Eger Journal of English Studies VI (2006) 121–144

"(T)he (Devil) who dwells in flaming fire" – Blake's Apocalyptic Irony in *The Marriage of Heaven and Hell*

Éva Antal

All Genius varies Thus.
Devils are various.
Angels are all alike.
(Blake)

The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.
(Milton, Paradise Lost I. 254–5)

The title of my paper comes from Blake's prophecy, *The Marriage of Heaven and Hell* (1790–1793), and it refers to a 'corrected' mistake in the text. According to Geoffrey Keynes, Blake changed the expression as in its own context he had "found it redundant to name him again, the description, 'he who dwells in flaming fire', being all that was needed" (Keynes xxii). What's more – as Keynes goes on - (t)his (whose?) error could easily be corrected on the copperplate by deleting the letter 't' of the article, 'the', and the word, 'Devil'. And later the gap is "filled with a flame touched with gold" (Ibid). Closely regarding the expression, with this deletion Blake eliminated half of this striking alliteration-complex destroying the sounds of 'the devil who dwells' while leaving (him) 'in flaming fire' (see Fig. 1). Otherwise, due to this alteration His/his living-space is emphatically damned to be fire and now the expression can be compared with the Biblical phrase when the Lord, our God, is named "consuming fire" (Deuteronomy 4:24 and Hebrews 12:29).

Actually, the broader context of the expression gives one of the most complicated argumentation in the ironical-satirical work as it contrasts Blake's ideas on the Devil and Christ with the Miltonic conception – more exactly, with Blake's interpretation on the Miltonic conception – of Satan

and the Son (Messiah). In these short paragraphs the points of view are suddenly shifted producing such difficult sentences as the one containing our expression (lines 3-6 on Plate 6) and the one before (starting at the bottom of Plate 5 and going on in the first two lines on the next Plate):

> It indeed *appear'd to Reason* as if Desire was cast out; but the Devil's account is, that the Messiah fell, & formed a heaven of what he stole from the Abyss.
> This is shewn in the Gospel, where he prays to the Father to send the comforter, or Desire, that *Reason may have Ideas to build on*; the Jehovah of the Bible being no other than [the Devil *del*.] he who dwells in flaming fire. (Blake 150, afterwards MHH. Italics are mine)

I cannot promise that by the end of my paper the Blakean-Miltonic conception can be totally understood but at least we can learn more about him 'dwelling in flaming fire' – *toning* with the Blakean irony. I suppose that being the only and quite spectacular correction in *The Marriage of Heaven and Hell* it *reveals* (cf. *apokalupsis*) the truth of the tone of the work, the artist's way of thinking and also of his working process. This correction can be regarded as a visible – or, being engraved, a tactile - expression of Blake's irony, an ironic undercut *expressis verbis*. The present paper is concerned with the possible interpretations of the ironical-satirical context of the apocalyptic work and, while paying attention to the figures of the text, it will basically focus on three facets of the tone – which I call the apocalyptic, the ironic and the satirical.

Apocalypse Here and Now

Derrida thematises the problem of the textual complexity of the apocalyptic tone relying on the original meaning of the Greek word *apokalupsis* as "disclosure, uncovering, unveiling" (Derrida 119).[1] Consequently, he basically tries to reveal the meaning, the truth of the tone, accepting the definition of the Greek *tonos* (viz. 'pitch', 'tension') as "first signified the tight ligament, cord, rope when it is woven or braided, cable, strap – briefly, the privilaged figure of everything to strict-ure" (127). Moving away from the obvious musical associations of strict tonality, Derrida claims that the analysis of the tone in a writing should be done "in terms of contents, manners of speaking, connotations, rhetorical staging, and pose taken in

[1] Although Derrida's quoted essay "On a Newly Arisen Apocalyptic Tone in Philosophy" is supposed to be a "transformative critique" of Kant's enlightened writing on tone (see "On a Newly Arisen Superior Tone in Philosophy"), he deals with the question of tone and apocalypse in general and his ideas greatly influenced my analysis.

semantic, pragmatic, scenographic terms" (127). In the complex *truth-revealing* tone, the writer makes the voice of the other (in us) audible – and in Blake's case also visible -, which inevitably results in *delirium*, that is derengement, or rather out-of-tune-ness (*désaccordement*) (132).

Although the Blakean vision operates with a disturbing multiplicity of voices – namely, Rintrah, the Devil, the *I* persona, Ezekiel, Isaiah, the Angel, and the illustrator - the first striking impression is the assured clear-sightedness which characterises all of them. On the one hand, while an apocalyptic writing always keeps some mystery in the core, the clear tone desired for revelation deconstructs the speculative and visionary discourse itself (Derrida 148). Edward J. Ahearn in his *Visionary Fictions* also calls the attention to the rhetorical confidence of such writings displayed "to make us experience what we think to be impossible" (11). On the other hand, this polytonality and the sudden change of tone seems to *reveal* "the disorder or the delirium of destination" (Derrida 150). In an apocalyptic discourse the destination, the end is (its) truth itself, and the text becomes – and actually every text is always already – apocalyptic:

> And the genre of writings called 'apocalyptic' in the strict sense, then, would be only an example, an *exemplary* revelation of this transcendental structure. In that case, if the apocalypse reveals, it is first of all the revelation of the apocalypse, the self-presentation of the apocalyptic structure of language, of writing, of the experience of presence, in other words, of the text or the mark in general: *that is, of the divisible* envoi *for which there is no self-presentation nor assured destination.* (Derrida 157, italics in the original)

In his essay Derrida mainly discusses the characteristics of the 'apocalyptic discourse', not dealing with the problems of the genre, and he refers to such a work as a conservative and apocryphally coded mixed form of writing (159). He also claims that "among the numerous traits characterising an apocalyptic type of writing, let us provisionally isolate prediction and eschatological preaching, the fact of telling, foretelling, or preaching the end, the extreme limit, the imminence of the last" (144). Tracing the sources of apocalyptic literature, attention is paid to its links with eschatology, millenium and with a possible holy utopia (Paley 3), or the utopian myths of the lost Golden Age, Atlantis; moreover, with some gnostic, hermetic or esoteric ideas (Ahearn 2–7). Certainly, the prototype – and also the namegiver – of the genre is John's Book of Revelation, but in the New Testament other descriptions of the so-called little apocalypse of Matthew, Peter, Daniel and Isaiah should also be mentioned (Paley 8).

