

dents of the nineteenth century not only for what it tells us about decadence, but also because it reminds us to cast our nets more widely when we try to determine the causes and nature of any movement.

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Kathleen Coburn. Experience into Thought: Perspectives in the Coleridge Notebooks. University of Toronto Press: Toronto, 1979. 95 pp. \$7.50

The Pre-Raphaelites included Coleridge in their list of "Immortals," a catalogue headed by Jesus Christ, accorded four stars, and The Author of the Book of Job and Shakespeare (three stars each), an arrangement which ought to make clear their own view regarding their art; namely, that, as "suffering servant," it bore Christian witness while, like Job, assailed by the mockeries and expedient counsels of false friends; that it was conceived of as a kind of martyrdom, an attitude bound to disaffect the secular and hierophantic critics of their day who preferred the "darkling plain" (Arnold) approach to art or the Wordsworthian "gleam" given the status of a Parsifalian grail (as in Tennyson's Arthurian brand of Parseeism) -- an alienation reinforced by the deconstructionist strategies of Impressionism, where, it was claimed, the light is the principal figure in a painting. This light, for many ontological tightrope walkers emulous of Nietzsche's Zarathustra, translates to an unselfed ground of being; that is, to glorified nothingness, what Harold Bloom and other anti-conservative Cabalists like him (for example, the French New Philosophers -- Guy Lardreau, André Glucksmann, and Bernard-Henri Levy inter alios) call, variously, the 'maplessness' of correct reading, the Angel, the Quixotically Impossible, and the Abyss. It is no secret that D. G. Rossetti frequently detached himself from genuine Pre-Raphaelite constraints in both his poetry and painting, choosing to project illusory "verbal relationships" (Frye, in a different context) and misleading female "maps" or senhal- (screen-lady-) figures in what I would call his alchemical phase. And it is to the Rossetti of this pseudo-Pre-Raphaelite, incantatory art that the Coleridge who emerges from this small, but very weighty book most relates.

The Gnostico-alchemical axis of Blake, Coleridge, Rossetti, Yeats, Jung, and Frye is made clear, in principle, by many of Coleridge's notes, of which I cite three (p. 19): "Hence even in dreams of Sleep the Soul never is, because it either cannot or dare