“Where is earth?”: Reading Global Vision and the View from Nowhere in Edward Young’s *Night Thoughts* and William Blake’s *The Four Zoas*

Abstract

In his nine-book poem *Night Thoughts*, Edward Young seeks out a “view from nowhere” from which to appraise the world as a whole and especially the terrestrial globe. I argue that Young does so as a means of both contemplating the parameters of human thought and recalibrating readerly attention. I pursue a series of close readings of instances of global vision in the poem, proposing that these moments involve a process of pause, disorientation, and attentional recalibration. Throughout, I theorize the relationship of these parts to the poem’s whole, arguing that the spatiotemporal scalar shift afforded by the view from nowhere intensifies and condenses the nowhere (or no-when) of night-time and crucially punctuates and regulates the simultaneously tortuous and teleological framework of the poem. In a second section, I propose that Young’s global poetics found renewed articulation in the work of William Blake, arguing that Blake found in Young’s globes a crucial imaginative resource and some key coordinates for his own more overtly critical but still agonistic conception of the view from nowhere. This study thereby nuances a still-prevalent characterization of the globe as a consistently triumphalist, completist, and stable unit of knowledge-production in eighteenth-century Britain.

Keywords

Globe, Scale, Edward Young, William Blake.

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> Pause, then; and, for a Moment, here respire. -
> If human Thought can keep its Station Here:
> Where am I? - Where is *Earth*? -
> (*Night Thoughts*, Night IX, 1743-5).[1]

On several occasions in his nine-book poem *The Complaint: Or, Night Thoughts on Life, Death, and Immortality* (published in series between 1742 and 1746), Edward Young imagines viewing the terrestrial globe from afar. The poem comprises a series of desultory musings on death, morality, and Christianity, apparently occasioned by the deaths of three of Young's loved ones. Young's frequent projections of global vision hinge on a cognitive leap brought about by a shift in spatial scale, as the poem's speaker courts an abstract "view from nowhere" from which to re-appraise the condition of earthly existence. The phrase "view from nowhere" was coined by philosopher Thomas Nagel in his influential book by this name (1986). Nagel's book concerns itself with "a single," and familiar, "problem: how to combine the perspective of a particular person inside the world with an objective view of the same world, the person and his viewpoint included."[2] For Nagel, the adoption of the view from nowhere can facilitate a progressive movement towards objectivity "that leaves the personal or merely human perspective further and further behind"; yet, Nagel goes on, "if what we want is to understand the whole world, we can't forget about those subjective starting points indefinitely."[3] I find this model of toggling between completism and the "subjective standpoint" to be eminently applicable to what I call the global poetics of Edward Young.[4] For Young, the view from nowhere frequently crystallizes on the image of the terrestrial globe. Despite the abstract nature of this mental picture, Young's globes are

often invested with a profound affective heft, such that this abstraction is inseparable from the poem's effusions of grief, despair, and its eventual flashes of religious consolation.

In this article, I propose that Young's global poetics see him thinking with and about the view from nowhere with special reference to the figure of the terrestrial globe. In these moments, Young meditates on the same central epistemological problem that Nagel theorizes. Further, I believe that the poem's global images might also be conceived as legislating a particular hermeneutic model through which to comprehend the digressions and convolutions of the multi-book poem itself. Fundamental to this reading is my suggestion that the view from nowhere engineers a pause or spatiotemporal aporia, which both disorients and potentially readjusts readerly attention within the framework of the poem's wider teleological sweep. In this, Young offers a significant precursor to the poetics of "suspension" in the Romantic era, which Anne McCarthy relates to the experience of the sublime that accompanies human confrontation with "a contingent and sometimes inhuman universe."[5] Young repeatedly dramatises such "suspension," but he tends more to pause over the sensation of disorientation and uncertainty than to represent the attainment of sublime rapture. The lines quoted above from Night Ninth are a case in point: suspended in mid-flight on an imagined journey through outer space, the speaker calls for a "[p]ause" and asks, breathlessly, paratactically, "Where am I?—Where is *Earth*?—" (Night IX, 1145). The moment of suspension, here (as elsewhere) accompanied by disorientation through spatial displacement, in one sense foregrounds the cognitive demands of imagining the world from within it, a manoeuvre that Young has earlier identified with the enlightened perspective of the "man immortal," "[a] Man on Earth devoted to the Skies" who is paradoxically capable of being "while *in*, *above*, the World" (Night VIII, 1081-2). Yet such moments are as much about transcending the earth as they are about casting the gaze *back* at what Young

elsewhere terms “Earth’s melancholy Map” (Night I, 288) and seeking clarity on the condition of earthly existence. Paradoxically, the clear-sightedness sought from the “nowhere” of imaginary extra-terrestrial flight is frequently accompanied by utter disorientation. In the lines quoted above, turbulent thoughts and feelings rush upon the speaker’s addled mind, complicating the cool rationalization of global vision: as Young asks towards the very end of Night IX, “what avails the Flight / Of *Fancy*, when our *Hearts* remain below?” (Night IX, 2417-18).

Kevin L. Cope connects Young’s experiments in expanded vision with the poem’s nocturnal setting, through which “the normal rules of perception […] give way to a roving of the imagination that is free to probe what eyes cannot normally see.”[6] In this article, I argue that this nocturnally and poetically enhanced vision, and global vision in particular, is also fundamental to the hermeneutic model that Young’s poem initiates. By rehearsing a recurrent displacement from the “distant earth,” as Young repeatedly calls it, the poem enacts a recursive contraction and expansion of scale that mimics the readerly process of balancing the poem’s parts against its whole. I propose that these recursive scalar shifts, which often begin in disorientation and inch towards an ever-elusive clarity, recalibrate or readjust the reader’s attention and supply a model for approaching what Shaun Irlam calls Young’s double vision or “double Night.”[7] Irlam argues that the temporary clarity Young provides through rational argument serves as a pivot-point or precursor to a fuller, more sublime understanding of God and the world.[8] By contrast, I propose that the temporal “pause” and attentional shift occasioned by the spatial nowhere of global vision in the poem is often overwhelmingly disorienting as much as it is in any way clarifying. Indeed, Young seems to puncture the potential for lasting resolution through the kind of sublime transport virtually afforded by global vision. By way of the compression made possible by the poetic

