

Perceiving Intermedial Romanticism: ‘The Eye sees more than the Heart knows’ and ‘the despotism of the eye’

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Introduction

Unlike the poets in the twenty-first centuries, where the phenomenon of ‘intermediality’ between literature and visual arts is commonly witnessed with the development of modern art movements, Romantic poets in the late eighteenth century seem to align the music more than the painting. Against the long-standing tradition of *ut pictura poesis*, M. H. Abrams writes in *The Mirror and the Lamp*: ‘In place of painting, music becomes the art frequently pointed to as having a profound affinity with poetry. For if a picture seems the nearest thing to a mirror-image of the external world, music, of all the arts, is the most remote’ (Abrams, 50). This notion of mirror-image has the similar attributes to the Platonic conception of the painting in *The Republic*, where Plato maintained the painting is the ‘twice removal’ from ‘the Truth’ or ‘the Form’ (*Republic*, 10.597b–598d). However, this paper argues that the visual arts still play the essential role in shaping Romantic visionary mind beyond the mode of Platonic mimesis.

This paper aims to explore the phenomenon of intermediality in British Romantic poetry, with a particular interest in the interplay between visual arts and poetic visions in William Blake and William Wordsworth. In the first section, William Blake’s unique way of illuminated printing will be introduced, with the specific attention to the making-process and techniques. Then his poem *Visions of the Daughters of Albion* (1793) will be discussed through an intermedial lens exploring the interaction between his paintings and poetry, based on his idea in the motto: ‘The Eye sees more than the Heart knows’. In the second section, the paradoxical representations of visuality in William Wordsworth’s poetry will be emphasized in the dialogue between the idea of ‘the picturesque’ and his concepts of the ‘despotism of the eye’. Particularly, Wordsworth’s *Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour* (1798), together with its conversation with William Gilpin’s *Observations on the River Wye and Several Parts of South Wales, relative chiefly to Picturesque Beauty* will be focused here. Therefore, different understandings of the relationship between the ‘eye’ and the ‘mind’ or between visuality and vision in Blake’s and Wordsworth’s visionary poetry will be revealed through the comparison between Blake’s ‘The Eye sees more than the heart knows’ and Wordsworth’s ‘the despotism of the eye’.

I. ‘The Eye sees more than the heart knows’: William Blake and His Illuminated Printing

If a method of Printing which combines the Painter and the Poet is a phenomenon worthy of public attention, provided that it exceeds in elegance all former methods, the Author is sure of his reward.

– William Blake, *Prospectus*, October 1793

Renowned as poet, painter, engraver and printmaker at the same time, William Blake doubtlessly can be regarded as one of the most iconic figures illustrating the idea of intermediality in Romantic era. However, that was the age where most of his contemporaries regarded visuality as a negative role in poetic imagination. Wordsworth famously called the eye ‘the most despotic of our senses’ (1805 Prelude, xi. 170–75); and as we mentioned earlier, M. H. Abrams’s notable metaphor ‘the mirror and the lamp’, where the mirror symbolizes the empirical mind of traditionally descriptive landscape poetry or visual art, whereas ‘the lamp’ signifies the power of imagination in Romantic visionary poetry, which reflects their assumptions of the ‘superiority of word to image, ear to eye, and voice to print’ (Mitchell, 117). However, perhaps because of his unique perceptions as a visual artist, Blake stood at the opposite – ‘The Eye sees more than the Heart knows’ is the motto at the very beginning of his *Visions of the Daughters of Albion*, signifying the essential role of visual perception in the interaction between ‘vision’ and ‘visuality’. For most Romantic visionary poets, the imagination or the vision is the power which transcends the mere visualization, as they think the poetry should be the visionary rather than the visualizer, the transformer rather than the translator. Standing at the opposite to the Romantic superiority of the ‘ear’, Blake’s attempt is revolutionary. He offers a possibility of the dialectical harmony, or even a more powerful ‘Eye’, but the ‘eye’ here is symbolizing the ‘visionary prophecy’ (Mitchell, 20), rather than the mere visualization in any traditional sense.

