your reason--Your reason?" said Inflammable Gass. "Why--- "why, I think it very abominable to call a man a blockhead that you "know nothing of."

"Reason, Sir?" said the Antiquarian. "I’ll give you an example "for your reason. . . ."

In this scene, Blake used the word ‘reason’ for the first time in his writings. And this ‘reason’ shows 'the Age of Reason' as well as fallen human beings. David V. Erdman relevantly makes interesting comments on this ‘reason’: “Blake’s theory admits of a true or necessary Reason as "the bound or outward circumference of Energy" but leaves it no role in "life" except to be pushed about. Reason is the horizon kept constantly on the move by man’s infinite desire.” And about the personification of this ‘reason,’ Urizen: "Blake will soon invent for this sterile god a comic name, Nobodaddy (old daddy Nobody), and an epic name, Urizen, signifying your reason (not mine) and the limiting horizon (Greek: οὐράνιος, to bound).” Blake’s intentional use of ‘reason’ is against the foolishness of his age.
He had already been conscious of 'reason' before his later Prophetic writings. At the same time, he had practiced the idea of 'contrary' indirectly. This scene exploits the contrariness between Inflammbale Gass and Etruscan Culum. Hence, An Island in the Moon offers the basic idea of Blake's writings, though it is written incompletely.

When An Island in the Moon was written, England was suffering a great disappointment, have been defeated in the American Revolution, while European countries were hostile to England. Then, in 1784, Vincenzo Lunardi landed at Wear, in a balloon, flying over London which had a population of one hundred fifty thousand. At that time, the balloon's fuel, hydrogen, was called 'inflammable gas.' Dr. George Fordyce, who was a doctor in St. Thomas Hospital, supplied this hydrogen. Lunardi's balloon was exhibited in the Pantheon, while the Balloon Bonnet was very popular. At the same time, the rhyme of 'moon' and 'balloon' came into fashion, added to the pun of 'Lunati' and 'lunatic.' These episodes, which were implied in this writing, allow the abstract An Island in the Moon to be dated, 1784.

In Chapter seven, Quid (=Blake) and Suction (=Robert) converse freely with each other on poetry and philosophy:

Then said Quid, "I think that Homer is bombast, & Shakespeare is too wild, & "Milton has no feelings: they might be easily outdone. Chatterton "never writ those poems! A parcel of fools, going to Bristol! If I was "to go, I'd find it out in a minute, but I've found it out already."

"If I don't know them all up next year in the Exhibition, I'll be "hang'd," said Suction. "Hang Philosophy! I would not give a "farthing for it! Do all by your feelings, and never think at all about "it. I'm hang'd if I don't get up to-morrow morning by four o'clock "& work Sir Joshua."

Homer, Shakespeare and Milton are denounced thoroughly. Blake criticizing such great poets, has pretty much confidence in himself as a poet. Above all, he has a spirit of ambition and criticism. Especially, Suction's line, "Hang Philosophy! I would not give a farthing for it do all by your feelings and never think at all about it" is very bitter. Thus both criticism against philosophy and the principle of affirming feeling are connected to his later poems.

It has already been said that An Island in the Moon implied three poems of Songs of Innocence, preceding the volume: "Holy Thursday," "Nurse's Song," and "The Little Boy Lost." However, these poems can not always be regarded as the same ones as those of Songs of Innocence. One greater difference is that the readers of these two works are distinct. The objects of An Island in the Moon are the people of the salon in those days, while those of Songs of Innocence are little children.

The three poems preceding Songs are all sung in Chapter 11. Obtuse Angle sings the original poem of "Holy Thursday." He is a thickheaded man who is lacking in intelligence, as the name shown. 'Intelligence' is distinguished from 'reason' in Blake's thoughts. 'It is rather similar to 'imagination.'

The song is sung as follows:

Upon a holy thursday their innocent faces clean
The children walking two & two in grey & blue & green
Grey headed beadles walkd before with wands as white as snow

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Till into the high dome of Pauls they like thames water flow

O what a multitude they seemd, these flowers of London town
Seated in companies they sit with radiance all their own
The hum of multitudes were there (but multitudes of lambs)

Thousands of little girls & boys raising their innocent hands

Then like a mighty wind they raise to heavn the voice of song
Or like harmonious thunderings the seats of heavn among
Beneath them sit the revrend men (the guardians of the poor)

Then cherish pity lest you drive an angel from your door

The theme of this poem is the same as that of *Songs of Innocence* though some of the words are a little different from the latter. But, it is unnecessary for the reason why the song must be sung in this scene. The allegorical characters play their selfish roles in this drama. It is important that Obtuse Angle feels children are happy, judging by appearances, because of his dullness. He is too blind to understand that English lower-class children were admired only on Holy Thursday. If Blake's 'innocence' means 'dullness,' 'thickhead,' or 'ignorance,' *Songs of Innocence* may be said to be poems written as an admonition about stupid people. However, the *Songs* was written for young little children intentionally. Blake wrote the poems to help them be happy. Hence, it is evident that *An Island in the Moon* was written with a different intent from the Songs. In *An Island in the Moon*, grown-ups who fully know Good and Evil in this world, had to be the readers. The role of Obtuse Angle is that of a fool, a clown. The readers need to be men passing through the state of 'experience.' Then, the 'experience' is the state of a man of sense. The original poem of "Holy Thursday" is sometimes a song of literal innocence, 'naive,' while when men of sense read it, it is an ironical song against a man of 'ignorance.'