medium, the spatial compression of global vision coexists alongside the messy, massy weightiness of embodied earthly existence. In this sense, even as he idealizes the formal unit of the globe, Young confounds what Peter Sloterdijk calls "the promise made by the form" of the globe, "namely that the collection and union of the manifold into a whole is made possible within a beautiful boundary."[9] In my reading, I follow Wayne C. Ripley, who understands Young as "an early Counter-Enlightenment figure who influentially challenged Enlightenment assumptions about religion, metaphysics, theology, and aesthetics, particularly surrounding Newton and the New Science."[10] Ripley's intervention is an important adjustment of other scholarship in which *Night Thoughts* has been characterized as highly and primarily rationalistic, often in a Newtonian vein (although, as we shall see, Young mentions Newton only once in *Night Thoughts*, and does so in what I take to be a somewhat critical spirit).[11] In fact, Young repeatedly undercuts the potential for absolute clarity through knowledge of "the whole"—the whole, that is, both of the earth and of the poem itself. Nevertheless, however partial or temporary this clarity might be, its attainment through the nowhere of global vision crucially rests on moments of cognitive recalibration amid the onrush of the poem's devotional-teleological movement from despair to consolation, from benightedness to religious understanding.

In harnessing global vision to this end, Young also channels a long literary history of imagined extra-terrestrial flight and globe-gazing. The trope can be traced back to classical models including Lucretius' description of the philosopher Epicurus' mental flight through the universe in the *De Rerum Natura* and Cicero's account of Scipio Aemilianus' cosmic visions in the *Somnium Scipionis*.[12] Both texts had long literary afterlives, exemplified by the neoplatonic revival of the *Somnium Scipionis* in Macrobius' fifth-century commentary. The elasticity of the trope of extraterrestrial flight in the late seventeenth and early eighteenth

century is apparent from its adaptability to different physico-theological systems: the Polish Horatian poet Casimire Sarbiewski fitted the trope to a Hermetic cosmology in his influential ode entitled *E Rebus Humanis Excessus* (originally published in Sarbiewski's first complete collection *Lyricorum libri IV*, 1632; the first published English translation was made by "G. Hils," 1646); this particular poem was widely reworked in early eighteenth-century poems, including John Hughes' *The Ecstasy* (1720), in which the Hermetic rapture of Sarbiewski is replaced by reverence for the Newtonian new science.[13] The seventeenth century also saw the publication of Milton's *Paradise Lost*, a long poem punctuated by visions of cosmic enormity which Young knew intimately and which undergirds his global imagination to a considerable extent. For Ayesha Ramachandran, *Paradise Lost* represented a distinctive development in the tradition of global poetics, encompassing "a new humbling apprehension of the uncontrollable vastness of space and time, but also the individual poet's triumphant ability to contain it all within his imaginative grasp."[14] Similarly, Young's *Night Thoughts* is distinguished by the recurrence of the trope of global vision and the special attention devoted to the figure of the terrestrial globe, whereby it is held up as an object for contemplation, lament, and philosophical enquiry from the nowhere afforded and thematized by Young's scalar poetics. However, whereas Ramachandran identifies Milton's global visions as "triumphant" and all-encompassing, I propose that Young tends more to foreground the pathos and limitations of global vision, in a turn that anticipates the searching, agonistic, and speculative global poetics of Romantic-era writers including William Blake.

Indeed, in making global vision operative in the form and argument of *Night Thoughts*, Young typifies a global turn in eighteenth-century poetry. Indeed, it could be said that his global visions went some way in shaping the global poetics of Romantic writers.[15] As

Ripley notes, *Night Thoughts* "became one of the most widely read poems of the following century," apparently surpassing even *Paradise Lost* or *Pilgrim's Progress* in popularity.[16] As I will discuss in the second part of this article, the legacy of Young's global visions can particularly be traced in the work of William Blake. Blake's aborted project of creating designs for a lavish edition of *Night Thoughts* in the 1790s saw him engaging closely with Young's global imaginings in ways that arguably shaped Blake's own critique of the view from nowhere in his manuscript work *The Four Zoas*.

In this article, I pursue a series of close readings of instances of global vision in *Night Thoughts*. There are far too many instances to include them all here; I have selected those examples that best epitomize the repeated process of pause, disorientation, and attentional recalibration that I have characterized above. Throughout, I theorize the relationship of these parts to the poem's whole, arguing that the spatiotemporal gap afforded by the view from nowhere intensifies and condenses the nowhere (or no-when) of night-time and crucially punctuates and regulates the simultaneously tortuous and teleological framework of the poem. Closely attendant on the moment of disorientation is the possibility of a temporary reorientation within the poem's whole, just as the imagined transcendence of the terrestrial globe is simultaneously anchored by gazing back at the earth, by grasping for "where," indeed, earth is. In a second section, I propose that Young's global poetics found renewed, if altered, articulation in the work of William Blake, arguing that Blake found in Young's globes a crucial imaginative resource and some key coordinates for his own more overtly critical but still agonistic conception of the view from nowhere. This study thereby nuances a common characterization of the globe as the object, primarily, of a "secular," "objective," and "disinterested" gaze in eighteenth-century Europe.[17] Young's and Blake's vexed, imaginative, and slippery evocations of globes (both terrestrial and cosmic) arose in

dynamic relation to the consolidation of "scientific" world pictures at the height of the enlightenment. When Coleridge writes, in a letter discussing the relationship between textual wholes and parts, that "what the Globe is in Geography, miniaturing in order to manifest the Truth, such is a Poem to that Image of God, which we were created into, and which still seeks that Unity, or Revelation of the *One* in and by the *Many*," he typifies precisely the kind of identification between global vision and poetry that I am describing.[18] Such poetic and artistic depictions of globes in this period often borrow the language of scientific world pictures while also meditating on associated questions about the parameters of human knowledge and experience with regard both to the reading of poetry and the comprehension of the world. As such, our poetic globes complicate a monolithic understanding of enlightenment-era world pictures solely as triumphalist, completist, and stable units of knowledge-formation, for instance in the manner of the "immutable mobile" theorized by Bruno Latour.[19] I close the article with some reflections on the poetic figure of the bubble as characterized by Sarah Tindal Kareem, proposing a reading of global vision and the view from nowhere as similarly speculative and provisional spaces within eighteenth-century poetry.

Globe-Gazing in *Night Thoughts*

Night Thoughts begins with a pause:

> Creation sleeps. 'Tis as the general Pulse
> Of life stood still, and Nature made a Pause;
> An aweful pause! (Night I, 23-25).

