

“A poet of human nature”: Marion Milner’s William Blake

The figure of William Blake looms large in Marion Milner’s work. As psychoanalysts have often attached themselves to particular artists or works— Freud to Leonardo da Vinci, Ella Sharpe to *King Lear*, Ernest Jones to *Hamlet*, Winnicott to Francis Bacon, to name but a few— Milner chose William Blake.¹ Such was Blake’s significance to Milner that she even created a mixed-media collage entitled ‘Ode to Blake’, which she showed in an exhibition of her work in Shinjo, Japan in 1992.² The psychoanalyst Gilbert Rose understands Milner’s attachment as stemming from Blake’s being ‘unafraid of mysticism’³, and Milner’s biographer, Emma Letley, suggests it was Milner’s affinity to images that attracted her to his art.⁴ In my view, it is more specifically that Blake possesses for Milner a kind of knowledge about creativity and the psyche that she favours above psychoanalytic theory. This article traces Milner’s various uses of Blake across the body of her work, and suggests that her sometimes unorthodox engagement with Blake’s poetry and images provides her with an alternative route to knowledge about aspects of psychic experience. What does Blake *know*? And how does Milner’s persistent turning to Blake colour our understanding of her as a psychoanalytic thinker, distinctive from Freud and his covert consultations with the poets? These are some of the questions this article will address.

Numerous lines from Blake’s illuminated books appear like mantras in Milner’s autobiographical texts and her clinical and theoretical psychoanalytic papers. Almost all of Milner’s books contain references to Blake’s poetry and art. We see Blake remind Milner on many occasions that ‘Without contraries there is no progression’⁵ or he prompts her not to forget the existence of ‘each man’s poetic genius’.⁶ Blake’s poem “Eternity” even provides the inspiration for the title of Milner’s book about diary-keeping, *Eternity’s Sunrise: A Way of Keeping a Diary* (1987).⁷

Alongside the repetition of these lines in Milner’s writing is an engagement with the other kind of line that Blake creates—his visual, engraved line. Herself a painter, Milner was intensely interested in how the pictorial could represent certain dimensions of psychic experience. Her first four autobiographical books can be broadly divided in their focusing on her own verbal or visual modes of expression. *A Life of One’s Own* (1934), *An Experiment in Leisure* (1937) and *Eternity’s Sunrise: A Way of Keeping a Diary* (1987) largely engage with written autobiographical acts in the form of free associative writing experiments and diary keeping. *On Not Being Able to Paint* (1950), as its title suggests, dedicates itself to various forms of visual mark-making, including painting, ‘free drawing’, and doodling as a way of representing her inner life on the page. Milner’s final book, written up until the last days of her life in 1998, *Bothered by Alligators* (2013), engages with all of these aesthetic acts and more, including the making of collages out of her old paintings. Given this dedication to both verbal and visual

mediums for insight into her mind and experience, it seems fitting that it was Blake, the consummate poet and illustrator whose “composite art” of words and images captured Milner’s attentions.⁸

Two of Milner’s papers from the 1950s are dedicated to an analysis of Blake’s composite art: ‘The Sense in Nonsense (Freud and Blake’s *Job*)’ (1956a) and ‘Psychoanalysis and Art’ (1956b). In both papers, Milner’s insights into the unconscious processes that enable the capacity for creativity hinge upon Blake’s *Illustrations of the Book of Job* (1826).⁹ Blake’s illustrations based on the biblical tale depict over twenty-one engravings the story of Job. Job, a wealthy, upright family-man who piously worships God is challenged when with Satan’s encouragement God decides to punish him to test his faith. Despite having his family, wealth and health taken away from him by Satan with God’s approval, Job continues to stay faithful to God. But after further tragedies befall him, Job becomes increasingly angry with God, asking him why he must suffer when he is a righteous, God-loving man. God denies Job any answers, and it is only when Job repents and decides to trust God and his will despite all of his suffering that God restores him to his previous life.

