



# CRITICISM

VOLUME

133

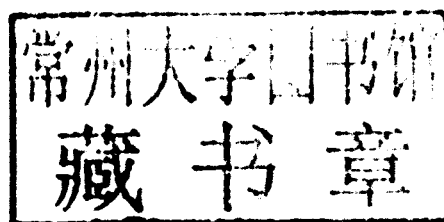


# Poetry Criticism

*Excerpts from Criticism of the Works  
of the Most Significant and Widely  
Studied Poets of World Literature*

## Volume 133

*Michelle Lee*  
Project Editor



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# Preface

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- The **Introduction** contains background information that introduces the reader to the author and the critical debates surrounding his or her work.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The first section comprises poetry collections and book-length poems. The second section gives information on other major works by the author. For foreign authors, the editors have provided original foreign-language publication information and have selected what are considered the best and most complete English-language editions of their works.
- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. All individual titles of poems and poetry collections by the author featured in the entry are printed in boldface type. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.
- Critical essays are prefaced by brief **Annotations** explicating each piece.

- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism.
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Glen, Heather. "Blake's Criticism of Moral Thinking in *Songs of Innocence and of Experience*." In *Interpreting Blake*, edited by Michael Phillips. Cambridge: Cambridge University Press, 1978. 32-69. Rpt. in *Poetry Criticism*. Edited by Michelle Lee. Vol. 63. Detroit: Gale, 2005. 34-51. Print.

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# A. E.

## 1867-1935

(Pseudonym of George William Russell; also wrote under pseudonym of Y. O.) Irish poet, essayist, playwright, novelist, and autobiographer.

### INTRODUCTION

A leading figure of the Irish Literary Revival, A. E. was a man of many interests ranging from poetry and drama to painting and politics. His poetry contained elements of mysticism and the supernatural, and his work was influenced by such poets as William Blake, Walt Whitman, and Ralph Waldo Emerson. His name is often linked with that of his lifelong friend, William Butler Yeats. Today A. E. is remembered less for his achievements in art and literature than for his role in promoting the principles of the Irish Revival and for his generous assistance to younger writers.

### BIOGRAPHICAL INFORMATION

The youngest of three children, A. E. was born George William Russell on April 10, 1867, in Lurgan, County Armagh, in what is now Northern Ireland. His parents were Thomas Elias and Marianne Armstrong Russell, a pious couple devoted to the Church of Ireland. When he was eleven years old, the family moved to Dublin, where he attended Rathmines School, after which he studied painting at the Dublin Metropolitan School of Art. There he met Yeats and the two began a friendship that lasted throughout their lives. They shared a number of interests, and through Yeats, A. E. became involved in the theosophical movement, where he was able to explore his attraction to mysticism. While still in his teens, A. E. began to experience visions and his later paintings and poems would incorporate elements of supernaturalism, Irish mythology, and reverence for nature, all of which were associated with his visions.

From 1890 to 1897, A. E. worked as a clerk in a drapery store and during most of this time he lived in the Theosophical Lodge, studying and meditating when he wasn't working. He began submitting poetry and prose to the *Irish Theosophist*, a monthly journal published by the Lodge. In 1897, A. E. began working as an organizer for the Irish Agricultural Organization Society (IAOS), a group dedicated to forming coopera-

tives to aid Irish farmers, most of whom were uneducated and mired in poverty. He was soon promoted to assistant secretary of the IAOS. On June 11, 1898, he married Violet North, with whom he had four children. His eldest son and his only daughter died in 1899 and 1901 respectively; only Brian and Diarmuid survived.

A. E. began hosting regular meetings in his home where writers and thinkers could discuss the arts, economics, and politics. He provided advice and encouragement to a number of young writers, including James Joyce, Padraic Colum, and James Stephens. During this time he also helped develop the Irish National Theatre Society, which produced his play, *Deirdre*, in 1902. From 1905 to 1923, A. E. served as editor of the IAOS journal *Irish Homestead*, and after that publication merged with *Irish Statesman*, served as the *Statesman's* editor from 1923 to 1930. He traveled to Paris in 1926 and to the United States three times between 1928 and 1930. In 1932, when his wife died, he moved to England. A. E. died in Bournemouth on July 17, 1935; he is buried in Dublin.