Sleepless and grief-stricken, the speaker finds himself in the "double Night" of "this Opaque of Nature, and of Soul" (Night I, 42-43) and invokes a divine addressee to "lead my mind [...] through various scenes of life and death" (Night I, 46-48). The "pause" of night-time is, paradoxically, precisely what propels the momentum of the speaker's night thoughts as the night is figured as a space of psychic transfiguration. In the psychic space opened up by night's pause, a peculiar kind of night-vision becomes possible, an expanded field of vision that can encompass the impossible dream of the view from nowhere, a position from which to view the created world (and thereby to know the glory of God) from the outside. Young writes of "fool man" as longing for precisely this impossible vision:

> Prisoner of Earth, and pent beneath the Moon,
> *Here* pinions all his Wishes; wing'd by Heaven,
> To fly at Infinite (Night I, 137-39).

And indeed the poem proceeds along a series of imaginative flights, frequently visualized as a physical departure from the "prison" of earth. It is my claim that the vertiginous shifts in spatial scale that accompany these moments of flight require a cognitive leap that is associated first with disorientation and only later with the possibility of some degree of clarity. In this way, the adoption of the view from nowhere from which to regard the earth effects a temporary gap or pause within the larger pause of the poem's nocturnal timescale. In the process, the poem's visions of the earth as a globe activate reflection on the relationship of part to whole via the twofold analogy between moment/narrative and individual/world. These moments of displacement are central to the poem's larger teleological impetus towards spiritual reformation, for they impel readers to recalibrate their conception of the whole work on analogy with a vision of the whole earth. As Young

writes in a description of "*Freethinking*, unconfined to *Parts*" (Night VII, 1222), figured in terms of "flight, through the whole sphere of man" (Night VII, 1125):

> *Parts*, like Half sentences, confound; the *Whole*
> Conveys the Sense, and God is understood;
> Who not in *Fragments* writes to Human Race
> (Night VII, 1238-40).

In this part of the poem, Young is urging his internal addressee, Lorenzo, to "read St. *Paul*" (Night VII, 1119), a text which is analogized with "the full Orb" (Night VII, 1232) of the created world. By a further extension, the pronouncement of the ideal "whole" invites application to Young's poem itself, the fragmentary nature of which would have been immediately apparent to contemporaneous readers given the successive publication of the nine books over the course of 1742-6. Ripley has argued that the poem's great length, combined with its religious enthusiasm and apparently fragmented logic, would have "disrupted the modes of reading used by many polite readers," who tended to divide such long poems "into digestible units fit for contemplation."[20] However, for Ripley (following aspects of Irlam's argument), the poem's apparent contradictions register Young's awareness of "ideological faultlines" within eighteenth-century Christian discourses, out of which he nonetheless seeks to salvage "a wider religious vision contingent on the interpretative activity of the reader."[21] Indeed, the difficulty of perceiving *Night Thoughts* as a textual whole arguably necessitates the kind of attentional redirection that I am describing.

Over the course of the nine books, this process of attentional redirection via the disorientation of scalar shifts repeatedly converges on the description of the earth from afar. In the midst of mourning his personal losses in Night First, Young breaks off to connect

his personal lament with a larger world ("I mourn for Millions," Night I, 237), turning his gaze on "the terraqueous globe":

> A part how small of the terraqueous Globe
> Is tenanted by man? the rest a *Waste*,
> Rocks, Deserts, frozen Seas, and burning Sands;
> Wild haunts of Monsters, Poisons, Stings, and Death:
> Such is Earth's melancholy Map! But far
> More sad! this Earth is a true Map of *man*:
> So bounded are its haughty Lord's *Delights*
> To *Woe's* wide empire; where deep *Troubles* toss;
> Loud *Sorrows* howl; envenom'd *Passions* bite;
> Ravenous *Calamities* our vitals seize,
> And threatening *Fate*, wide-opens to devour (Night I, 284-94).

John Baker astutely reads this passage as a "world picture" in which "the moral and physical coincide and correspond," recalling other Christian world pictures, such as Thomas Burnet's "sublimely fallen world."[22] The figure of "terraqueous Globe," which would have been familiar to Young's early readers from the three-dimensional artificial globes that proliferated in libraries and studies in this time, is held up deictically ("*this* Earth") to the reader's gaze and made an object of lament through the transferred epithet "melancholy." In this moment, the microcosm of personal loss is amplified to the macrocosm of a fallen world, made miniature through Young's sudden leap of scale. The passage follows immediately on from a line describing the embodied expression of the "Sigh" (Night I, 284), epitomising Young's efforts, which Cope views as typical of the "graveyard school," "to merge the affective with the informative, to produce a sensible science and a science of sensibility."[23]

The pathos of globe-gazing here is reminiscent of the following lines from John Hughes' 1720 poem *The Ecstasy*:

> And now far off the rolling globe appears;
> Its scatter'd Nations I survey,
> And all the Mass of Earth and Sea;
> Oh object well deserving Tears![24]

As Hughes notes in his preface, his poem was itself in large part a recapitulation of Casimire Sarbiewski's *E Rebus Humanis Excessus*. In the case of *The Ecstasy*, however, as Maren-Sofie Röstvig writes, the survey of "the rolling globe" culminates in Hughes' innovation, "[t]he sudden appearance of Newton in the form of a meteor."[25] According to Röstvig, this innovation would have appealed to eighteenth-century readers for its rational remaking of the Hermetic prototype: "to the men of the early eighteenth century the vision of the ordered universe caused a rational delight which they gladly substituted for the unintelligible rapture of the religious mystic."[26]