In his book, *Apocalypse and Millenium in English Romantic Poetry,* Paley collects and analyses the possible apocalyptic writings in English

literature elaborating on their political, scientific and social connections. At the end of the 18th century the radical thinkers of the age were greatly influenced by the ideas of the Swedish visionary, Emanuel Swedenborg, and joined the Swedenborgian New Jerusalem Church. The Church was "a gathering-ground for a miscellany of seekers after mystic experiences" from Behmenists and Rosicrucians, through masons to enthusiasts for mesmerism and magnetism (Thompson 135). Blake and his wife were sympathisers of the New Church in 1790 when he started to compose *The Marriage* and Swedenborg's figure, or rather 'Swedenborgianism', is presented in the work (on Plates 3 and 21–22). Blake did not only read but also annotated the English translations of Swedenborg's apocalyptic and millennial prophecies titled "Wisdom of Angels concerning Divine Love and Divine Wisdom", "The Wisdom of Angels concerning Divine Providence" and "Heaven and Hell" (Blake 89-96, 131–133 and 929), in which the mystic published his conversations with angels. In his remarks Blake welcomed the visionary's expressive language and his way of differentiating between man's natural, or rational understanding and spiritual understanding, or wisdom, which were originally joined by Love, or the Will (Blake 93–95).

As it is recorded, in 1790 the master first taught the doctrine of concubinage, namely that the Swedenborgian married man can engage in adulterous relationships in case of the wife's disease, insanity, or difference of faith (Paley 36).[2] It cannot exactly be said that Blake rejected the idea of free love and sexual liberation but in his eyes such disputable doctrines made Swedenborg the figure "barring the way to the millennium by blocking the improvement of sensual enjoyment" (Paley 37). As Foster Damon summarises, Blake was inspired by his "divine teacher" but he found that "Swedenborg's greatest error lay in his not understanding the real nature of 'evil', and therefore accepting conventional morality".[3] Thus, opposed to Swedenborg's *Heaven and Hell* prophesying the start of the New Heaven in 1757, Blake in his *Marriage of Heaven and Hell,* due to his birth in the same year and now reaching the age of thirty-three, claims that new Hell has arrived pronouncing Swedenborg's heaven to be his own hell (see Plate 3).

After this shockingly and negatively positive – let us say, ironic - introduction it becomes obvious that Blake represents the true (Christian) wisdom contrasted with the "old falshoods" (MHH 157) of Swedenborg's

[2] See also Thompson about the doctrine in the chapter titled "The New Jerusalem Church" (129–145).

[3] Damon 392–394. Damon's conclusion is also not without irony. In *The Marriage* with Blake's re-interpretation of good and evil, as he says, "the dreadful dichotomy of official Christianity, which Swedenborg had accepted, was healed; the universe was one again; and a new period of human thought was inaugurated" (394).

New Church. Here referring to the apocalyptic prophecy of Isaiah about the fall of Babylon (Isaiah: 34–35), Blake – like John in 'his' Book of Revelation – reverses the pattern of the prophecy as *The Marriage* starts with the announcement of Swedenborg's false new heaven and ends with the portrayal of Nebuchadnezzar displaying the logical consequence of false reasoning (Wittreich 192–193). The chosen ironic title of the work criticises not only Swedenborg's inability of vision but also attacks his ideas on marriage as Blake's *Marriage* displays a sexually active spiritual union. Moreover, he does it engraving and illustrating his work on his own, that is, protesting against the 'mass produced', printed doctrines of Swedenborgianism by refusing to have his work printed (Paley 34, Ahearn 13).

In the work the apocalyptic tone is introduced by Rintrah's voice who "roars & shakes his fires in the burden'd air" (MHH 148). The very first voice introduces his apocalyptic vision of the topsy-turvy world where the true prophet, "the just man rages in the wilds" while the false prophet as "the sneaking serpent walks in mild humility" (Wittreich 194). "The Argument" can be taken as "a miniature emblem of human history" (Ahearn 27) showing up the continuous fight between the villain and the just; that is, right in the introduction the primary rhetorical force of the work is displayed in the dialectic of opposites. Here the villain as a mild Angel usurps the just man's place, *so*,[4] Rintrah, "the wrathful spirit of prophecy" is forced to become the Devil (Bloom 75). Thus, the narrator uncovers the truth (of apocalypse) in an ironic mock-argument referring to the danger of reasoning, which also becomes a characteristic feature of *The Marriage*.

Consequently, the first voice after introducing the irony of mock-reasoning logically goes on heralding the ironic Eternal Hell instead of the promised new heaven on plate 3, where Swedenborg is the 'mild villainous' Angel and the speaker – together with Isaiah – takes the role of the 'devilish' just man. In his *Angel of Apocalypse*, Wittreich, who reads the work as a true prophecy and the formation of the prophetic character, claims that the real dialectic of *The Marriage* can be found "in the antagonism Blake establishes between it and its prospective audience" (195). It is true that the text wants to inspire its readers and wants their active response – whether its writer is a prophet or not. The dialectic of the text is "figured by Rintrah and the *I* persona, who identifies so closely with the voice of the Devil" (Wittreich

[4] Consequently and obviously, but this time it is expressed without using the famous Blakean 'so', which mocks (false) reasoning in other places, for example, in the "Memorable Fancies" of *The Marriage,* or in his *Songs*.

196); that is, in "The Argument" besides the roaring true prophet, the devilish *I* persona is introduced – 'he who dwells' in irony.

The Infernal Ironist

The introduction of the prophetic voice opens up its whirlwind and its "overlordly tone detones" (Derrida 133). As Wittreich remarks: "The voice of indignation (Rintrah's voice) is a complement, a prologue, to the voice of the Devil, *critical* of Milton, and to the *I* persona, *derisive* of Swedenborg" (Wittreich 198, italics are mine). However, the first person singular speaker is really close to the Devil in his ideas, the two voices have different butts: the Devil's voice ironises Milton while the *I* persona satirises Swedenborg (Wittreich 200) – and later the Devil's voice. Opposed to this, according to Bloom, the overwhelming tone of *The Marriage* is 'devilishly' ironic as right from the very beginning, the Devil's voice can be heard (78–79). Although the Devil's voice is put in the centre, not much is known about his figure. In the work the names of the Devil and Satan are used together and regarded as synonymous on plate 5 (cf. "call'd the Devil or Satan"), but they are not identified. The word devil comes from the Greek *diabolos* (indirect derivation) meaning 'accuser' or 'slanderer', while the word *satan* is of Hebrew origin meaning 'adversary' (Frye 65). In Blake's later prophetic works instead of the word, devil (or devils), Satan is used to name the selfish "Evil One" (*Milton*) and he is also called the God of Men, Jehovah, who arrives with flaming fire.[5]