### MAJOR WORKS

A. E.'s first poetry volume was *Homeward: Songs by the Way*, published in 1894, during the time he was living at the Theosophical Lodge. The volume's poems are informed by his preoccupation with mysticism and supernatural visions, focusing on nature and the dichotomy between spiritual rewards and earthly pleasures. In 1904, A. E. produced *The Divine Vision and Other Poems*, based on Irish folklore and mythology, and in 1913 published the well-received *Collected Poems*, which included a number of previously published pieces as well as uncollected poems. In 1915, *Gods of War* appeared, inspired by the horrors of World War I, and in 1925 he published *Voices of the Stones*, which included a poem on the 1916 Easter Rising. "Salutation," a 1916 composition on the Easter Rising, appeared in the 1918 *Literary Digest* and is A. E.'s most famous occasional poem. His 1931 collection *Vale and Other Poems* is considered one of his best; it articulates his belief in having lived and retained the memory of prior lives. A. E.'s final book of new poems was *The House of the Titans and Other Poems*, published in 1934. A volume of *Selected Poems* was issued in 1935.



A. E. also wrote a play, two novels, an autobiography, and several collections of essays, including *Song and Its Fountains* (1932) and *The Living Torch* (1937). The former is “one of his most profound books” according to J. Patrick Byrne (see Further Reading), who believes “it might well be studied by every aspiring poet.” A. E.’s correspondence was published in 1961 and a number of his essays written for the *Irish Homestead* were published in a two-volume collection in 1978.

## CRITICAL RECEPTION

Critical studies on A. E. often focus on the literary figures who influenced his work and on the younger writers who were, in turn, influenced by him. Byrne notes that A. E.’s work was often compared to both Emerson’s and Blake’s; the critic finds affinities between A. E.’s “Resurrection” and Blake’s work as well as “echoes” of Blake’s “Tiger, tiger, burning bright” in the 1934 volume, *The House of the Titans*. Grace Jameson reports that although A. E. referenced Blake a number of times, “the influence of Blake upon A. E. was not so great as one might expect.” “A. E. was not a derivative writer,” contends Jameson, despite the fact that he “expressed several ideas which one may find in the poetry of Blake.” Nicholas Allen argues that the activist and union organizer James Connolly was an important figure in A. E.’s intellectual development, demonstrated by his 1919 poem “To the Memory of Some I Knew,” which was an expanded version of “Salutation.” According to Allen, “[t]he poem is a declaration of Russell’s increasingly partisan and radical association with socialist elements in Irish nationalism.” The literary figure most commonly associated with A. E. was Yeats, his longtime friend and fellow mystic. Together they had “the faith and vision to work fervently for a particularly Irish mystical religion and an Irish national literature,” reports Susan Johnston Graf, who has studied the pair’s “heterodox religious beliefs.”

A number of critics believe that A. E.’s poetry must be studied within the context of his life and numerous other interests. Michael Mays reports that “in literary circles George Russell is remembered, when at all, for his occultism, the mysticism of his poetry and painting, his generosity to younger writers sometimes, as a bit of a quack perhaps.” According to Byrne, “without recognizing that A. E. was, first, a mystic and religious teacher, and only afterwards rural economist and sociologist, editor, patriot, mystical painter and poet, no consideration of his poetry is possible.” His poetry derives, claims Byrne, “from the boundless mental and spiritual realm of the dreamer and mystic, mingled

with national imagination and pride,” and because of the pervasive influence of his religious experiences, his verse suffered from a certain “monotony of theme,” as well as “too much sameness of . . . imagery, metre, and rhythm.” William Daniels (see Further Reading) acknowledges that “many of AE’s images became habitual, perhaps blurred by theosophical precision, but we have not enough noted those that are sketched clearly and sensitively.” Michael McAteer has studied A. E.’s ambivalent treatment of gender and feels “that the problems of his poetry need to be understood in terms of the forms of relationship between history and gender encoded in his pursuit of transcendental vision.”

Joseph Lennon (see Further Reading) provides an overview of A. E.’s life and literary career, reporting that criticism of his work varies widely—“from the hagiographic, venerating his mystical visions and arcane speculations, to the harshly critical, attacking his lack of literary innovation and strange spiritualism.” Lennon believes that a more accurate evaluation of A. E.’s literary output is somewhere between those two views. He contends that A. E.’s best efforts “offer valuable insights on culture, humanity, colonialism, and metaphysics,” but acknowledges that his most enduring work is probably his mystical prose “and he is probably read for pleasure most often in mystical circles.”