In Young's case, the rational clarity of a Newtonian worldview is withheld, but in its own way the moment serves as a hinge for readerly attention and comprehension of the poem's moral framework. Characteristically, for Young, this process plays out in and through a disorienting scalar shift, from microcosm to macrocosm and back again. Following the passage that I have cited, Young immediately returns to the microcosm of the personal in the next line ("What then am I, who sorrow for myself?" Night I, 295). The suddenness of the interrogative ("A part how small… Is tenanted by man?") creates a pause in the flow of earthbound thoughts, ricocheting through a survey of nature's "*Waste*," which finally reaches its resolution in the word "Death," followed by the grammatical pause in the form of a colon. At this point, the next line's interjection ("Such is earth's melancholy map!") may no longer register the shock of the earlier enjambed interrogative; rather, the trope of the map picks up on and refines or clarifies the earlier image of the "terraqueous Globe." This process of sense-making through perception epitomizes a common pattern in Young's

thought, through which "[p]erception organizes the chaos of sensory data like the divine creation itself, making the intellect analogous to the creator, a key aspect of Young's Christian subjectivity," as Ripley writes.[27] Such global imaginings see Young seeking to body forth an experience of a religious sublime from the perception of the sublimity of the natural, created world. From initial disorientation, then, comes some degree of clarity as the poetry settles into the macrocosmic viewpoint, all the while investing the landscape being surveyed with a supremely feelingful lexicon of "woe," "troubles," "sorrows," and "passions." In this mixture of feeling and cosmological abstraction, the passage corroborates Cope's sense of the special perceptual affordances of night in the poem: "Night, especially midnight, is the best time for *both* melancholy, graveyard and enthusiastic, cosmological reflections."[28] Tellingly, in Night Ninth, over the course of which Young elaborates much more extensive astronomical imaginings, the speaker apostrophizes "Night," calling for it to "Give us a *new* Creation, and present / The World's great Picture soften'd to the Sight" (Night IX, 1679-80).

The description of "Earth's melancholy Map" in Night First is an early foretaste of the elaborate global visions in later books. In the lines that follow this passage, the speaker lingers in the nowhere of this macrocosmic vision, reaching for a message or moral and finding a modicum of consolation in "nature's lesson," as follows:

> In Age, in Infancy, from others' aid
> Is all our Hope; to teach us to be kind.
> *That*, Nature's *first*, *last* Lesson to mankind (Night I, 295-97).

The relative clarity in these lines is registered in the aphoristic monosyllables of line 295 ("Is all our Hope; to teach us to be kind") and the uncharacteristically tidy rhyme of "kind"/"mankind" in lines 296-97. The movement from disorientation to momentary clarity,

and on to consolation, mimics the movement of the poem *in toto*. In a sense, this miniaturization approaches the rationalization inherent to the figure of the globe itself, but in both cases the poem's twists, turns, and generally tortuous trajectories tend to suspend the prospect of complete resolution. That resolution, consequently, seems only attainable if hard won through strenuous introspection, devotion, and attentive reading.

In such early instances of the poem, the view from nowhere flashes up, suddenly and fleetingly, from the depths of the speaker's despair, as though to propel his personal predicament outwards and the poem's devotional thrust onwards, through the kind of attentional redirection I have been describing. It is in Night Sixth (which addresses itself in renewed earnest to Lorenzo, "the Infidel") that the view from nowhere begins to be much more actively thematized and theorized. Early in the book, the speaker says to Lorenzo:

> How Great, in the wild Whirl of *Time's* pursuits,
> To stop, and pause, involv'd in high Presage,
> Through the long Vista of a thousand Years,
> To stand contemplating our distant Selves,
> As in a magnifying Mirror seen,
> Enlarg'd, Ennobl'd, Elevate, Divine!
> To prophesy our own Futurities?
> To gaze in Thought on what all Thought transcends! (Night VI, 115-21).

Here we encounter, theorized in the temporal terms of eternity rather than the spatial "infinite" that Young elsewhere imagines, a clear statement of what is by now a recognizable impulse in the poem "To stop, and pause" and to adopt a view from nowhere from which "[t]o stand contemplating our distant selves." Shortly following this passage, Young renews the theme in spatial terms. The passage in question (Night VI, 164-89) is very lengthy; for our purposes, the crucial lines occur when the speaker imagines a place from which one might behold "[t]he world material":

> *There*, not the *Moral* World alone unfolds;
> The World *Material* lately seen in Shades,
> And in those Shades, by Fragments, only seen,
> And seen those Fragments by the *labouring* Eye,
> Unbroken, then, illustrious, and entire,
> Its ample Sphere, its universal Frame,
> In full Dimensions, swells to the Survey;
> And enters, at one Glance, the ravisht Sight.
> From some superior Point (where, who can tell?
> Suffice it, 'tis a Point where Gods reside)
> How shall the stranger Man's illumin'd Eye,
> In the vast Ocean of unbounded Space,
> Behold an Infinite of floating Worlds
> Divide the Crystal Waves of Ether pure,
> In endless Voyage, without Port? (Night VI, 166-80).

Extending even beyond the confines of the terrestrial globe, this passage takes as the object of its gaze the "ample Sphere" of a cosmic whole, which itself contains "an Infinite of floating Worlds." The longing for this mythical "superior Point" is self-consciously punctured by the disorientating parenthetical aside "(where, who can tell? / Suffice it, 'tis a Point where Gods reside)." Although the concluding statement in this aside seems to dismiss as unimportant the prior question of "where" this point might be, this moment of pause within the pause of the cosmic vision foregrounds the cognitive leap that the passage is asking readers to make in imagining this "Infinite" scale. Soon after the passage, the speaker again acknowledges the jarring nature of this scalar leap:

> Mark well, as foreign as *These Subjects* seem,
> What close Connection ties them to my Theme (Night VI, 234-35).

That theme, we are reminded, is the "*True* Ambition" of "Reason" that can enable the faithful to perceive "[t]he Vast Unseen [...] Leaving gross *Nature's* Sediments below" (Night VI, 250-52). Again, we have a process of pause, disorientation, and finally the temporary

clarification of the passage's connection to the poem as a whole, in parallel to the clarity sought through global vision, which Young again idealizes later in Night Sixth, as follows:

> If Earth's whole Orb, by some due-distanc'd eye,
> Were seen at once, her tow'ring *Alps* would sink,
> And level'd *Atlas* leave an even Sphere.
> Thus *Earth*, and all that earthly minds admire,
> Is swallow'd in *Eternity's* vast Round (Night VI, 595-99).