But in this early prophecy it is emphasised that the two words, Devil and Satan, with their quite close meaning both signify that they differ, criticise or rebel against something. As negative power they cannot exist in themselves: their contrary force is needed. For Blake the devils – often in plural – present a more universal force, a principle of creative energy, which is related not only to the soul/spirit but also to the body: "Energy is […] from the Body; and Reason is the bound or outward circumference of Energy" (MHH 149). It is usually understood that the Devil stands for bodily and sexual energy, or the id, while the Angel represents the reasonable soul, or the superego. But it provocatively also means that the devil stands for the union of the body and the soul; more exactly, questioning and criticising the usual categories, the Devil wants the reader to re-define these contraries. That is, the Devil, re-valuating the conventionally accepted assumptions, deconstructs the apparent contradictions and reveals "their primordial unity

[5] See, for example, in *Milton* Plate 14 line 30: "I in my Selfhood am that Satan: I am that Evil One!" and Plate 38 lines 50-51: "Satan heard, Coming in a cloud, with trumpets & flaming fire,/ Saying: 'I am God the judge of all, the living & the dead" (Blake 496 and 530).

of the mind" (Cooper 47). Consequently, opposed to the usual meaning of the body, for the visionary "it is a portion of Soul discern'd by the five senses, the chief inlets of Soul in this age" (MHH 149). And it is not by chance that the Devil is introduced as a great rhetorician using here the argumentative tone of his voice and relying on the reader's common sense. As on Plate 3 it is stated:

> Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.
> From these contraries spring what the religious call Good & Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy.
> Good is Heaven. Evil is Hell. (MHH 149)

Although here the opposion of good and evil is given religious denotation, their sign(ification) is not obvious. In his *Annotations to Lavater's "Aphorisms on Man"* Blake remarks on aphorism 409 that "Active Evil is better than Passive Good" (Blake 77). On the basis of the Blakean conception, hypothetically, the angelic restraining minus can be corrected by the devilish revolutionary minus – *so*, the double negation results in positivity.

But such a 'reason-able' reading of the Devil's logic shows the Angel's viewpoint and whereas the Devil's voice is fully developed through his own statements, his antinomian proverbs and the *I* persona having been converted to his party, the Angel who stands for the reader's ideas is less described. Blake putting on the Devil's mask, aims at the devaluation of reason, where the reader is offered to "apprehend truth discursively, *reasonably*, like the Angel", or "intuitively, *energetically,* like the Devil" (Wittreich 206, italics in the original). Actually, heaven vs. hell and angels vs. devils only exist separately from the angelic point of view. Let me mention a great example of the 'black or white' typed angelic thinking. In the fourth 'apocalyptic' "Memorable Fancy" the angel wants to show Blake his "eternal lot" saying that it is "between the black & white spiders" (MHH 156). It can refer to Blake's and the Devil's obsession with contraries and to the fact that the 'normal' way of thinking in black or white terms can obstruct the understanding of the work. This fancy ends in quite a postmodern fashion stating that all of us (readers, critics, angels or devils) impose upon each other our own 'phantasy' "owing to our metaphysics" (MHH 156–7). But the devils at least can reflect on it: they represent an intellectually higher level as they are able to see things in greater contexts and in more universal connections – due to their ironic ability of shifting points of view. As Derrida says about the apocalyptic tone, it "leaps and rises when the voice of the oracle, uncovering your ear, jumbling, covering, or parasitizing the voice

of reason equally speaking in each and using the same language with everyone, takes you aside, speaks to you in a private code, and whispers secrets to you" (Derrida 132). Nevertheless, I would like to emphasise that in *The Marriage* the devilish needs the angelic so as to function, and the truth is being formed in their (ironic) 'mental fight'.

In the work, as Wittreich points out, the devilish-angelic contraries are historically represented by Milton, the true, and Swedenborg, the false prophet. Accordingly, in the argumentation the work operates with a double strategy in order "to expose the false prophets, eliminating the negation they represent; and to accomplish through prophecy the struggle of contraries by which the organs of perception are cleansed and the apocalypse finally achieved" (Wittreich 199). We should admit that Blake's work was greatly influenced and liberated by Milton's radical ideas. Searching for Miltonic sources, in his "The Reason of Church-Government" we can come across the idea of contraries, marriage and excess – the latter is one of the main topics in the "Proverbs of Hell" (Wittreich 206, Bloom 83). On the whole, the direction of Milton's and Swedenborg's thinking and *oeuvre* can be contrasted since in his writings Milton moved away from orthodoxy whereas Swedenborg starting from a radical view, reached orthodoxy (Wittreich 201). More exactly, referring to Bloom's remark, in *The Marriage* Swedenborg is shown as the ex-prophet, a priest, but he originally was a reasoner (a scientist) who could become a visionary and sect-founder (Bloom 70); that is, in his career Swedenborg displays the rise and the fall of the visionary.

While the *I* persona mainly mocks Swedenborg's ideas, the Devil ironises Milton as Blake puts his Milton-criticism into the Devil's mouth. On the one hand, the Devil's voice criticises *Paradise Lost* aesthetically, on the other hand, it ironically attacks his theology (Wittreich 211, Bloom 80). In *The Marriage* the Miltonic Satan, the unironic "hero of Romantic rebellion" (Rawson 112), is put in the centre and ironised by/in Blake's Devil. But, as Wittreich calls the attention, the Devil being a 'partisan spokesman' "who never exhibits the same largeness of mind as the figure with whom he is identified [viz. Blake's *I* persona, Blake, or Milton's Satan, or Milton]", misreads Milton (215). Likewise, the Devil's idea that in Milton "the Father is Destiny, the Son a Ration [cf. Reason] of the five senses, & the Holy-ghost Vacuum" (MHH 150) is true only in an ironic sense. We cannot forget that besides criticising Milton, the Devil's main task is to ironise reasoning by expressing distorted views and by the sudden changing of perspectives. The illustration of Plate 5 depicts a naked male figure and his horse falling into the flames of fire but turning the page upside down, as the Devil wants us to see the world, the figure is seen to be in exaltation with his stretched

arms (Keynes xxi). The ironic shifting of viewpoints culminates in the complicated sentence already quoted in my introduction, where the Devil's name is deleted as in the work *his name* equals the evasive tone itself. Opening up the vortex of contraries, *he* would rather let the reader find out that the devilish Jehovah of imagination, or the Biblical creator "dwells in flaming fire" (MHH 150, Bloom 81). Finally, the Devil, or the 'converted' *I* persona in his ironic awareness notes on Plate 5 that

> The *reason* Milton wrote in fetters when he wrote of Angels & God, and at *liberty* when of Devils & Hell, is because he was a *true* Poet and of the Devil's party without knowing it. (MHH 150. Italics are mine)

In this statement we should pay attention to the opening word of 'reason' associated with the angelic principle which is opposed to the energy of the devilish irony expressed here; due to the ironic tone, reason is put in antinomy with freedom and truth in the rhetoric.[6]

On Plate 16 another "portion of being" and its (ironic) opposite is revealed: the Prolific and the Devouring. According to Bloom, "if ever Blake speaks straight, forgoing all irony, in *The Marriage,* it is here" (90). I think that without using the ironic tone, the statement - "to the devourer it *seems* as if the producer was in chains; but it is *not so*, he only takes portions of existence and *fancies* that the whole" (MHH 155, italics are mine) - cannot be uttered. More exactly, only from an evasive (betwixt and between) viewpoint and in an atonal/atoned voice can such a statement be uttered. These two classes – the imaginative, creative artists and the Reasoners, the ones of limited knowledge – should be enemies because on the basis of the main principle, their opposition and fight means the essence of human existence. As David Erdman sees: "Blake rejects [Swedenborg's] 'spiritual equilibrium' between good and evil for a theory of spiralling 'Contraries' that will account for progress" (Erdman 178). Though the interaction of contraries regarded eternal, their unique 'union', their marriage – promised and illustrated in the work - can be achieved.