The original poem of "Nurse's Song" is sung by Mrs. Nannicantipot. The theme of this poem is the same as that of *Innocence*, as well as the original of "Holy Thursday." In response to Obtuse Angle's song, she begins to sing her song, saying, "It puts me in mind of my mother's song:

When the tongues of children are heard on the green
And laughing is heard on the hill
My heart is at rest within my breast
And every thing else is still

Then come home my children the sun is gone down
And the dews of night arise
Come Come leave off play & let us away
Till the morning appears in the skies

No No let us play for it is yet day
And we cannot go to sleep
Besides the Sky the little birds fly
And the meadows are covered with Sheep

Well Well go & play till the light fades away
And then go home to bed
The little ones leaped & shouted & laughd
And all the hills echoed

She is quite a sociable and active woman. And also she is an atheist. To Blake, an atheist is a social evil. She is similar to 'the aged men' of "Holy Thursday" in *Innocence*. Her song, seemingly, is heard devout, but she is too indecisive. This poem has a pastoral image, on the whole. Children play in the field during the day, and go home before sunset. It is the cycle of a day. Blake often uses this pattern in his poetry. However, the pattern in this poem is too childish and too idealistic for Mrs. Nannicantipot to tell in this scene, though she remembers her childhood. Obtuse Angle tells about the real world, under the Industrial Revolution. He, being thickheaded, is regarded as a fool, for his lack of penetration, while Mrs. Nannicantipot is a everybody's friend, and her behaviour is nothing but self-contentment itself. Therefore, it is natural that her song should be criticized by Quid, Blake.

Then, Quid (=Blake) begins to sing the original poem of "The Little Boy Lost":

O father father where are you going
O do not walk so fast
O speak father speak to your little boy
Or else I shall be lost

The night was dark & no father was there
And the child was wet with dew
The mire was deep & the child did weep
And away the vapour flew

This song has a dark and sad tone, though afterwards, it is included in *Songs of Innocence*. And it is never radical like a song of *Experience*. The three poems commented above, are all songs sung as the theme of children, but they are not always sung for children. Then, Quid sings of a sad figure of a child losing his way in the forest. This 'forest' is a satirized symbol of the City, London. Quid is singing his song more ironically than anybody else. He is by his name the cynic. If the 'cynic' is used in *Songs of Innocence*, *Innocence* is not written only for young children. We can always find the mood of *Songs of Experience* behind the poems of *Innocence*.

Thus, the three poems preceding *Songs of Innocence* show the aspects of Experience as well as auguries of *Innocence*.

*An Island in the Moon* is lacking in a part of its manuscript. The reasons may be classified into the following three: 1. Somebody stole it away. 2. Blake's wife or friends lost it, after Blake gave it to her or them. 3. Blake himself lost it. It would have been too careless of Blake to have given somebody his original manuscript. Therefore, we can reject 1 and 2. No.3 can be sub-classified into two. One is that Blake lost it carelessly. The other is that he lost it
intentionally. The ending of *An Island in the Moon* is the most interesting scene:

"--them Illuminating the Manuscript."

"Ay," said she, "that would be excellent."

"Then," said he, "I would have all the writing Engraved instead "of Printed,& at every other[word del.]leaf a high finish'd print--all "in three Volumes folio--& sell them a hundred pounds apiece. They "would print off two thousand."

In this conversation, 'he' and 'she' are not clear, because the previous part has been lost. However, this is supposed to be a conversation of Quid(=Blake) and his wife(Catherine). Blake touches upon his 'Illuminated Works,' which might be composed after An Island in the Moon. His speech, "--then Illuminating the Manuscript. . ." is no less mysterious than the missing of *Ur Hamlet*. Perhaps, after Blake had written the way how to draw his Illuminated writings, he deleted it from *An Island in the Moon* lest that his technique should be stolen by anybody else. Nowadays, we can not, indeed, comprehend his technique, even if an expert. After all, it is because Blake concealed the lost manuscript somewhere.

It may be well that this *Island in the Moon* is regarded as a kind of satirical literature. But, if this work is understood as mentioned above, it is Blake's basis by which he made his name in the world as a poet, as well as a painter. In the Chapter 1, Inflammable Gase's word, "Your Reason" was considered as a word corresponded to Urizen, one of Four Zoas who is a persona of 'reason' in Blake's Prophetic Works. Blake's idea in *An Island in the Moon* precedes that of his later Prophetic Works, while the characters of *Island* have great potentialities to play conspicuous parts in his later writings. And above all, it is most significant that *An Island in the Moon* implies the same poems as those of *Songs of Innocence*.

Notes
3 Frye, Fearful Symmetry p.191.
4 Erdman, *Prophet Against Empire* p.178.
5 ibid. p.179

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