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## PRINCIPAL WORKS

### Poetry

*Homeward: Songs by the Way* 1894  
*The Earth Breath, and Other Poems* 1897  
*The Divine Vision and Other Poems* 1904  
*Collected Poems* 1913  
*Gods of War* 1915  
*Voices of the Stones* 1925  
*Enchantment and Other Poems* 1930  
*Vale and Other Poems* 1931  
*The House of the Titans and Other Poems* 1934  
*Selected Poems* 1935

### Other Major Works

*Deirdre* (play) 1902  
*Co-operation and Nationality: A Guide for Rural Reformers from This to the Next Generation* (essays) 1912

*The National Being: Some Thoughts on an Irish Polity* (essays) 1916  
*The Candle of Vision* (autobiography) 1918  
*The Interpreters* (novel) 1922  
*Song and Its Fountains* (essays) 1932  
*The Avatars: A Futurist Fantasy* (novel) 1933  
*The Living Torch* (essays) 1937  
*Letters from A. E.* (letters) 1961  
*Selections from the Contributions to the "Irish Homestead."* 2 vols. (essays) 1978

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## CRITICISM

### Grace Jameson (essay date June 1938)

SOURCE: Jameson, Grace. "Irish Poets of Today and Blake." *PMLA* 53, no. 2 (June 1938): 575-92.

[In the following essay, Jameson details the influence of William Blake on the writing of A. E. as well as on that of W. B. Yeats.]

There is a belief current among Irish people but not accepted by critics that William Blake was of immediate Irish descent. This belief may explain the special appeal of Blake to Irishmen. A more probable explanation of Blake's appeal to the Irish lies in the interest of Irish people in symbolic and philosophical writing. In any event both George William Russell, or A E as he was known, and William Butler Yeats discovered in Blake a kindred spirit.

A E was interested in Blake for many years and made frequent references to Blake's writings. But the influence of Blake upon A E was not so great as one might expect from the number of references. A E was not a derivative writer. He stated his relation to other writers in a letter August 14, 1932:

I think it is a mistake to assume that the wisdom of one writer must have been passed on from other writers. If both are seeking for the same spirit they discover for themselves the same truths and what they read confirms what is already surmised or known and perhaps widens the mind. I say so because before I read any mystical literature I had independently come to beliefs which I have held since through my life, and what was natural with myself I can only think may have been natural with others.<sup>1</sup>

With this statement of A E in mind it is of value to study A E's references to Blake and compare similar ideas of the two poets. A survey of A E's writing reveals that A E's knowledge of Blake included not

only the *Songs of Innocence and Experience* but also the less familiar prophetic books. Familiarity with *The Marriage of Heaven and Hell* is attested by the great number of quotations from it. The other prophetic books which he mentioned are *The Book of Urizen*, *Milton*, *Jerusalem*, and *A Vision of the Daughters of Albion*.

In *Imaginations and Reveries*, *The Candle of Vision*, and *The Interpreters* and also in the reviews which A E wrote for *The Irish Statesman* one finds frequent references to Blake and verbal echoes of his poetry. Brehon in *The Interpreters* quotes, although incorrectly, from one of *The Songs of Experience*:

I do not think as you do that recognition of the divine powers will take sceptre or crown from the spirit of man, for all meditation ends at last with the thinker, and he finds he is what he has himself conceived. The poet Blake said:

It is impossible for thought,  
 A greater than itself to know.<sup>2</sup>

A later reference to one of *The Songs of Experience* occurs in a review of *The Collected Poems of W. H. Davies*:

Some times he recalls the Elizabethans and sometimes the later Blake, but he has nothing of that spiritual homesickness which suddenly overcame Blake when he looks at the Sunflower and sends his heart upon eternal journeys.<sup>3</sup>

The poem of Blake to which A E referred is a short lyric, "Ah, Sunflower":

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

Where the Youth pined away with desire,  
 And the pale Virgin shrowded in snow  
 Arise from their graves, and aspire  
 Where my Sun-flower wishes to go.<sup>4</sup>

The quotations from *The Marriage of Heaven and Hell* and the references to it are so frequent that one may safely infer that it was A E's favorite of the prophetic books. In the article "A Gold Standard for Literature" A E compared the aphorisms of Blake with those of Eastern philosophers.

It is worth noting that William Blake, the sole writer in modern times who not only wrote, but engraved, printed and coloured his poetry, is the only writer whose power of concentrated utterance is on a level with these ancient sages. There are aphorisms in his *Marriage of Heaven and Hell* which are fiery and germinal, and there is hardly any writer who has been

more a cause of writing to others who try to translate the gold of his literature into the more popular silver and copper of intelligibility.<sup>5</sup>

A E quoted some of these aphorisms in *The National Being*.