The interaction is figured by the dynamic vortex as in Blake's visions it symbolises the essence of imaginative activity and "serves as an image of the gateway into a new level of perception" – quoting Professor Mitchell (73). Here this whirlwind is created by the devil and his attribute, his ironic

[6] Wittreich remarks that the expression of 'the devil's party' was used to signify the royalists in the Civil War and later they used it to refer to the revolutionaries, while the diabolical party meant the Whigs. "When Blake's Devil adopts this vocabulary and introduces it into his critique of Milton, he is, in effect, transforming a rhetoric of abuse into a rhetoric of praise" (Wittreich 214).

attitude – his 'flaming fire'. In *The Marriage of Heaven and Hell* fire is the main, the first principle: it is clearly associated with (devilish) desire, consummation and sexuality as "the word 'consummation' […] refers both to the burning world and the sacred marriage" (Frye 196).[7] It is not only the means of the 'devouring' purification (apocalypse) and prohibition (the cherub's flaming sword), but also of the 'prolific' creation and artistic imagination (see Plate 14). Moreover, fire symbolises inspiration as Northrop Frye says "imagination cannot be consumed by fire, for it is fire" (Frye 196). In the first "Memorable Fancy" a mighty devil writes the infernal "Proverbs of Hell" using "corroding fires" (MHH, 150) and later the 'devilish artist' calls his own working method infernal:

> […] I shall do by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid. (MHH 154)

Practically, with his 'corrosive method' Blake invented a new technique of engraving which Anthony Blunt describes as below: "Blake first took an ordinary copper etching plate. On this he drew the outlines of his decorative design in a varnish resistant to acid. The effect of this was that, when the plate was immersed in the acid, the unprotected parts were bitten away, leaving the parts painted out in a varnish in relief. This is roughly an inverted form of the ordinary process of etching, or a transference of the process of wood engraving to a copper plate" (Blunt 128). That is, this process does not only imply the use of the corrosive and purifying acid bath but also the working out of the design backwards while the text has to be written in black surrounded by a thin white line in the overall darkness of the space. It can be said that in this way Blake made darkness visible as the process of engraving produces such a visual paradox. It is another ironic game with the contrary-complementary points of view in our perception, meaning another challenge for our senses. As the apocalyptic and Platonic conclusion states on Plate 14:

> If the doors of perception were cleansed everything would appear to man as it is, infinite.
> For man has closed himself up, till he sees all things thro' narrow chinks of his cavern. (MHH 154)

[7] Frye also emphasises that the marriage of heaven and hell is given by "the union of heat and light" because heaven is taken as the eternal world of golden light, while hell is characterised by the eternal heat of passion or desire. Actually, Blake - quoting Henry Summerfield – borrows "the opposition between the Fire of the Father and the Light of the Son" from Jakob Boehme and also under Boehme's influence he regards fire as the First Principle (70).

Blake thinks that the divine (or diabolical) imagination is locked in the Platonic cave of the human skull or body which is lit by the sensory organs: nostrils, ears, eyes, tongue, and skin, or genitals. The purifying and energetic flames of imagination used by Blake, metaphorically and literally, can free our perception and open the way towards infinity.[8] In *The Marriage*, the other prophetic figures, Isaiah and Ezekiel, also want to raise men into "a perception of the infinite" with their strange 'corroding' behaviour (MHH 154). Similarly, Blake tries to show the power of the "Poetic Genius" in his "fire of intellect and art, which must begin 'by an improvement of sensual enjoyment'" (Bloom 88). According to Wittreich, "the true prophets must employ the devices of satire and irony" (207) – that is, following the devilish ironic logic, they can pretend to be false prophets. I would rather accept the Bloomian infernal, or poetic meaning of the work that the creative Devil is the artist Blake's ironic mask and "the corroding fires refer metaphorically both to his engraving technique and the satiric function of the *Marriage*" (Bloom 83).

The Acid Test of Satire

The Blakean 'corrosive method' with the Devil's flaming fire as a metaphor works on another level referring to the "deeply acid bitten" tone of the work. As Northrop Frye remarks, "[s]atire is an acid that corrodes everything it touches" and he compares *The Marriage of Heaven and Hell* to the great English satirical works created by Swift, Fielding, Sterne or the painter, Hogarth, calling the work "the epilogue to the golden age of English satire" (200–201). In his apocalyptic vision the Blakean *I* persona, as a great satirist, uses the Devil's infernal irony. Moreover, the "visionary satirist" (Bloom 88) does not only verbalise and visualise the divine visions with the use of 'hell's fire' but also promises the Bible of Hell based on its reading in the "diabolical sense" (MHH 158).

In the starting point of his analysis, Wittreich states that a critic should decide whether to regard *The Marriage* as a satire or a prophecy and he obviously reads it as a 'true' prophecy showing the formation of the prophetic character (189), while, in a lengthy endnote, he mentions other critics – mainly, Bloom and Frye – who read it as a Menippean satire (306–307). However, in the ending he admits that the work "like Milton's pamphlet [cf. "The Reason of Church-Government"], has all the hallmarks

[8] It is remarkable that Blake frequently and deliberately uses the images of the human senses – e.g. eye-globes, vaults of nostrils, S-line of the tongue appear in his paintings, drawings and texts -, while the mysterious fifth sense of touch remains closely related to sexuality and imagination in his vision.

of reason and order, concepts reinforced by the theme of satire that pervades the work and by the strict organization evident on its surface. Its initial argument is developed by the voice of the Devil, by the proverbs of hell, and by the amplifications of each of the memorable fancies" (207). It shows that reading the work, Wittreich himself has realised that though the work *is* a prophecy, it cannot help using the ironic corrosives of satire. It rather means that while ironising logic and reasoning, Blake overcomes satire and displays its inadequacy. In my reading *The Marriage* is a satirical work where the *I* persona, similarly to Blake in his marginalia, uses not only the ironic tone of the Devil but also the satirical and doctrinal tone of opposition (Erdman 177).