Milner understands Blake’s visual narrative accompanied by the Biblical text as a parable of the problem of losing touch with one’s creative capacities, telling us how:

I have come to look on Blake’s *Illustrations of the Book of Job* as the story of what goes on in all of us, when we become sterile and doubt our creative capacities, doubt our powers to love and to work; and also a story of the battle we all have to go through, to a greater or less degree and whether we know it or not, in learning how to become able to love and to work.¹⁰

In this interpretation, Milner understands Job as someone who is too preoccupied with his own self-image of goodness, refusing to recognise his own denied feelings of destructiveness—the unconscious forces within him—which in turn amounts to creative blockage embodied in the suffering he endures at the hands of God. The story thus illustrates how ‘in the setting of the problem of creativeness, we are back on the theme of the two levels of the mind—the surface or conscious mind and the depth or unconscious mind’.¹¹ For Milner it is a parable for creative blockage and how a denial of one’s unconscious prevents the capacity for creativity; Blake and his family are only able to resume playing their musical instruments once they have repented to God. Thanks to the ‘depths of his understanding, as a poet of human nature’ Blake’s rendering of the Biblical story across his composite art provides Milner with a site for thinking about the conditions necessary for psychic creativity.¹²

In her paper ‘The Sense in Nonsense (Freud and Blake’s *Job*)’ (1956a), Milner places Freud and Blake’s insights about creativity side by side, their ideas often found to be in concert with one another: ‘Freudians tend to look on the basic energies of man as two-fold and argue about what names to give them. Blake also seems to be showing them as two-fold and here calls them Behemoth and Leviathan’.¹³ By comparing Blake’s dialectic as represented in these two beasts with Freud’s two fundamental drives, Eros—love, and Thanatos—death, Milner seems to be confirming what Freud himself famously admitted, that ‘The poets and philosophers before me discovered the unconscious’.¹⁴

Along with the suggestion that Blake presents us with an understanding of the mind comparable to Freud, Milner also champions Blake as possessing original psychoanalytic insight. Setting out her mission statement clearly in the paper, Milner tells her reader how in this article she ‘will attempt to describe certain ways in which what Blake is saying in visual and poetic symbols could be restated, both in terms of current Freudian theory and also in terms of what Freudian theory may be developing towards’.¹⁵ Blake’s poetic insights are continuous with Freud’s psychoanalytic findings—the poet and psychoanalyst in proven agreement. But Blake, who preceded Freud by almost a century, is still one step ahead. Is it not then, Milner seems to suggest, the psychoanalysts who must play catch up with the poet?

In her comparative analysis of the psychoanalyst and the poet, Milner also betrays a preference for the language of the latter. About the origins of how she came to write the paper, Milner tells us in a retrospective note from 1987 how:

In 1956 Peggy Volkov, editor of the educational magazine *The New Era*, arranged a weekend when a Freudian, a Jungian, and an Alderian were asked to give papers on what they felt their particular viewpoint could offer to schoolteachers. I chose to talk about Blake’s *Illustrations to the Book of Job*, feeling it was the only possible way of presenting what I really wanted to say.¹⁶

Though Milner might be the Freudian Volkov consulted, it seems that she must speak through a Blakean language in order to convey her particular viewpoint. Indeed, Blake’s language is felt to be a more appropriate for her audience of teachers, for she tells us how ‘(w)hen I tried to think how psychoanalytic ideas could best be put into a form that would make any sort of bridge between the experiences of the teacher and the experiences in the consulting room, I remembered Blake’s *Illustrations to the Book of Job*’.¹⁷ It is thus Blake’s language of poetic symbolism that is felt to best speak of the psychoanalytic to a non-analytic audience, rather than that of psychoanalytic theory or language itself.

Moreover, in an interesting rebuttal to the psychoanalyst Melanie Klein (and Milner's clinical supervisor during the early 1950s), Milner actively resists translating Blake's poetic insights into a Kleinian framework. In 'The Sense in Nonsense (Freud and Blake's *Job*)' she tells us:

I remember now (1986) that I had sent a copy of this paper to Melanie Klein and that she had written back saying that she liked it, but why had I not mentioned the Depressive Position? I might have answered, but doubt if I did, first that I did not think it was the kind of paper for which technical terms would have been appropriate, and second that the Depressive Position is actually described, I should have thought, in Blake's quoting the text 'And the Lord turned the captivity of Job when he prayed for his friends'.¹⁸

In this refusal to engage with Klein's concept, Milner makes clear once again how Blake and his use of the biblical text are the original bearers of a psychoanalytic knowledge. It is Blake, not Klein, whom she chooses to 'think with'.