These longings for global vision culminate, at the end of Night Sixth, in the speaker's exhortation of "ambitious" Lorenzo to join him and "mount together" to the clouds, from which they might "[l]ook down on Earth" (Night VI, 761, 764). This sublime passage transforms the "melancholy map" of Night First into a magnificent vision of earth's "[t]errestrial wonders" (Night VI, 765), a moment of transcendence that culminates in the structural pause that is the end of the sixth book. The passage is probably the most extended survey of the terrestrial globe, imagined from afar, in *Night Thoughts*; from its dizzying heights, the speaker charts his view of natural phenomena ("vales, and mountains," "Streams," "Rivers," "Oceans," "furious waves") as well as man-made structures ("sumptuous Cities," "tall Temples," "Kingdoms," and the arenas of war and empire). Here, as Young directs Lorenzo's (and, by extension, the reader's) attention over the surface of the terrestrial globe, he delivers a clarity of vision that he has previously denied readers. Yet the sublimity of the scene is presently punctured, as the speaker declares that although these scenes may be "great," the immortal soul's ambition ought to be to "[t]ranscend them all" (Night VI, 811). Young remarks "How little they, who think aught great below!" (Night VI, 815) and announces the end of the book: "Here cease we, but ere long, / More powerful *Proof* shall take the field against Thee" (Night VI, 817-18). The book ends not with clarity but with irresolution, as the promise of "[m]ore powerful proof" propels the reader onwards in

the poem's continued forward thrust. In this way, the apparent clarity of the global vision that has preceded is called into question, leaving readers with little solid ground to stand on as the book reaches its formal close. Nevertheless, the passage's scalar shift has once more effected an analogous shift in attention, a reconsideration of its place within the larger whole of the teleological narrative, in curious parallel to the contemplation of the larger whole of the terrestrial world itself.

Throughout the examples examined here, we have witnessed Young's global visions transmuting personal grief to universalizable morality and earthbound cares to true knowledge of God's sublime works. As we have seen, these moments are themselves analogous to the larger devotional framework of the poem, which seeks to find consolation in religion and to reconstitute the soul of the "infidel" reader. In the remaining books of the poem and especially in Night Ninth, the parallels between global vision and the poem's *telos* persist, yet the fullness of global vision remains ever elusive, firmly out of the grasp of the unenlightened. Young writes:

> *Nature* delineates her whole Chart at large,
> On soaring Souls, that sail among the Spheres;
> And *Man* how purblind, if unknown the Whole? (Night IX, 610-12).

When the speaker comes to a description of the cosmos ("Orb above Orb ascending without End!" Night IX, 1097), he laments above all the impossibility of its comprehension by "human thought": "it quite engulfs all human Thought; / 'Tis Comprehension's absolute Defeat" (Night IX, 1107-8), in lines that Ripley connects with Locke's notion that it is, ultimately, impossible for the human mind to grasp eternity and immensity.[29] Later, in asking Lorenzo to envisage the terrestrial world as "a Speck" "in the Map / Of universal

Nature" (Night IX, 1597-98), the speaker recalls himself from such thoughts, asking "why drown *Fancy* in such Depths as these?" (Night IX, 1613), suggesting a dwindling faith in the potential for true enlightenment via the view from nowhere. The comparatively clear, confident global vision of Night Sixth has all but entirely receded, and the final glimpses we get of the view from nowhere are accompanied by confusion and disorientation.

As a final example of global vision in *Night Thoughts*, let us return once more to the lines we encountered at the beginning of this article:

> Pause, then; and, for a Moment, here respire -
> If human Thought can keep its Station Here:
> Where am I? - Where is *Earth*? (Night IX, 1743-5).

The moment of pause, occasioned by the spatial aporia of the view from nowhere, breaks on a kind of grasping disorientation. From here, the speaker plunges into a protracted flurry of musings, punctuated by repeated longings for access to the ever-elusive, godlike view from nowhere, which he finds to elude even the reckonings of Newtonian science:

> O for a Telescope His Throne to reach!
> Tell me, ye Learn'd on *Earth*! or Blest *Above*!
> Ye searching, ye *Newtonian*, Angels! tell,
> Where, your Great Master's Orb? His Planets, where? (Night IX, 1834-37)

The passage recalls Milton's description, in Book 8 of *Paradise Lost*, of God's "laughter" at the "quaint opinions" of human-made systems that strive "to model Heav'n / And calculate the stars." As Ramachandran writes, this passage represents an acceptance of the fact that, whatever Milton's "triumphant" celebration of poetic imagination, "we cannot," after all, "know the truth of the whole."[30] Young's poem thematizes this problem. His speaker's repeated emphasis on the limitations of human thought can reach no simple resolution in

the space of the poem: in Ripley's words, "[w]hen Young employs physico-theological metaphors for God, […] he invariably retreats into the physical immensity of the universe, where he quickly becomes spiritually lost."[31] Yet, as I have argued, the state of being lost and disoriented is not solely incapacitating; it also performs a crucial hermeneutic function within the text. Through the disorienting poetics of his global visions, Young presses upon readers the cognitive struggle of imagining the whole world. This experience parallels the cognitive struggle of rationalizing the fragments of the poem itself into a coherent, legible whole that might, in concert with sufficient readerly labor, nevertheless reveal its hard-won "Truths Divine" (Night IX, 2412) to a reformed Christian heart.

"Lo our eyes are in the heavens": Blake, Young, and Critiquing the View from Nowhere

Young's triangulation of globes, imagination, and poetic form anticipates the work of Romantic poet-artist William Blake. Blake's fascination with globes emerged early in his career, finding expression in the fiery, bloody orbs of *The [First] Book of Urizen* (printed 1794) and enduring throughout his later illuminated books *Milton* (circa 1804-11) and *Jerusalem* (1804-circa 1820). I want to suggest that Blake's global imagination, which was already taking shape in *The [First] Book of Urizen*, gained added momentum by virtue of his close engagement with *Night Thoughts* during the 1790s. Around 1794-5, William Blake accepted a commission to design a series of engravings for a deluxe edition of *Night Thoughts*. Blake took up the task with some zeal, creating 537 large preparatory watercolors and 43 engravings to accompany the first four of Young's *Nights*, published as the first of four intended volumes by Richard Edwards in 1797. However, Richard Edwards seems to