The form of the work, following the structure of a prophecy and revelation with intertextual commentaries on Swedenborg's *Heaven and Hell*, Milton's *Paradise Lost* and Biblical prophets', Isaiah's and Ezekiel's vision, shows up the characteristic feature of the Menippean satire being a mixture of forms, that is, it is 'mixed' or 'medley' – *satura* (Guilhamet 5, Relihan 13). Nevertheless, this vague definition of the Menippean, or Lucilian (or Varronian) satire is also questionable and the usual discussions of Bakhtin's not necessarily satiric "menippia" or Frye's "anatomy" are rather misleading in this sense (Griffin 32 and Relihan 4–5). For instance, in his *Satire and the Transformation of Genre,* Guilhamet does not regard this kind of satire as a form at all claiming that in a Menippean satire "the rhetorical structure or logical sequence of a satiric speech or discourse is excessively disrupted by fictive techniques, […] Such techniques include irony, genre mixing, the use of a persona. An abundance of such strategies causes a malformation or deformation of the text" (12). Following this definition which is not without any reminiscent of Frye's and Bakhtin's ideas, Blake's *Marriage* can definitely be read as a satire – definitely, but not convincingly.

In *Ancient Menippean Satire* Relihan, quoting Frye's famous statement – namely, "the Menippean satire presents us with a vision of the world in terms of a single intellectual pattern" –, makes his own quite similar definition that "it seems that the [Bakthinian] menippea can be viewed as an intellectual attitude adopted toward the value of truth and the possibility of meaning, a particular world view, that may show up in a number of different genres" (6).[9] Besides having the most important features of the Menippean

[9] Then he summarises the 14 features of the Bakhtinian menippea which – with the exception of the elements of a social utopia – are present in *The Marriage of Heaven and Hell*. That is, regarding the Menippean features of the work, there is (1) the satirical *I* persona using exaggerated humour; (2) "freedom of plot"; (3) "extraordinary situations" with "journeys to heaven and hell" and apocalyptic visions in the "Memorable Fancies"; (4) "slum naturalism"

satire, *The Marriage* also displays the essence of generic satire: the freedom of individual fantasy in presenting a universal world view in mixed forms, tones and split personality. Relihan points out that "the genre is primarily a parody of philosophical thought and forms of writing, a parody of the habits of civilised discourse in general, and that it ultimately turns into the parody of the author who has dared to write in such an unorthodox way" (Relihan 10). Reading *The Marriage*, we can feel that Blake is exactly such an author who, in his satire, satirises reasoning and "opposes the word-centered view of the universe" and "denies the possibility of expressing the truth in words" (Relihan 11) – doing it not only in words, but also in pictures. According to Relihan, Menippean satire is a parody of traditional satire having ironic overtones and its basic features are: a mixture of disparate elements, fantastic settings of a topsy-turvy world, intertextuality, and a "self-parodying author/narrator" lacking a consistent authorial point of view (17–24). Blake's *Marriage* with its central idea of the mixed contraries, puzzling commentaries on other texts and its own visions, with the figure of the ironic Devil, and its 'devilish' *I* persona is satirical. Thus, referring to Blake's work, the name, *satura*, is its appropriate/proper label, of which "essence is the shocking juxtapositions of irreconcilable opposites" and in which "literary impropriety, self-parody, and the mockery of standards of judgment are all intertwined" (Relihan 15).

Following Relihan's ideas, the Blakean Menippean satire parodies other genres, and literature making a joke on authorship, unity, genre, and style; it is an antigenre, or a burlesque, a burlesque of literature (34). Relihan also emphasises that in the work "fantasy serves not only to undermine other forms of cultural and literary authority, but also to undermine the importance of the particular Menippean satire itself" (Relihan 22). Moreover, what he adds, is particularly true with regards to *The Marriage*:

> It is too modern to say that Menippean satire champions the eternal search for truth by a refusal to be limited by *straitjacket of reason* and propriety, though certainly the genre is refreshing for its indulgence in fantasy […]. Menippean satire rises through time to philosophical formulations of the

mixed with the elevated, or mystical elements especially in the fourth "Memorable Fancy" in the description of the seven houses of monkeys; (5) "ultimate questions" of good and evil and philosophical universalism; (6) three levelled structure in the division of hell – earth – heaven; (7) "experimental fantasticality" with flying and burning figures; (8) "representation of abnormal psychic states" exemplified with the duplicity of the Devil's and the narrator's split voice; (9) "violations of the established norms of behavior", for instance, by the prophets, or the Devil calling Christ a murderer; (10) "love of sharp and oxymoronic contrast and abrupt transitions", e.g. Angel vs. Devil, falling vs. rising; (11) a mixture of genres and forms; and (12) "a mixture of styles and tones" (quoting Bakhtin in Relihan 6–7).

> inadequacy of human knowledge and the existence of a reality that *transcends reason* […]. (Relihan 29, italics are mine)

Regarding the tone, Griffin argues that the Menippean satirists from Lucian to Blake "sustain complex ironies" (54). He mentions the early Blakean mock-symposium *An Island in the Moon* and analyses *The Marriage* as a Menippean satire which works largely by means of provocative paradox and wit (57). He sees that "[t]he satire in Blake's *Marriage* lies primarily in its continuous irony […]. If we consider the rhetoric of provocation and paradox, then Blake stands in a long line of satirists – from Lucian through Erasmus, Fontenelle, Swift, and others – whose satire works not by drawing a clear line between 'Good' and 'Evil' but by teasing readers with the play of 'contraries'" (Griffin 59–60). Griffin discusses the problem of satiric irony which is unstable and does not operate as a binary switch with which the reader can simply reconstruct the author's meaning (65). In a satiric complexity the degree of irony should also be taken into consideration and the danger that the irony of the satiric genius can run away with the satirist himself.

While the Devil's irony seems to be controlled - as he is still a reasoner though a false one – the *I* persona is likely to be taken away by his irony. In the last "Memorable Fancy", in the description of the parallel visions of the orthodox Angel and the heretic, with the abundance of figures the same story is told from two opposite viewpoints – with understanding shamefully "imposed upon" each other (MHH 157). First, the Angel shows his fantasy about eternity with the symbols of Christ's life (the stable, the church, the vault), of the institutionalised Church (mill, cave), and finally with the apocalyptic pictures of the black tempest, the fiery cataract of blood and Leviathan in the black sea (Summerfield 382–3). Afterwards the *I* persona displays 'his' visionary story of Christianity flying with the Angel towards the Sun reversing Satan's journey through chaos described in *Paradise Lost*. Then descending into the abyss of the Bible, they reach the seven houses of the Church where monkeys live quarelling, copulating and devouring each other "by plucking off first one limb and then the another, till the body was left a helpless trunk; […] one savourily picking the flesh off his own tail" (MHH 157). In this section, as Bloom remarks: "Swift himself could not have done better here, in the repulsive projection of the incestuous warfare of rival doctrines, ground together in the reductive mill of scholastic priestcraft" (93). I think, toning with his most disgusting and animalistic criticism of the Church, Blake uses such a tonality that recalls Swift's sarcasm.