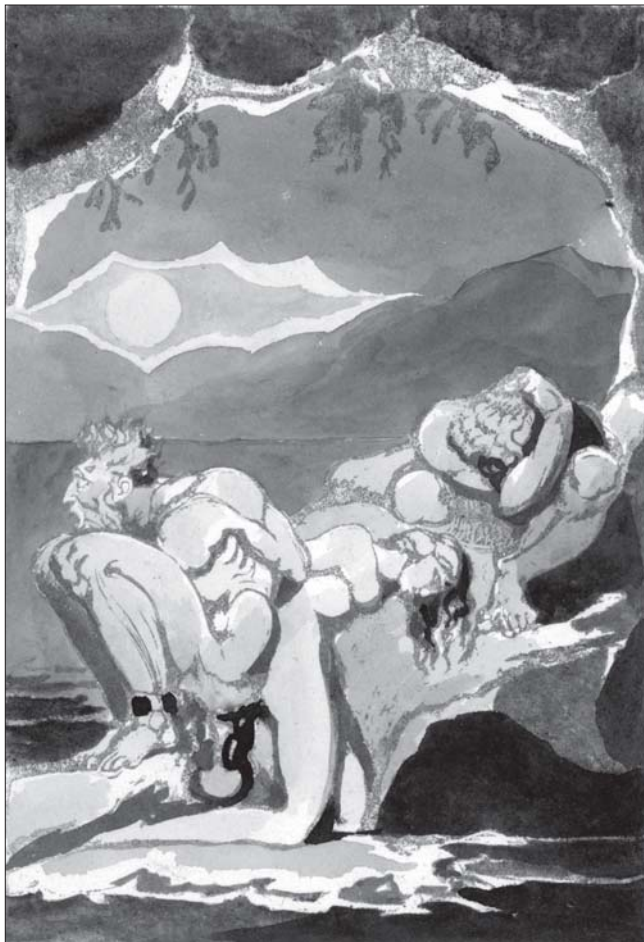


Fig.1. *Visions of the Daughters of Albion*, Plate 1, Frontispiece, 1793.
Yale Center for British Art, Paul Mellon Collection.

Different layers of underlying meanings could be drawn from this comparison between the perceptibility of the eye and the heart: ‘The Eye sees more than the Heart knows’. First of all, in the first image (although it appears as the final one in some other copies) in Copy B (Object 1, printed 1793), we can see all the three central characters (Fig. 1): Oothoon is bounded with Bromion back to back, and Theotormon is enclosed himself up by his arms. The whole picture creates an illusion: three characters seem to stay in a cave, and there is the sea and sky outside, but most importantly, the almighty sun together with the nearby gathered clouds creates an image of the ‘Eye’.¹ Second, as a painter himself, the visual presentation means more creativity and intimacy to him than to other contemporary poets, as Harold Bloom suggested ‘the primacy of perception over the limited wisdom of the natural heart’ (101). Third, as for the understanding of how ‘the Eye can see more than the Heart knows’, the perception of the ‘Heart’ is also connected with the religious contexts, where the heart is the mediation in communicating with God. But the ‘eye’ is ‘the primacy of perception’, which is also connected with Blake’s question on the ‘place of religion’. But we are not sure that whether or not this cave stands for the ‘human mind’ and if Blake intends to say that all the activities of these characters are happening inside the ‘mind’— that ‘religious cave’:

At entrance Theotormon sits, wearing the threshold hard
 With secret tears; beneath him sound like waves on a desert shore
 The voice of slaves beneath the sun, and children bought with money,
 That Shiver in religious caves beneath the burning fires
 Of lust, that belch incessant from the summits of the earth (Blake, 29-33).