have abandoned his publishing business "some time after June 1798," as G. E. Bentley records, and the remaining volumes never materialized.[32] While working on the *Night Thoughts* commission, Blake began work on his own long poem entitled *VALA, or The Four Zoas*, the subtitle of which, "A Dream of Nine Nights," reveals its structural debt to Young's poem. In one of the most curious manuscript productions of late eighteenth-century Britain, Blake would later repurpose several proofs for the *Night Thoughts* engravings as the paper on which he composed much of *The Four Zoas*. In this short section, I do not hope to do justice to the complexities of Blake's global visions across *The Four Zoas*, let alone his entire oeuvre. What I do want to propose is that Blake's designs to *Night Thoughts* bespeak his attentiveness to Young's depictions of globes, including the terrestrial globe, and that, both in these designs and in *The Four Zoas*, Blake picks up on Young's hesitancy regarding spatial abstraction and raises that hesitant critique to a much more fully-fledged, if still agonistic, critique of his own. In making this distinction, I depart from an older scholarly characterization of Young as presenting the "contrary" to Blake's critique of abstract reason in his mythographic works.[33] That a great deal of scholarship on Young has been filtered through Blake scholarship perhaps partly accounts for this simplification of Young's highly complex ideas about metaphysics and physico-theology. Instead, in keeping with Ripley's reading of Young as a "Counter-Enlightenment figure" in his own right, I make a case for the imaginative resources that Blake seems to have gained from Young's global visions, as well as some of the continuities between their treatments of the view from nowhere. In an extremely digressive manuscript work like *The Four Zoas*, moreover, the view from nowhere has the potential to do similar work that it does in *Night Thoughts*, gesturing towards the prospect of total comprehension. In Blake's hands, this prospect is much more studiously

critiqued and withheld, but I propose that it still retains a greater degree of imaginative force in Blake's work than has tended to be acknowledged.

It has often been remarked that Blake's designs to *Night Thoughts* can be understood as "illustrations" much more straightforwardly than the designs for his own illuminated books, insofar as they tend to literalize metaphorical aspects of Young's poem. As W. J. T. Mitchell writes, Blake

> approaches the text to be illustrated as a "literalist of the imagination," treating the tropes, figures, and metaphors—especially the personifications—as "living forms" in a visionary drama. The abstractions which seem so lifeless to a modern reader—Time, Fate, Nature, Life, Death—are incarnated in a sensuous dance of human forms.[34]

This process of literalization can indeed be observed all throughout Blake's series of watercolor designs to *Night Thoughts*, and one of the "abstractions" that Blake frequently pictorializes is that of the globe. Tellingly, Blake holds back from seeking to illustrate the whole earth or universe as described in Young's more expansive instances of global poetics; however, he does depict fragments of globes with great frequency, including the curvature of large globes that may represent the earth, which frequently provide a compositional anchor in the lower part of the pictorial frame. When he depicts the terrestrial globe, Blake often directly picks up on specific textual details from Young's poem, indicating a close familiarity with and perhaps an appreciation of Young's imaginative landscape. We witness a rather literal pictorialization of Young's global vision, for instance, in Blake's depiction of Atlas wielding a terrestrial globe in his design to Night IX (page 57), which literalizes only a very brief textual reference to Atlas ("What More than *Atlantean* Shoulder props / The Incumbent Load?" Night IX, 1137-38). The vast spatial plane of the design is compounded by

the swathe of zodiacal symbols arching over the figure of Atlas, registering Night Ninth's persistent striving for a view of the entire cosmos. In this instance, Blake amplifies a small textual detail while also producing an image that emblematizes Young's wider array of global imagery throughout the poem as a whole. This manoeuvre in one sense replicates the kind of analogous scaling between textual and metaphysical parts and wholes that I have identified in *Night Thoughts* throughout the previous section of this article.

A global image that particularly strikes me among Blake's designs occurs in a design to Night III (page 28). In the design, a female figure crouches on a cloud, slumped over the panel of text, and gazes mournfully over what appears to be the sun or moon. The upper bound of a large, mottled circle or globe, likely the terrestrial earth marked with the suggestion of landmasses, takes up the lower section of the page. The part of the text that Blake seems to be picking up on is the moment when Young's speaker says to Lorenzo:

> To what compare we then this varying Scene,
> Whose Worth ambiguous rises, and declines?
> Waxes, and wanes? (In all propitious, *Night*
> Assists me Here) Compare it to the Moon;
> Dark in herself, and Indigent; but Rich
> In borrow'd Lustre from a higher Sphere:
> When gross Guilt interposes, Labouring Earth
> O'ershadow'd mounts a deep Eclipse of Joy
> (Night III, 421-28).

Young's simile triangulates sun, earth, and moon: the "[o]'ershadow'd" terrestrial world is compared with the moon, which gains its "borrow'd Lustre from a higher Sphere." Blake visualizes the "Eclipse of Joy" in a design that strongly recalls the iconography of Dürer's *Melencolia I*, of which Blake is said to have owned a print.[35] *Melencolia I* depicts a female figure in a similarly meditative pose surrounded by various geometrical instruments,

including an unmarked sphere. Blake's design transposes the sphere from the original engraving into the orb of the sun or moon, and the frame has been expanded to situate the scene in outer space, with the terrestrial globe hovering below. In importing this iconographic allusion, Blake is also tuning into the pathos that so often attends globe-gazing in *Night Thoughts*, recalling for instance the image of "earth's melancholy map" from Night First.

When it comes to Blake's mythography in *The Four Zoas*, a work that exists in vexed and layered relation to *Night Thoughts*, I believe that Blake retains this Youngian sense of the pathos of the view from nowhere and that he similarly thematizes that view in his portrayal of Urizen. However, Blake channels the view from nowhere in a spirit that, while it gains much from Young's shifting and searching global poetics and while it remains highly vexed, is nonetheless much more decidedly critical of the pretensions of abstract rationalization. The pathos of Blake's view from nowhere comes more from the frustrations and delusions of its epistemological premises than from a meditation on the condition of earthly existence itself, as in Young's visions of "earth's melancholy map." Throughout *The Four Zoas*, Urizen continually grasps for a vision of the whole cosmos, at one point crying out in despair,

> Where shall we take our stand to view the infinite & unbounded
> Or where are human feet for Lo our eyes are in the heavens
> (*The Four Zoas* 122 [IX 205-45]: 24-25, E 391).