In his analysis of the Swiftian irony, Leavis hints at the possible parallelism or connection between Swift's and Blake's satirical style stating

in his promising final sentence that "we shall not find Swift remarkable for intelligence if we think of Blake" (29). Comparing Swift's and Blake's satires, I can start with Bloom's ironic remark, namely, in *The Marriage* Blake is like Swift as their satires survived its victims (71). But to give a serious *tone*, it is not by chance that the Swiftian irony is called negative, intellectual and instrumental (Leavis 16) as it is based on 'cold'/angelic rationality. Contrasted with Blake, Swift could not escape from the 'mind-forged manacles' though in his great satires (in Gulliver's voyages to Laputa and to the land of the clever horses) he was capable of highlighting the limits of reason. At his best his imagination starts with a parody and "takes *fire* from *mad* elaborations of metaphor" (Traugott 115, italics are mine) liberating himself from Augustan decorum. Traugott also remarks that Swift, unlike the visionary Blake, understood that "God and the devil are ordinarily reversed by the pretense of reason" (109). Whereas Blake's works especially display a harsh criticism of reason written against Locke's rationalist sensualism which "mock[s] Inspiration & Vision" (Damon 245).

However, on the basis of the strongly attacking tone and the satirical-ironical context, some parallels can be found between *The Marriage* and the Swiftian tone used in his prose writings, for example, in the one discussing religious problems titled "An Argument Against the Abolishing of Christianity" (1708). In this essay the false persona suggests that true Christianity should be annihilated while 'nominal' (false) Christianity should be maintained. With the usage of ironic betrayal and the emphasis of the false opinion it is revealed that the very opposite is meant, namely, only the 'nominal' and superficial religous 'belief' should be abolished, while true Christianity must definitely be defended. In Swift's satire complex irony is used with a reformative intention and the tone itself is turned into a weapon.

In the opening paragraph it is stated: "I am very sensible what a Weakness and Presumption it is, to *reason against* the general Humour and Disposition of the World. […] In like Manner, and for the very same Reasons, it may perhaps be neither safe nor prudent *to argue against* the Abolishing of Christianity, […]" (Swift 225, italics are mine). Then the persona questions the necessary abolishing of Christianity, which sounds paradoxical "even for [the] wise and paradoxical Age" (226). From the beginning – from the long ironic title, "An Argument to prove, That the Abolishing of Christianity in England, May, as Things now Stand, be attended with some Inconveniencies, and perhaps, not produce those many good Effects proposed thereby" - the reader is trapped into following the logical though false reasoning of the work so as to realise that the displayed opinion of the persona is negatively emphasised; that is, its opposite is meant.

On the one hand, due to the ironic intensity aimed at the defence, quoting F. R. Leavis's expression, "the positive itself appears only negatively" (Leavis 17). Bullitt says about the technique based on enthymemes: "Swift frequently tended, then, to adopt indirect refutation as the most persuasive form of demonstrating the logical absurdity of his opponents. Instead of refuting directly the arguments of an antagonist, Swift's enthymemes were constructed in such a way as to *display* them, if possible, as ridiculous, and in the process of doing so, of course, to imply the affirmation of his own opposed premises. […] It is only a short step from this method of introducing his arguments to that adopting those arguments as his own – in short, to using *irony*, as the vehicle for his refutative enthymeme" (96, italics in the original). One of the best examples is when the persona, realising that the nominal Christian will lose their truly Christian allies, suggests that they should "trust to an Alliance with the Turk", but he admits that the Turk, opposed to the nominal Christians, "believe a God" (237).

On the other hand, the persona's argumentation is shockingly logical operating with abstract rationality and the "position is defended ironically by a logic so patently false that we are almost laughed into agreement with Swift" (Bullitt 98). I think that similarly to Swift's conception it could also have been Blake's mission to lead men in such an indirect way *beyond reason* towards the experience of true Christianity – even if he had to use the destroying fire of irony in his satire. This central idea is not only expressed in the Devil's ironic statement and the proverbs, but also in the *I* persona's Swedenborg-critique. On Plate 21 the master is mentioned together with the Angels who "have the vanity to speak of themselves as the only wise; this they do with confident insolence sprouting from systematic reasoning" (MHH 157). In his satirical tone, the persona blames Swedenborg for only conversing with the religious Angels and "not with Devils who all hate religion" (Ibid) where religion – similarly, to Swift's attack – refers to the institution of the Church, nominal Christianity and the rational religion, Deism.

In his *Marriage* the rational 'either-or' typed point of view is attacked: if devils and angels separately exist in our world the persona deliberately acts for the devil's party. In this (ironic) sense he can be said to be the devil's advocate who puts not only the 'case of reason' but also the reasonable (Swiftian) satire to the acid test. As Relihan remarks, "the anatomy of folly can only be ironically performed" (30); that is, irony is used upon irony, or the technique of betrayal with a false persona. The ending is not satiric but ironic and can be taken as an imaginative poetic ending, not a reasonable one where the "fiery polemic uttered for its fire and

not its light" (Bloom 94). But after the promise of "The Bible of Hell" another shock awaits the reader: the warning of the 'devilish' illustrator who shows us the repressive and degenerate state of Nebuchadnezzar. That is, the final 'word' is uttered by the illustrator putting up the Devil's/*his* complex ironic mask.

The (An)ironic Vision

While the textual ending of *The Marriage* describes the Angel's enlightened consummation, the last illustration on the same plate shows the biblical Nebuchadnezzar's degenerated state which can be taken as "the ironic emblem of Reason *losing* his reason" (Erdman 194, italics in the original). In his essay "Irony and False Consciousness" Andrew Cooper emphasises the overwhelming ironic tonality of the work which he compares to the Romantic hovering of the Schlegelian irony. In his repetition of self-creation and self-destruction, due to his masks used in his works, the ironist is able to free himself from the limitations of self-consciousness (Cooper 37). Besides referring to the famous "doors of perception" as revolving doors, Cooper also claims that Blake's irony is aimed at "[the] antinomian striving to transcend 'the Body' and identify the indeterminacy of rhetorical self-consciousness with the unshackled energies of a genuinely world-consuming apocalypse" (46).