In all things it is best for a people to obey the law of their own being. The lion can never become the ox, and "one law for the lion and the ox is oppression."<sup>6</sup>

One sentence in A E's review of *The Pariah* echoes Blake's statement concerning Milton:

Anyhow, if there is any demand for Satanic Philosophy in Ireland *The Pariah* will supply the need. I doubt if there is any interest. Those who belong to the devil's party here act from impulse and require no philosophy.<sup>7</sup>

Compare with Blake's words:

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.<sup>8</sup>

Of *The Marriage of Heaven and Hell* A E seems to have been most interested in those sections entitled "A Memorable Fancy." To the fourth of these fancies he referred in three different reviews. A discussion of Lord Dunsany's *The Blessing of Pan* afforded A E two opportunities of using this fancy.

We shake ourselves at the end, throw off the enchantment and cry out like Blake's angel in the *Memorable Fancy*, "Thou hadst almost imposed on me by thy fantasy."

I defy you to impose on me with your fantasy. I will read *Esther Waters* or *Jude the Obscure* to this world, as Blake weighed himself with a volume of Aristotle to sink himself from a high star to our own.<sup>9</sup>

The fourth fancy ends:

We went into the mill, & I in my hand brought the skeleton of a body, which in the mill was Aristotle's Analytics.

So the Angel said: "thy phantasy has imposed upon me, & thou oughtest to be ashamed."

I answer'd: "we impose on one another, & it is but lost time to converse with you whose works are only 'Analytics.'"<sup>10</sup>

In reviewing Roger Fry's *Cézanne: A Study of His Development*, A E compared Cézanne with Blake:

Are the masterpieces there, or are they improvisations by the clever fellow? It is very difficult to say, for the clever fellow half impressed his fantasy upon us, as in Blake's *Memorable Fancy*, where there were black and

white demons and a serpent advancing with all the fury of a spiritual existence, so long as the diseased imagination was active.<sup>11</sup>

In Blake's words we read:

But now, from between the black & white spiders, a cloud and fire burst and rolled thro' the deep, black'ning all beneath, so that the nether deep grew black as a sea, & rolled with a terrible noise; beneath us was nothing now to be seen but a black tempest, till looking east between the clouds & the waves, we saw a cataract of blood mixed with fire, and not many stones' throw from us appear'd and sunk again the scaly folds of a monstrous serpent; . . . soon we saw his mouth & red gills hang just above the raging foam, tinging the black deep with beams of blood, advancing toward us with all the fury of a spiritual existence.<sup>12</sup>

The fourth of the references to this fancy occurs in an article "The Contented Man" in which A E stated that by reading the poems or tales of the Irish writers of today "we will see life from some strange angle, or we will go as Blake in one of his memorable fancies into the crypts of life."<sup>13</sup> The entire fancy is concerned with Blake's descent into the crypts.

An early quotation from another of the prophetic books occurs in *Imaginations and Reveries*. This is the lyric included in the preface to *Milton*.

I will not cease from mental fight  
Nor shall my sword sleep in my hand  
Till we have built Jerusalem  
In England's green and pleasant land.<sup>14</sup>

In *The Candle of Vision* A E quoted a phrase from Blake's *A Vision of the Last Judgment*:

I have obscured the vision of that being by dilating too much on what was curious, but I desired to draw others to this meditation, if by reasoning it were possible to free the intellect from its own fetters, so that the imagination might go forth, as Blake says, "in uncurbed glory."<sup>15</sup>

Blake had written:

The Treasures of Heaven are not Negations of Passion, but Realities of Intellect, from which all the Passions Emanate Uncurbed in their Eternal Glory.<sup>16</sup>

In the *Irish Statesman* March 12, 1927, A E reviewed the Everyman edition of the *Poems and Prophecies of William Blake*. In this review he stated that he who would understand the prophetic books of Blake must kindle the light of his own imagination. In the course of the review he referred to the psychological revelation of the *Vision of the Daughters of Albion*, to the irony of the "Memorable Fancy" in *The Marriage of Heaven and Hell*, and to *Jerusalem*, Blake's greatest song.