Between 1789 and 1795, Blake produced over one hundred engravings and numbers works of illuminate printing. The coming age of the mass reproduction stimulated people’s growing taste for the visual novelty between different media and art forms; however, the illuminated printing remained as an inaccessible technique to most of the population in the late eighteenth century. Unlike the traditional practice of artistic production, Blake had the unique methodologies in his illuminated books making. According to Viscomi, no printmaker before Blake had so thoroughly incorporated the tools and techniques of writing, drawing, and painting in a graphic medium, although all the materials and tools were common in engravers’ workshop, such as the varnishes, acid, inks, brushes, colours, and paper along with the copper plate. One of the most important inventions is his ‘relief-etching’. Unlike Traditional intaglio etchings and engravings, which need to be printed with huge pressure to force paper into the incised lines, which resulted in a ‘platemark’ or embossment that revealed the plate’s shape, thus engravers then squared the plate and bevelled the sides to prevent them from cutting the paper. However, with the relief etching, Blake separated small plates out of larger sheets himself, cutting them in roughly equal size, using either a hammer and chisel or scoring the sheet deeply with a burin and snapping it between boards (Viscomi, 2019). Bentley summarized three main unique features of Blake’s techniques:

First, the writing on the copper was put in mirror-writing, so that it would print right-way round on the paper. Second, designs were added to the text, so that the finished work was not just a different and inexpensive method of printing words but an almost entirely new technique uniting text and design which he called ‘Illuminated Printing’. Third, the etching was in relief (unlike intaglio method), so that the ink can be transferred from the raised surfaces rather from the recessed hollows. For example, an “O” is made not by drawing a circle (as in intaglio etching) but by removing the outside and the hole, leaving a kind of volcano, the top of which prints the letter (Bentley, 243).

In practice, in order to combine the ‘media of poetry’ and the ‘illuminated design’, Blake ‘wrote texts and drew illustrations with pens and brushes on copper plates in acid-resistant ink and, with nitric acid, etched away the unprotected metal to bring the composite design into printable relief. He printed the plates in colored inks on a rolling press and tinted most impressions in watercolor’ (Viscomi, 2019). In addition, different tools such as pens, brushes, and liquid medium ‘enabled Blake to design directly on copper plates as though he were drawing on paper, which in turn encouraged

him to integrate text and illustration on the same page' (Viscomi, 2019). In this way, Blake's works are considered as typical representation of the notion of 'visible language'. According to Mitchell, 'visible language' leads to the interaction between 'the discourse of painting and seeing' and 'verbal expression', which also indicates an 'iconology of the text', based on the representation of objects, the construction of figures and allegorical images (Mitchell 112).

Technically, such integration between the text and the illustration was possible in conventional intaglio etching, but the industry of publishing had long defined etching as image reproduction and letterpress as text reproduction; therefore, the traditional illustrated books were the products of different labours, with illustrations produced and printed in one medium and shop and separately inserted into leaves printed elsewhere in letterpress on another kind of press. Even when words and images were brought together on the same leaf, there were still divisions in the process of production (Viscomi, 2019). But this combination of the various stages of illuminated book production freed Blake to think in the revolutionary ways, together with the help of various tools of drawing and sketching. Therefore, this process enabled his spontaneous thoughts with the first creative spark. According to Viscomi, unlike the traditional prints which were carefully executed with needles, roulettes, and other metal tools, Blake's printing, on the other hand, using the tools of stipple and chalk engraving and techniques of writing and drawing, solved the technical problem of reproducing pen and brush marks in metal. Therefore, he created a multi-media form to bring poetry, painting, and printmaking together, which enormously echoes Romantic idea of spontaneity (Viscomi, 2019).