Actually, regarding the different and intertwined voices of the work, the very first and very last voice – before and after Rinthrah, the *I* persona, the Devil and the Angel - is the voice of the illustrator.[10] From the starting plate of *The Marriage of Heaven and Hell*, from the title and its first 'illumination' of the title-page, the reader is contrasted with a Blakean twofold or more exactly 'threefold vision': the union of two contrary forces.[11] If we want to understand, or rather imagine its meaning, we should

[10] In his reading, Eaves introduces the central voice and character of God though he is mostly *deus absconditus*. Consequently, the missing or hidden centre is *displayed* in the multiplicity of voices as humanity, more exactly, human imagination which encloses Blake's divinity (23).

[11] In Blake's own mythology there is a place where the contraries are equally true and live in peace. This is the land of sexual harmony and dreams lighted by the Moon (the realm of the Subconscious) which Blake calls Beulah in his late prophecies, while it is named Innocence or the Vales of Har in the early works (e.g. in *The Book of Thel)*. Its name means 'married' referring to the restored happy relationship, the reconciliation, between God and Palestine (See Damon 42–43). In his 'cosmology' Beulah is also the world of creative energy and poetic inspiration characterised by the imaginative 'threefold vision', where the contraries live side by side in harmony. See more about it in my paper "William Blake's Visions of Vision," in *Alternative Approaches to English—Speaking Cultures in the 19th Century*, ed. Séllei Nóra, Debrecen: Printing Press of KLTE, 1999, 206–215.

go beyond and accept the challenge of what the whirlwind of these apparent 'contraries' indicates. Having analysed the work, I should realise that even from the very beginning in the satirical-ironical context Blake acts as the devil's advocate, the *advocatus diaboli* representing a higher state of imaginative vision. If the reader can accept the illogical though imaginative marriage of good and evil, then (s)he can see the contraries already united – in its double negative, assertive way. We have an artist who works with 'flaming fire', what's more, uses its power in the creation of the "great synaesthesia" of his art. As Professor Mitchell sees, "Blake's pictorial style, like his poetic form and the total form of his composite art, is organised as a dramatic, dialectical interaction between contrary elements" (Mitchell 74). In his 'illuminated' works, in his artistic threefold vision, words and pictures – and the sculpture-like letters, motifs of the relief etchings - are composed to show the synaesthetic presentation of sensory elements, so as to open the dynamic vortex of imagination. In this sense his illustrated/illuminated prints do also function as windows, as sensory openings, and through his pictures the spectator's sensual enjoyment can be improved by "designing visual illusions which continually demand and imply [all] the other senses in their structures" (Mitchell 74).

I cannot agree with Erdman that the usage of the word 'marriage' in the title of the work – on the basis of Blake's aversion of this institution - can only be taken as a 'half-jest'. In Blake's poetic and prophetic works marriage has different meanings, from the burdensome bondage of loveless and forced marriages, through the happy sexual union, to the spiritual wedding between God and Man. According to Wittreich, "[i]f Milton thought that the marriage of truth would not occur until the Apocalypse, Blake thought the Apocalypse would not occur until such a marriage had been accomplished" (203). However, the argumentation of the work fails to show up the promised 'marriage' as the Devil's voice is fully developed through his utterances, proverbs and the *I* persona having been converted to his party, but the Angel's figure is less described. That is, the *text* of the Blakean *Marriage* presents the weak and unbalanced union between the fully described figure of the Devil and the flat reasoning character of the Angel – consequently, the true expression of marriage should be looked for in the illustrations.

The title of the prophecy – written to the experienced living in di-vision – clearly refers to the world of 'threefold vision' and sexual unity. In the work it is visualised in the titlepage, in its illustration and typography, and verbalised in the last "Memorable Fancy" (see Fig. 2). The title-page can be taken as an illustration to the section where all the voices are present: the *I* persona records the conversation between an Angel and a Devil which is finally/originally depicted by the illustrator on the title-page. In the textual

vision, the devil in flaming fire addresses an angel sitting on a cloud and questions the ancient traditions of orthodox Christianity, while putting emphasis on Christ's humanity instead of his divinity. As the angel fails to defend his own ideas he "stretched out his arms, embracing the flame of fire, & he was consumed and arose as Elijah [viz. the prophet, or John the Baptist]" (MHH 158).

Although in the text the two figures are masculine (referred to as 'he') or can be taken as androgynous, in the title-page below the level of the ground or consciousness we can see an embracing love-couple: the devil is characterised with flames of fire and a nice feminine bottom, and the angel's masculine nude is shown reclining on a bluish cloud. The harmonious moment of their kissing is made dynamic by the moving fiery flames and the other embracing couples flying above the central one. The whole picture shows the whirlwind of ecstasy rooted in and raised by the union of the two main principles. That is, the main schematic form dominating the entire space of the design is the vortex, which can be "the configuration of [the Blakean] 'progression'" and "the focus of the encounter between conflicting forces" (Mitchell 70). Besides the vision of the whirlpool, there is another little vortex coiling around the uniting conjunction, 'and', which looks like going *into* the space of the drawing. Above the ground in accordance, or *toning,* with the visionary scene we can notice that the branches of the trees move towards each other in the wind (of passion) and as if the word, 'marriage', had united "the abstraction of typography [of HEAVEN and HELL] with the flowing, organic forms of Blake's pictorial style" (Mitchell 75).

Finally, after regarding the ironic, satiric and apocalyptic tone of the other voices, we should pay attention to the illustrator's attitude and the Blakean irony. In his *Horizons of Assent* Alan Wilde distinguishes *mediate,* or primitive; *disjunctive*, or modern; and *suspensive*, or postmodern ironies (9-10). He argues that all irony – or rather the mediate and disjunctive ones – "regarded as a perceptual encounter with the world, generate[s] in response to [its] vision of disparity (or in some cases is generated by) a complementary, more conceptual vision of wholeness or singleness", which he calls the *aironic* (30). Being taken not as "anti-ironic" but a complementary countervision, this aironic vision accompanies irony and the absolute ironist is capable of the intertwining of the ironic and the aironic so as to hover "folding back on himself in the sanctuary of his art" (34). I think, opposed to the hovering of modern irony, in Blake's 'primitive' irony the aironic apocalyptic vision about the realm of fantasy ironises the Devil's ironic tone. It means that the Devil's irony is "Blake's vehicle for carrying reason to excess, making it undermine itself and become energy"

(Cooper 48), which is displayed in the illustrator's (an)irony. In this sense, marriage can refer to the intertwined unity of the different tones which are tensed then braided. Thus, *The Marriage* does not only mean the Devil's and the Angel's spiritual union but also the marriage of satire and irony in a prophetic/apocalyptic ending-beginning.