Urizen's cry in the ninth night of *The Four Zoas* closely echoes the panicked disorientation of the speaker in the ninth night of *Night Thoughts*, in the lines quoted at the beginning of this article and discussed in my previous section. Blake is often seen as utterly demonizing

Urizen, an embodiment of abstraction, but it seems to me that he also has a great deal of sympathy for the plight of this figure, who is frequently pictured weeping, groaning, ailing, and toiling. The point at which Urizen's rationalism becomes tyrannical is also the point at which this sympathetic reading becomes most strained, but in these moments of lonely desperation, we glimpse the fragility of the consciousness from which Urizen's geometries spring. In its pathos and disorientation, Urizen's desire to "view the infinite & unbounded" seems to me an apt recollection of the immortal longings of Young's speaker. The moment is fundamentally at odds with Blake's characterizations, elsewhere, of Urizen as a figure associated with the imposition of spatiotemporal *boundedness*, rather than a more capacious sense of "the infinite & unbounded." Urizen's frustrated longing for a "stand to view the infinite & unbounded," from which he might impose a bounding line upon that "unbounded" space that so overwhelms him, recapitulates Young's dream of transcendence while calling into question the impulse towards total vision on which that dream is predicated. The disorientation of Urizen in these lines also invites ready analogy with the readerly experience of disorientation in approaching Blake's dizzying manuscript work, such that the text seems repeatedly to frustrate idealist longings for unity and transcendence that readers might bring to it.[36]

Young's melancholic global visions invest Blake's critique of the view from nowhere with a great deal of sympathy for the frustrations and tribulations of Urizen, nuancing a reading of Urizen solely as a blunt demonization of abstract reasoning. The enticements of the view from nowhere were clearly not lost on Blake, especially given his repeated visual depictions of globes in his designs to Young and on several occasions in his illuminated books. Meanwhile, this reading of Blake's engagement with Young's global visions also substantiates my conception of Young's complicated relationship to spatial abstraction. That

is, in Blake's attentiveness to the melancholy affect of Young's globe-gazing, he also illuminates Young's own sense of the insufficiency of an abstract reasoning faculty which fails to account for the fullness of human feeling. For these reasons, although Blake's depictions of the view from nowhere do mount a more overt critique of rationalistic abstraction, I do not believe that Young supplies the complete contrary or direct target of this critique. Rather, Blake develops, with great nuance, upon a problematic that was already there in Young's work, in which the figure of the globe was certainly not presented as a finite or standalone unit of sense-making.

Coda: Reading Bubbles, Reading Globes

For Sarah Tindal Kareem, Romantic writers used the morphological figure of the bubble as a trope for literature's world-making capacities: "[t]he soap-bubble's perfectly spherical, fragile structure presented a formal analogue for fiction's alternative world, conceived as at once complete unto itself and utterly evanescent."[37] Perpetually on the brink of bursting, the bubble models literature's "mood of cognitive provisionality," which rests on the knowledge of the fictional world's precarious hold on readerly attention or "absorption," as Kareem puts it.[38] In a similar vein to the literary bubbles Kareem examines (in the work of Barbauld, Coleridge, and Byron), in Blake's illuminated book *Milton*, we witness a valorization of the "globule" over the "Globe rolling thro Voidness" in a passage that similarly identifies the microsphere with a creative and "visionary" potentiality:

> As to that false appearance which appears to the reasoner,
> As of a Globe rolling thro Voidness, it is a delusion of Ulro
> The Microscope knows not of this nor the Telescope. they alter

> The ratio of the Spectators Organs but leave Objects untouchd
> For every Space larger than a Globule of Mans blood.
> Is visionary: and is created by the Hammer of Los
> And every Space smaller than a Globule of Mans blood. opens
> Into Eternity of which this vegetable Earth is but a shadow
> (*Milton*, 29 [31]: 15-22, E 127).

As in Young's derision of the scientist's longing for a "Telescope His Throne to reach" (Night IX, 1834), Blake here recalls Milton's description of God's "laughter" at human contrivances to "model Heav'n." The passage suggests Blake's inheritance of a Miltonic global imaginary, which accords in spirit with Young's own Miltonic inheritance. In moments such as this, which hinge on a series of scalar shifts, Blake seems to dismiss the image of the "Globe rolling thro Voidness" as all too stable and lacking the kind of provisional potential of the miniature.

As we have seen, Blake himself did not consistently reject global vision; indeed, in his visual art, he would repeatedly conjure the figure of the globe in ways that often suggest fascination as well as aversion. But in this passage from *Milton*, Blake's critique of the view from nowhere that privileges the "Globe rolling thro Voidness" here approaches to the reductionism of a caricature. On the contrary, if we cast our gaze back to the global poetics of Edward Young, we find a kind of provisional world-making approached from the other end of the scale. Writing slightly earlier in the eighteenth century, Young, as we have seen, emerges as a poet not of the bubble but of the globe: he seems, in fact, to find the morphology of bubbles all too transitory to sustain the grandiose visions of imaginary transport he envisages. As Young writes in Night Eighth, "What does the Man, who transient Joy prefers? / What, but prefer the Bubbles to the Stream?" (Night VIII, 963-64). Yet when Young comes to envisaging the larger whole of the globe, his poetry remains suspended in precisely the kind of "cognitive provisionality" that Kareem, borrowing Catherine Gallagher's

terms, locates in the microspheres she examines. In this way, Young's view from nowhere, itself perpetually on the brink of rupture, provides the macrospheric counterpart to the poetic bubble, stretching readerly cognition to breaking point at the other end of the scale—a manoeuvre that Kareem also locates in Barbauld's "Washing-Day," but which she ultimately subordinates to the transformative microsphere of the bubble.

Kareem's work on Romantic bubbles in the poetry of the later eighteenth century is exemplary and extremely valuable to think with and read with. But I think we miss an important aspect of eighteenth-century poetry and thought if we lose sight of the figure of the globe, which is so central to the productions of both Young and Blake, or if we dismiss the globe solely as a static and stable unit of enlightenment knowledge-formation. The impossible viewpoint that disorients yet enthrals Young, and that Blake vehemently critiques yet continually reprises, is as integral to these writers' conceptions of literary transport and of worlds made poetically apprehensible as are the smaller entities—the atoms, bubbles, globules, particles, and fragments—that differently figure the evanescent spaces of literary worlds. If we bring the globe back into our readings of eighteenth-century poetry, the impulse behind the view from nowhere can be better understood not only in terms of blunt objectivism, but also as a speculative and affective space from which writers of this era figured new possibilities for poetry, for feeling, and for a kind of "human thought" that might, after all, be capable of being "while *in*, *above* the World."

Notes

[1] Edward Young, *Edward Young: Night Thoughts*, ed. Stephen Cornford (Cambridge, 2008). All subsequent references to *Night Thoughts* follow this edition and are cited parenthetically in the text, using Roman numerals for nights (I-IX) and Arabic numerals for line numbers. Italicization follows this edition unless otherwise indicated.

[2] Thomas Nagel, *The View from Nowhere* (Oxford, 1986), (3).

[3] Nagel, *View from Nowhere*, 5-6.

[4] Nagel, *View from Nowhere*, 6.