We can see that Oothoon, the central figure in the poem, says bravely for her love of Theotormon in the Argument: 'I lovèd Theotormon/And I was not ashamed; I trembled in my virgin fears,/And I hid in Leutha's vale!' (Blake, the Argument 1-4). Accordingly, Blake's painting vividly illustrated the voice of Oothoon: as she is depicted on the blossom of a red flower, which symbolizes sexuality and passionate love. When she is later raped by Bromion: 'Bromion rent her with his thunders; on his stormy bed Lay the faint maid,/ and soon her woes appall'd his thunders hoarse' (16-17), Oothoon insists on her inner purity and tells Theotormon: 'Arise, my Theotormon! I am pure, Because the night is gone that clos'd me in its deadly black' (51-52). Sadly, Theotormon, responds with silence and ignorance. Later, beginning with 'they told me that' in the first two sentences, Blake vividly expresses his laments on social attitudes towards women in his day via Oothoon's voices. In Oothoon's energetic self-expression: 'they enclos'd my infinite brain into a narrow circle', we can also see the image of 'a red, round globe', a typical symbol in Blake's painting, which stands for the limited and enclosed human mind.

They told me that the night and day were all that I could see;
They told me that I had five senses to enclose me up;
And they enclos'd my infinite brain into a narrow circle,
And sunk my heart into the Abyss, a red, round globe, hot burning,
Till all from life I was obliterated and erased.
Instead of morn arises a bright shadow, like an eye
In the eastern cloud; instead of night a sickly charnel-house,
That Theotormon hears me not (Blake, 53-60).

This traumatic plot represents Blake's questionings of the conventional morality such as sexual repression of the female body, and the materialist philosophies embedded in Empiricism at that time, in which the 'five senses' have enclosed people's mind. This kind of 'the pictorialist psychology of empiricism and rationalism' (Mitchell, 118) is largely criticized by Romanticists, for example, the notion of 'Romantic Sublime' emphasises on the feeling subjectivity and indescribable sensitivity. As for the illuminated book of *Visions of the Daughters of Albion* (1793), Blake produced a series of drafted versions and each of them is slightly different from one another in terms of their use of hues, materials, and other techniques, for example, on the aspect of colouration. This printing produced twelve copies:

Proof Copy a (black ink, Plates 1–2 and the designs only of Plates 3, 6, 7, 9, and 10), B and C (raw sienna ink), A, D, and E (yellow ochre ink), and H–M (green ink). There were only three later printings: 1794 (color-printed Copies F and R), 1795 (large-paper Copy G and possibly untraced Copy Q), and 1818 (Copies N–P) (Viscomi, 2019).

According to Bentley, Blake regularly printed in brown, blue, green, red, orange, and yellow, as well as in black, and he invented a method of colour-printing in several colours at once, which he applied around 1795–1796. Most of his works he later coloured in water-colours, and this of course gave him the opportunity to improve the prints; sometimes he retraced the letters to clarify them, and sometimes he added features in the design, a bird, say, or a tree (Bentley, 243). In addition, Blake's critique of the colonialism and slavery can be illustrated through characters and their words, together with his paintings, for example, the wood-like figure in dark colour in the middle of the page, but their colours are always different in those copies, which has the potentiality to surmise his political and moral questionings on the society.

Indeed, questioning and doubt are the major themes of the poetry. According to Dwight E. Weber, 'Blake's names, all original with this poem, are functions of their first letters. That is, the poet started with the initial letters and then found apt names to complete each letter, or character'—Daughters, Oothoon, Urizen, Bromion, and Theotormon—these main characters form an anagram for 'DOUBT' (203). Thus, Blake's vision in the poem is tremendously conveyed through the visuality of these five initial letters—'DOUBT'.

According to Mitchell, in the eighteenth-century critics, nature, reason and visual are connected with a homogeneous mode in single perspective but three dimensions. 'The test of a poem became its ability to evoke pictures in the readers' mind, pictures like the ones he would see 'in nature' or in those faithful imitations of nature... From ... to Wordsworth to Keats we find a continuing fascination with verbal paintings of real or ideal places and things. Blake seems especially alien to this tradition' (Mitchell, 20). Blake's 'the Eye sees more than the Heart knows' signifies the essential role of the visual perception, but this 'Eye' means far beyond the simply visual translation in his visionary poems, as he used 'Iconographic code' (Mitchell, 135), for example, 'book and scroll' to mystify the visuality, from materialist or empirical sense to his unique way of transcribing those unrealistic, invisible vision in his prophecy. However, unlike Mitchell's interpretation of Wordsworth's fascination with 'verbal paintings', next section will focus on Wordsworth's warning about the danger of the visuality: the 'despotism of the eye'.