According to Wittreich, the work's final irony

> [l]ies in the fact that what is true from the human perspective is not true from a demonic one, just as what the Devil says in *The Marriage of Heaven and Hell* may be true from the perspective of history, but it is not true from the perspective of eternity that the prophet enjoys. The irony […] [of] Blake's Devil lies in the fact that Blake [is] in possession of a larger consciousness and thus aware of subtleties that his devil does not perceive […]. (215)

I agree with Wittreich's calling Blake a "supreme ironist" but 'the irony lies in the fact' that while in the final irony he sees "the formation of the prophetic character" I would rather *see* the illustrator and the engraver's perspective here. I think, supreme irony is expressed in the annihilation of the tones in the fiery ending and also in the illustrations where the artist represents his anironic vision of prophecy. The illustrator's "spiritual eye" is truly meant to be "the eye through which the rest of the world might see" (Wittreich 218) and in this sense ironically the cover-page is rather an uncovering, *apocalyptic* page.

In his essay on the apocalyptic tone, Derrida refers to a flower of rhetoric, the eucalyptus, which, as the ironic flower of revelation, after flowering remains closed, "well hidden [cf. the Greek word, *eu-kaluptos*] under the avowed desire for revelation" (Derrida 149). In *The Marriage of Heaven and Hell*, besides the puzzling multitonality, the author's 'true' voice remains concealed – like the Derridean apocalyptic flower of rhetoric, the eucalyptus. Moreover, the eucalyptus is also remarkable for its cleansing and healing oil, which can be associated with the corroding acid of Blake's irony. In his writing Blake 'argues' against all restraints, limitations and bondage, and he is capable of loosening the strict tension of the *tonos*, due to the elasticity of his ironic tonality. In spite of my first satirical remark on Professor Keynes's explanation, I should accept that instead of 'the devil' this 'he' is "all that was needed". Regarding the conception, context and tonality of *The Marriage,* the 'pronoun' – with the Greek *anto-nymia* embracing its own opposite denomination – and, what's more, its hiatus/gap, is definitely enough. As He in his mask/incognito says in the "Proverbs of Hell": it is "more than enough", or "too much" (MHH 152). The ironically apocalyptic work marks not the ending but the beginning of Blake's

prophetic career where heaven and hell, angels and devils do not exist – there is *no reason* for their existence.

Works Cited

Ahearn, Edward J. *Visionary Fictions – Apocalyptic Writing from Blake to the Modern Age*. New Haven and London: Yale University Press, 1996.

Blake, William. *Complete Writings*. Ed. by Geoffrey Keynes. London: Oxford University Press, 1976.

Bloom, Harold. *Blake's Apocalypse – A Study in Poetic Argument*. New York: Doubleday, 1963.

Blunt, Anthony. "The First Illuminated Books." *Blake – A Collection of Critical Essays*. Ed. Northrop Frye. New Jersey: Prentice-Hall, 1966. 127-141.

Bullitt, John M. *Jonathan Swift and the Anatomy of Satire – A Study of Satiric Technique*. Cambridge: Harvard University Press, 1953.

Cooper, Andrew M. *Doubt and Identity in Romantic Poetry*. New Haven and London: Yale University Press, 1988.

Damon, S. Foster. *A Blake Dictionary*. Hanover: University Press of New England, 1988.

Derrida, Jacques. "On a Newly Arisen Apocalyptic Tone in Philosophy." Trans. John Leavey, Jr. *Raising the Tone of Philosophy*. Ed. Peter Fenves. Baltimore and London: The John Hopkins University Press, 1999. 117-171.

Eaves, Morris. *William Blake's Theory of Art*. Princeton: Princeton University Press, 1982.

Erdman, David V. *Blake – Prophet Against Empire*. New York: Dover Publications, 1991.

Frye, Northrop. *Fearful Symmetry*. Princeton: Princeton University Press, 1972.

Griffin, Dustin. *Satire. A Critical Reintroduction*. Kentucky: The University Press of Kentucky, 1994.

Guilhamet, Leon. *Satire and the Transformation of Genre*. Philadelphia: University of Pennsylvania Press, 1989.

Keynes, Geoffrey. Introduction and Commentary to William Blake, *The Marriage of Heaven and Hell*. Paris: Oxford UP & The Trianon Press, 1975.

Leavis, F. R. "The Irony of Swift." *Swift – A Collection of Critical Essays*. Ed. Ernest Tuveson. New Jersey: Prentice-Hall, 1964. 15-29.

Mitchell, W. J. T. *Blake's Composite Art*. Princeton: Princeton University Press, 1978.
Paley, Morton D. *Apocalypse and Millenium in English Romantic Poetry*. Oxford: Clarendon Press, 1999.
Relihan, Joel C. *Ancient Menippean Satire*. Baltimore and London: The Johns Hopkins University Press, 1993.
Rawson, Claude. *Satire and Sentiment (1660 - 1830)*. New Haven and London: Yale University Press, 2000.
Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers.* Gerrards Cross: Colin Smythe, 1998.
Swift, Jonathan. *A Tale of a Tub and other Satires*. London: Guernsey Press, 1987.
Thompson E. P. *Witness Against the Beast – William Blake and the Moral Law*. Cambridge: Cambridge University Press, 1994.
Traugott, John. "*A Tale of a Tub*." *The Character of Swift's Satire – A Revised Focus*. Ed. Rawson, Claude. Newark: University of Delaware Press, 1983. 83-126.
Wilde, Alan. *Horizons of Assent. Modernism, Postmodernism, and the Ironic Imagination*. Baltimore and London: The Johns Hopkins University Press, 1981.
Wittreich, Joseph Anthony, Jr. *Angel of Apocalypse – Blake's Idea of Milton*. Madison: The University of Wisconsin Press, 1975.

Figure 1

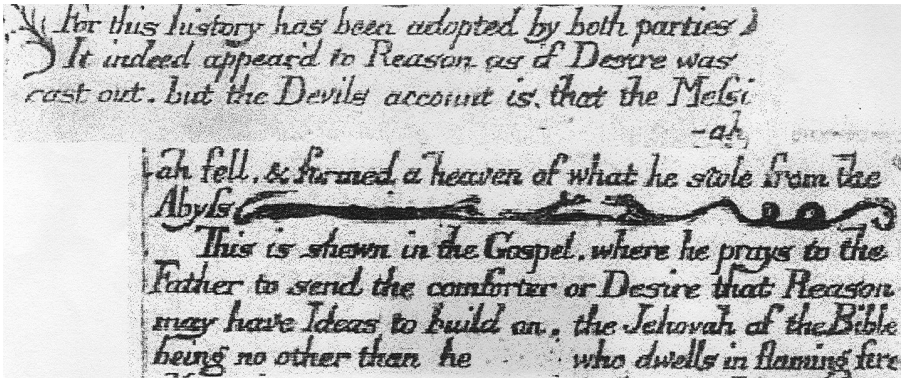

Figure 2