[5] Anne C. McCarthy, *Awful Parenthesis: Suspension and the Sublime in Romantic and Victorian Poetry* (Toronto, 2018), 8. The section quoted relates specifically to "suspension" in the work of Percy Shelley.

[6] Kevin L. Cope, "Making Darkness Visible Again: Graves, Caverns, Meteors, and More," in *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth-Century,* ed. Serge Soupel, Kevin L. Cope, and Alexander Pettit (New York, 2010), 145-58, 177.

[7] Shaun Irlam, *Elations: The Poetics of Enthusiasm in Eighteenth-Century Britain* (Stanford, CA, 1999), 185.

[8] Irlam, *Poetics of Enthusiasm*, 185.

[9] Peter Sloterdijk, *Spheres Volume 2: Globes: Macrospherology*, trans. Wieland Hoban (South Pasadena, 2014), 207.

[10] Wayne C. Ripley, "'An Age More Curious, Than Devout': The Counter-Enlightenment Edward Young," *Eighteenth-Century Studies* 49, no. 4 (Summer 2016), 507-29, 508.

[11] See Marjorie Hope Nicolson, *Newton Demands the Muse: Newton's Opticks and the Eighteenth-Century Poetcs* (Princeton, 1946), 149. As Ripley highlights, his argument does have a precedent in the work of Peter Gay, who proposes that Young conceived of religious feeling as "inaccessible to rational proofs." Peter Gay, *Age of Enlightenment* (New York, 1966), 9.

[12] For an in-depth literary-historical genealogy of poetic ascent, see Philip Hardie, *Celestial Aspirations: Classical Impulses in British Poetry and Art* (Princeton and Oxford, 2022).

[13] Maren-Sofie Röstvig has traced in detail the legacy of Sarbiewski's *E Rebus Humanis Excessus* in late seventeenth- and early eighteenth-century English poetry. This is also a valuable account of some poetic depictions of the terrestrial globe in the decades prior to the

publication of *Night Thoughts*. See Maren-Sofie Röstvig, "Casimire Sarbiewski and the English Ode," *Studies in Philology* 51, no. 3 (July 1954): 433-60.

[14] Ayesha Ramachandran, *The Worldmakers: Global Imagining in Early Modern Europe* (Chicago and London, 2015), 183.

[15] Romantic writers' engagement with *Night Thoughts* was extensive and there is ample scholarship on this topic, though there is certainly scope for further work on the legacies of Young's astronomical and global imagination. Notable existing work on these areas includes Christopher Stokes' discussion of Anna Laetitia Barbauld's "A Summer Evening's Meditation" in connection with *Night Thoughts*: Christopher Stokes, *Romantic Prayer: Reinventing the Poetics of Devotion, 1773-1832* (Oxford, 2021), 78-82. Ripley rightly argues that Young's "intellectual contribution to the Counter-Enlightenment elements of the English romantics, exemplified by Blake's critique of Newton" has not been sufficiently acknowledged, but his own excellent study of Young's engagement with Newtonian physico-theology stops short of sustained comparison with Blake's work. Ripley, "The Counter-Enlightenment Edward Young," 510.

[16] Ripley, "The Counter-Enlightenment Edward Young," 507.

[17] Denis Cosgrove, *Apollo's Eye: A Cartographic Genealogy of the Earth in the Western Imagination* (Baltimore), 177.

[18] Samuel Taylor Coleridge, *Collected Letters of Samuel Taylor Coleridge*, ed. Earl Leslie Griggs (Oxford, 1956), vol. 4, 545.

[19] Bruno Latour, "Visualisation and Cognition: Drawing Things Together," in *Knowledge and Society: Studies in the Sociology of Culture Past and Present,* vol. 6, ed. by H. Kuklick (London: Jai Press, 1986), 1-40; Bruno Latour, *Science in Action: How to Follow Scientists and Engineers through* Society (Cambridge, MA, 1987), 227.

[20] Ripley, "The Counter-Enlightenment Edward Young," 512.

[21] Ripley, "Counter-Enlightenment Edward Young," 512-13.

[22] John Baker, "'Strange Contrarys': Figures of Melancholy in Eighteenth-Century Poetry," in *Melancholy Experience in Literature of the Long Eighteenth Century: Before Depression, 1660-1800*, by Allan Ingram, Stuart Sim, Clark Lawlor, Richard Terry, John Baker, and Leigh Wetherall Dickson (New York, 2011), 83-113, 105.

[23] Cope, "Marking Darkness Visible Again," 184.

[24] John Hughes, *The Ecstasy. An Ode* (London, 1720), 1.

[25] Röstvig, "Casimire Sarbiewski," 456.

[26] Röstvig, "Casimire Sarbiewski," 456.

[27] Ripley, "The Counter-Enlightenment Edward Young," 515.

[28] Cope, "Marking Darkness Visible Again," 175.

[29] Ripley, "The Counter-Enlightenment Edward Young," 518-19.

[30] Ramachandran, *The Worldmakers*, 217.

[31] Ripley, "Counter-Enlightenment Edward Young," 521.

[32] G. E. Bentley, Jr., "Richard Edwards, Publisher of Church-and-King Pamphlets and of William Blake," *Studies in Bibliography* 41 (1988), 283-315, 285.

[33] According to Samuel Foster Damon, "Young's Philosophy was quite contrary to Blake's at every point." Samuel Foster Damon, *A Blake Dictionary: The Ideas and Symbols of William Blake*, rev. ed. (Hanover, 1988), 455.

[34] W. J. T. Mitchell, "William Blake's Designs for Edward Young's *Night Thoughts:* A Complete Edition" (review article), *Modern* Philology 80, no. 2 (November 1982), 198-205, 199.

[35] Samuel Palmer recorded, some years after Blake's death, that Blake kept "close by his engraving table" a print of "Albert Durer's *Melancholy the Mother of Invention*." Quoted in Alexander Gilchrist, *Life of William Blake* (London, 1863), 303.

[36] See Peter Otto, *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in* The Four Zoas (Oxford, 2000).

[37] Sarah Tindal Kareem, "Enlightenment Bubbles, Romantic Worlds," *The Eighteenth Century* 56, no. 1 (Spring 2015): 85-104, 91.

[38] Kareem, "Enlightenment Bubbles," 91. Kareem borrows the phrase "cognitive provisionality" from Catherine Gallagher's work on fictionality. See Catherine Gallagher, "The Rise of Fictionality," in *The Novel*, ed. Franco Moretti (Princeton, 2006), 336-63.