II. William Wordsworth's 'Despotism of the Eye': The Picturesque, Travel Writing and the 'Tintern Abbey'

The state to which I now allude was one
 In which the eye was master of the heart,
 When that which is in every stage of life
 The most despotic of our senses gained
 Such strength in me as often held my mind
 In absolute dominion.

— William Wordsworth, *The Prelude*, xi. 170–75, 1805.

William Wordsworth's notion of the 'despotism of the eye' could be represented in these lines, where he regarded 'the eye' as the master dominating 'the heart' and the visionary mind, and he thought the 'absolute dominion' of the visuality is an obstacle to the imagination of the mind. However, as we mentioned earlier, Mitchell said that Wordsworth was embedded with the tradition of 'painterly poetry', whereas Blake seems alien to this: 'The most obvious consequence of the vogue for "painterly poetry" was, of course, the descriptive poem, a form which, like the nature it described, cut across the boundaries between classicism and romanticism. From Thomson to Wordsworth to Keats we find a continuing fascination with verbal paintings of real or ideal places and things. Blake seems

especially alien to this tradition' (Mitchell 20). Blake avoided the picturesque descriptions in his poetry, since 'the visual world Blake creates here is not the objective, homogeneous "natural" perspective of postmedieval painting; it is more like the kaleidoscopic world of the modern cinematographer' (Mitchell, 21). However, Mitchell's arguments seem to be opposite to Wordsworth's complaint about the 'the master of the eye'. The belief in a 'homogeneous visualizable nature' is basic for 'mutual transference of ways of taste between the visual and verbal arts', and according to Mitchell, 'the test of a poem became its ability to evoke pictures in the reader's mind pictures like the ones he would see "in nature"... Nature, reason, and visual (i.e., homogeneous, single-perspective, three-dimensional) space made it possible for the pleasures of imagination (i.e., visualization) to mean the same thing in poetry and painting' (Mitchell, 20).

Therefore, Wordsworth's 'visuality' seems to be paradoxical in light of the tension between the picturesque description and his visionary imagination. In fact, the interplay between the 'vision' and the 'visuality' is embedded in Wordsworth's poetry in his late life, as Geoffrey H. Hartman puts forward that 'Wordsworth's mature style is characterized by an interaction of visual and visionary, perception and recollection, eye and ear, continuity and discontinuity' (xv). According to Hartman, there is an 'otherworldly' power of imagination, where the imagination tended to seek a separate reality beyond the everyday life: an illusion of a life beyond life, but Wordsworth rarely expressed this flight in 'visionary' terms, as the vision was a symptom of the disease he wanted to cure (xiii). Based on above discussion, this section looks into this paradoxical nature of the interaction between the vision and visuality in Wordsworth's poetics, with a particular focus on the notion of 'picturesque' and Wordsworth's celebration of 'memory'. I argue that, unlike Mitchell's interpretation of 'homogeneous visualizable nature' or 'painterly poetry', Wordsworth's poetry is actually the production from the process of re-creating the visuality through recollection and imagination. The example of Wordsworth's *Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour* (1798), together with its conversation with William Gilpin's *Observations on the River Wye and Several Parts of South Wales, relative chiefly to Picturesque Beauty* will be discussed here from two perspectives: the first one is the very notion of 'the picturesque' in tourism and travel writing at the Romantic age, and the second one is how did the paintings illustrated in the travel book become the inspiration and creative impulses for Wordsworth and how did he transform the picturesque image or the painterly visuality into the visionary poetry.