In writing a review of the full color facsimile of *The Book of Urizen* published by J. M. Dent & Sons, A E discussed the authenticity of Blake's visions:

But while we deny authenticity to the symbolic pictures, that is we do not believe, as it is said Blake did, that they represent real entities, there is still a mystery about them, for they are obviously things seen, not reasoned out, as so much that purports to be imaginative art is. I feel convinced that Blake with inward eye, saw in some psychic aether the images he depicted . . . Possibly Blake's figures are of two kinds, occasionally there may be pictures of entities which have external psychic reality, and at other times, the internal artificer of symbolic forms was active.<sup>17</sup>

Although the review deals with *The Book of Urizen*, it includes praise of *The Marriage of Heaven and Hell*.

*The Marriage of Heaven and Hell* is possibly the most thought-compelling book in English Literature, as it is one of the most beautiful in its fiery esoteric way. I do not want to read any more interpretations of Blake's prophetic books, but I would like to read a study psychological rather than aesthetic on the designs of these works.<sup>18</sup>

A E's notes on the psychological studies of Blake are as interesting as his comments on the works themselves. Of Harold Bruce's *William Blake in this World* A E wrote:

A peasant girl to-day seeing the vision of a beautiful woman, might think it was a vision of the Blessed Virgin. Two thousand years ago a girl, seeing such a vision, might have assumed it was Diana. The interpretation would depend on the thought in the waking mind, and Blake was like this in giving famous names to apparitions he saw. He may have been wrong, but there was nothing of insanity in his interpretations, only an incomplete philosophy of the world of phantasy into which he passed so easily.<sup>19</sup>

A E was pleased by the reproductions in Joseph Wicksteed's study called *Blake's Innocence and Experience*, but he objected to Wicksteed's applying doctrine to the lyrics.<sup>20</sup>

In addition to discussing Blake in the reviews which dealt primarily with that author, A E mentioned him in reviews of the work of other authors. In the review of the *Poems* of T. S. Eliot we find this sentence concerning Blake.

Blake is often obscure but when we penetrate his obscurity we continually find an angel in the innermost, whereas when we have penetrated the arcanum of Mr. Eliot we find little or nothing to reward us.<sup>21</sup>

In reviewing W. H. Davies's *Secrets* A E wrote:

We get from the verse no more than these give us, but to get that is much, and when we need profundities we will go to the mystical Blake, the wise Goethe, or another of the giants.<sup>22</sup>

A E expressed several ideas which one may find in the poetry of Blake. Since A E did not quote from the work of the earlier poet, we cannot attribute these ideas to Blake as a source, but it is possible that A E's idea of the ultimate source of thought and his conception of a world memory owe their origin to similar conceptions in Blake's poetry. A E's conception of the ultimate sources of thought is stated by the poet of *The Interpreters*:

"I think," said Lavelle, "that Heaven and Earth must be a unity, and that men are often Heaven inspired, and that ideas descend on us from a divine world, and they must finally make a conquest of Earth and draw us into a conscious unity with the Heavens."<sup>23</sup>

Compare with Blake's words in *Jerusalem*:

We who dwell on Earth can do nothing of ourselves; every thing is conducted by Spirits, no less than Digestion or Sleep.<sup>24</sup>

In *The Candle of Vision* A E devoted a chapter to "The Memory of Earth." He illustrated the doctrine of the memory of earth by glimpses into the life of other times. The doctrine is crystallized in the following sentence:

We soon grow to think our memory but a portion of that eternal memory and that we in our lives are gathering an innumerable experience for a mightier being than our own.<sup>25</sup>

This theory recalls the familiar lines from Blake's *Jerusalem*:

All things acted on Earth are seen in the bright Sculptures of / Los's Halls, & every Age renews its powers from these Works.<sup>26</sup>

These quotations reveal that in spite of the fact that A E held at least two ideas in common with Blake, the amount of influence was not great. A E felt a kinship with Blake but remained an original writer.

In contrast to the limited influence of Blake upon A E the influence of Blake upon Yeats is great. The writings of Yeats are pervaded with the influence of Blake. Of the beginning of Yeats's acquaintance with the writings of Blake we have a record in the *Autobiographies*: "When I was fifteen or sixteen my father had told me about Rossetti and Blake and given me their poetry to read."<sup>27</sup> The obvious influence of Blake upon Yeats's writings began almost a decade later. At that time Mr. Edwin Ellis gave Yeats his own early interpretation of Blake's poem which begins:

The fields from Islington to Marleybone,  
To Primrose Hill and St. John's Wood,  
Were builded over with pillars of gold,  
And there Jerusalem's pillars stood.