The idea of 'picturesque' was firstly introduced to Romantic Britain by William Gilpin in *Observations on the River Wye and Several Parts of South Wales, relative chiefly to Picturesque Beauty*, as an aesthetic mode related to 'the beautiful' and 'the sublime'. In his book, William Gilpin recorded his journey down the River Wye in 1770, and he wrote at the very beginning:

We travel for various purposes; to explore the culture of soils; to view the curiosities of art; to survey the beauties of nature; to search for her productions; and to learn the manners of men; their different polities, and modes of life. The following little work proposes a new object of pursuit; that of not barely examining the face of a country; but of examining it by the rules of picturesque beauty (1782, 1–2).

As a result, 'the picturesque' was often associated with tourism and travel writing in Romantic period. Gilpin's travel book was unusual, as Stephen Copley argues, both in their 'pursuit of aesthetic pleasure', and their 'repudiation of the characteristic encyclopedism of the tour form' (134). Different from the earlier age of the 'Reason', led by those empirical philosophers such as John Locke and David Hume, where the scientific mode of observation kept dominating the process of perception, the Romantic period, on the other hand, is characterized by the notions of individuality and emotion, with an emphasis on the travelling 'self' and on bodily or emotional responses to the scenes. As a result, the intermedial connections between Romantic poetry and visual arts are deeply rooted in travel writing and aesthetic landscapes. Visual arts not only can be regarded as the major inspiration for British travellers to the Continent, but also as the attraction for those Romantic appreciation on the beauty of the classic fragments or the ruins, which is one of the most significant parts of their

Grand Tour. From Mary Shelley's *Frankenstein* to Byron's *Don Juan*, Grand Tours have inspired many Romantic canons at that time, and many famous pieces of Romantic poems, essays, and fictions also came out of Romantic writers' accounts of their domestic travels in Britain, for instance, Coleridge's Scotland travel, or Keats's Highland tour.

In addition, the aesthetic commodification of landscape is engaged in picturesque tourism, as Malcolm Andrew notes: 'whereby nature was regarded as a divine realm in contrast to the industrial world, while the rise of consumer culture transformed the natural world into an object of consumption' (Andrew 94). In particular, because of the admiration of sublime nature by those Romantic poets, there appeared a tendency that the 'unspoiled nature' was increasingly idealized in people's mind, appealing more and more middle-class consumers to the Alps, Lake District, the Wye Valley and so on, to experience and taste the Romantic landscape. According to Mary-Ann Constantine: The expanding demographic of tourists in this period dramatically opens up the range of written tours, people from different social classes produce diaries, notebooks, sketchbooks and letters in which the aesthetic codes of the sublime and picturesque...the picturesque mode, promoted in the writings of William Gilpin and enthusiastically emulated by many travellers, entailed the appreciation of landscape in a 'painterly' fashion, and brought an enhanced, and sometimes exaggerated, visuality to the experience of travel around Britain (50).

This 'taste' in landscape was also noticed by landscape designer Uvedale Price in his famous *Essay on the Picturesque, as Compared with the Sublime and the Beautiful* (1794):

But in these hollow lanes and bye roads all the leading features, and a thousand circumstances of detail, promote the natural intricacy of the ground; the turns are sudden and unprepared; the banks sometimes broken and abrupt; sometimes smooth, and gently but not uniformly sloping; now wildly over-hung with thickets of trees and bushes, now loosely skirted with wood; no regular verge of grass, not cut edges, no distinct lines of separation; all immixed and blended together, and the border of the road itself, shaped by the mere tread of passengers and animals, is as unconstrained as the footsteps that formed it; even the tracks of the wheels (for no circumstance is indifferent) contribute to the picturesque effect of the whole; the lines they describe are full of variety; they just mark the way among trees and bushes, while any obstacle, a cluster of low thorns, a furze-bush, a tussuck, a large stone, will force the wheels into sudden and intricate turns, at the same time those obstacles themselves, either wholly or partially concealing the former ones, add to that variety and intricacy: often a group of trees, or a thicket, will occasion the road to separate in two parts, leaving a sort of island in the middle, and of these and numberless other accidents painters have continually availed themselves (4).