Of the interpretation Yeats wrote:

The four quarters of London represented Blake's four great mythological personages, the Zoas, and also the four elements. These few sentences were the foundation of all study of the philosophy of William Blake that requires an exact knowledge for its pursuit and that traces the connection between his system and that of Swedenborg or of Boehme. I recognised certain attributions, from what is sometimes called the Christian Cabbala, of which Ellis had never heard, and with this proof that his interpretation was more than fantasy he and I began our four years' work upon the Prophetic Books of William Blake.<sup>28</sup>

This prolonged interest resulted not only in the edition of *The Works of William Blake, Poetic, Symbolic, and Critical* (Edited with Lithographs of the illustrated "Prophetic Books" and a Memoir and Interpretation by E. J. Ellis and W. B. Yeats. 3 vols. London, 1893) and in Yeats's two editions of *The Poems of William Blake* (1893, 1905, Muses Library) but also in a series of articles on "William Blake and His Illustrations to *The Divine Comedy*" (*Savoy*, July, August, and September, 1896) and an article on Blake in *The Academy* (June 19, 1897) later reprinted under the title "William Blake and the Imagination."

But Blake's influence on Yeats is not to be measured in terms of the amount or number of Yeats's publications which deal with Blake. Rather does it appear in the fact that Yeats's early bent for writing of things of the mind and its sight into another world was deepened by Blake's writings and in the fact that words, symbols, and ideas of Blake appear in Yeats's writings.

Yeats's interest in things of the mind may be discerned as early as 1885 in "An Epilogue to the Island of Statues and the Seeker."

Then no wise worship dusty deeds,  
Nor seek—for this is also sooth—  
To hunger fiercely after truth,  
Lest all thy toiling only breeds  
New dreams, new dreams; there is no truth  
Saving in thine own heart.<sup>29</sup>

A second illustration of Yeats's concern with problems of the mind occurs in the love lyric, "Ephemera."

Before us lies eternity, our souls  
Are love, and a continual farewell.<sup>30</sup>

Closely related to the problems of the mind which assailed Yeats is the idea of God. His earliest religious poem appeared in October, 1886, under the title "From the Book of Kauri the Indian—Section V. On the Nature of God."

I passed along the water's edge below the humid trees,  
My spirit rocked in evening light, the rushes round  
my knees

My spirit rocked in sleep and sighs; and saw the moor-  
fowl pace  
All dripping on a grassy slope, and saw them cease to  
chase  
Each other round in circles, and heard the eldest speak:  
*Who holds the world between His bill and makes us  
strong or weak  
Is an undying moorfowl, and He lives beyond the sky.  
The rains are from His dripping wing, the moonbeams  
from His eye.*  
I passed a little further on and heard a lotus talk:  
*Who made the world and ruleth it, He hangeth on a  
stalk,  
For I am in His image made, and all this tinkling tide  
Is but a sliding drop of rain between His petals wide.*  
A little way within the gloom a roebuck raised his  
eyes  
Brimful of starlight, and he said: *The Stamper of the  
Skies,  
He is a gentle roebuck; for how else, I pray could He  
Conceive a thing so sad and soft, a gentle thing like  
me?*  
I passed a little further on and heard a peacock say:  
*Who made the grass and made the worms and made  
my feathers gay,  
He is a monstrous peacock, and He waveth all the  
night  
His languid tail above us, lit with myriad spots of  
light.*<sup>31</sup>

The poem shows the influence of Indian literature upon the mind of Yeats. The fact that Blake had been influenced by the Indians is another link binding Yeats to Blake.

Yeats's first visions of another world occur in "The Stolen Child," December, 1886, and "The Wanderings of Oisín," 1889. Yeats felt that the Irish were very close to the other world. He concluded the essay, "A Remonstrance with Scotsmen for having soured the disposition of their Ghosts and Faeries" (March 2, 1889).

You—you will make no terms with the spirits of fire  
and earth and air and water. You have made the Dark-  
ness your enemy. We—we exchange civilities with the  
world beyond.<sup>32</sup>

Yeats found this same interest in a world other than the one in which we live and an interest in the truths of the mind in the work of Blake, whose "joyous, intellectual energy"<sup>33</sup> he admired. In his writings Yeats has become increasingly absorbed with the study of the mind. In *The Vision* he has stated the body of his theories. One cannot safely attribute Yeats's growth of interest in ideas to the study of Blake, but the theory that he was influenced by Blake's trend of thought may gain credence from the fact that Yeats admired Blake so much that he adopted for his own his predecessor's phrases, symbols, and even ideas. Direct quotations from Blake, words, phrases, symbols, and ideas of Blake appear scattered through the work of