Wordsworth's *Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour* is strongly connected with the travel writing and the notion of 'picturesque' at that time, and this tour was originally inspired by the illustration of the Tintern Abbey in William Gilpin's book. Followed by the painting of Tintern Abbey, Gilpin wrote:

From Monmouth we reached, by a late breakfast-hour, the noble ruin of Tintern-abbey; which belongs to the Duke of Beaufort; and is esteemed, with its appendages, the most beautiful and picturesque view on the river...It occupies a gentle eminence in the middle of a circle valley, beautifully screened on all sides by woody hills; through which the river winds it's course; and the hills, closing on it's entrance, and on it's exit, leave no room for inclement blasts to enter (46).

Inspired by William Gilpin's depiction of its picturesque scenery and the illustration of the Tintern Abbey, Wordsworth visited the Wye Valley in 1798, where he observed: 'a purely sensuous love of Nature, his delight in the colour and form of things; his perception of nature as a spiritual path and his consideration of a union between man and nature' (Harding 98).

However, this picturesque visuality is not the most essential part in his poetic creation, as Wordsworth famously regarded Poetry as the 'spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity' (307). We can see a twofold transformation of the visuality here: the original image of the picturesque landscape firstly stimulates the poet's sensitivity,

and then these feelings and emotion are transformed via his memory with the decoration of imagination into the verbal description. Admittedly, the 'eye' helps him to obtain the primary stimuli, but the danger of the 'despotism of the eye' exists in the situation: if the poets rely too much on the visual primacy and visual accuracy, just like the previous empirical mode in the Enlightenment period, then the power of imagination and the creativity of the mind will be damaged.

During their trip at the Wye Valley, Tintern Abbey is the most attractive place in Wordsworth's memory, and he began to compose a poem in his head, and he finished it just as they arrived back in Bristol on the evening of 13 July:

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky (Wordsworth 1–8).

On the recreation of the previous image of the Tintern Abbey and depictions of the surrounding landscape in Gilpin's book, the current visualization of his memory of 'lofty cliffs', 'mountain-springs' and the 'landscape with the quiet of the sky' are now interwoven as a consistent whole in Wordsworth's mind. 'No poem of mine was composed under circumstances more pleasant for me to remember than this', Wordsworth recalled more than forty years later, 'not a line of it was altered, and not any part of it written down till I reached Bristol' (5). Consequently, *Lines Composed a Few Miles above Tintern Abbey* was published a few weeks later as the conclusion to *Lyrical Ballads*; it has since become the best-known literary response to the beauty of the Wye. The unforgettable Wye has been treasured predominantly throughout his life. In the summer of 1812, when his wife Mary visited there, he wrote to her:

You cannot think how much dearer the Wye is to me since you have seen it. I love it deeply before on most tender remembrances and considerations but now you have seen it also and know it, and we now can talk of it together what a sanctity will it attain in my mind, and of all my poems The one in which I speak of it will be the most beloved by me (Hebron 19).

William Blake and William Wordsworth could be regarded as two iconic giants in the British Romanticism, and both of them had a keen interest in the interplay between visual and verbal expression. Although Blake's notion of 'The Eye sees more than the Heart knows' and Wordsworth's concept of the 'despotism of the eye' seem to be contradictory with each other, their underlying harmonious consistency exists in the depth of the Romantic imagination. For Blake, the representation of the visual art is his unique artistic way to transform those unrealistic visions in his dream-like prophecy with the help of illuminated printing; as for Wordsworth, the visionary poetry is the transcendence of the picturesque landscape into a spiritual image through the recreating process of the memory.

Notes

¹ Blake might be inspired by the illustration in Francis Quarles's book when he was creating this image, where beneath the all-seeing Eye, the Sacred love holding a heart, and Cupid, holding an orb, are quarrelling. See Francis Quarles, *Emblems and Hieroglyphics of the life of man, modernized in four books* (1773, 66). <https://archive.org/details/francisquarlesem00quar>

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