In the concluding section of 'The Sense in Nonsense (Freud and Blake's *Job*)', Milner does make some attempt to translate the Blake's poetic insights into the more logical and discursive language of psychoanalytic theory, presenting us with a numbered list of the various insights Blake's work provides. These include: '(1) I think he is saying that the necessary restrictions of society do produce destructive rage', and that '(4)...when our aim is to know the worst about ourselves, not in order to wallow in it, but just to know, to know the truth, then this new force enters into the inner situation, and the cave-man within becomes tameable, even redeemed'.¹⁹ But she acknowledges the inscrutability of the kind of poetic knowledge Blake possesses, for she finds herself asking of his work: 'What exactly is Blake saying? Many things, some of which a Freudian can corroborate from clinical experience, and also probably many other things which we shall not fully understand for a long time to come'.²⁰ Certainly, it is not always clear from Milner's own analysis of Blake's work whether she herself feels she has adequately grasped the extent of what Blake can tell us. But as is characteristic of her methods, Milner shifts the register of psychoanalytic knowledge and insight to that of the creative artist and their work, with Blake's composite art seemingly able to say something that psychoanalysis, as of yet, cannot.

Milner's other paper from the same year, 'Psychoanalysis and Art' (1956), takes her engagement with Blake and his *Illustrations of the Book of Job* even further. The article begins by attending to various thinkers' theoretical propositions about the capacity for psychic creativity, including those of the psychoanalysts Freud, Melanie Klein, Hanna Segal, the philosopher

Jacques Maritain and the art theorists Anton Ehrenzweig and Adrian Stokes. She finds that many of these thinkers draw upon the Freudian notion of the oceanic feeling or describe in their own terms something akin to the feeling 'of being one with the universe'.²¹ A dissolution of ego-boundaries and the union of the internal world and external world is understood as a prerequisite for the capacity for creativity, or in Maritain's terms, in the ability to possess a 'creative subjectivity'.²² Making sense of these thinkers, for Milner, however is a hard task—for in this 'reading of many books and technical papers... Instead of my mind being full of ideas about what art is, it felt a complete blank, so that it seemed quite impossible to achieve any sifting of the various ideas presented by all these writers'.²³ Whilst she does concede that eventually she can make some use of these writers ideas, they seem at first at least to induce an inhibition in Milner's own capacity for thinking creatively.

Milner eventually interrupts these difficult theoretical investigations for another more fruitful avenue for understanding—to Blake's *Illustrations of the Book of Job*. But she goes beyond the visual and textual analysis of Blake's work she first performed in 'The Sense in Nonsense (Freud and Blake's *Job*)'. In a startling change of gear, as if Blake's images enable her to find another way of exploring the psychic conditions for creativity, Milner presents us with charcoal copies she had made of two of Blake's pictures in the *Illustrations of the Book of Job*.²⁴ We learn how these two engravings of Blake's, one which she calls the 'Christ Blessing Job and his wife' picture and the other 'The God of Eliphaz' picture, created in Milner 'a blind urge to get past the richness of the ideas and poetic thought portrayed in them, and to see more clearly the purely graphic formal qualities of feeling' (Figures 1 and 2).²⁵ To achieve this quality of insight, she creates copies that include 'only the pattern of darks and lights...leaving out all the linear detail' of the originals, using soft charcoal to blur the various figures represented into one another (Figures 3 and 4). In doing away with Blake's outline, Milner turns his characteristic linear engraving style on its head to produce a less defined image of spectral forms. And it is through this act of undoing Blake's outline that Milner comes to a number of insights, her visual experimentation with Blake's images allowing her to explore a novel understanding of the creative psyche.

Undoing Blake's line in her copy of the 'Christ Blessing Job and his wife' picture provokes a powerful reaction. Milner created these copies in 1944, but she tells us how it took many years more before she could bring herself to face the 'intensely disturbing quality of the masses on the right in the picture, which seem to be breaking away from the circular forms surrounding the figure of Christ'.²⁶ 'In fact', she adds, 'not until writing this...[paper] did I really become able to face the full significance of the terror of the Christ figure shown by Job's friends'.²⁷ She understands this reaction to her copy as linked with the 'fears roused in the

logical argumentative mind by the impact of the creative depths' and she could see that 'the anxiety is not something to be retreated from, but that it is inherent in the creative process itself'.²⁸



Figure 1: William Blake's 'Christ Blessing Job and his wife' (title is Milner's) *Illustrations of the Book of Job* as reproduced in *The Suppressed Madness of Sane Men* (1987)

Figure 2: Marion Milner's copy of the picture as featured in the first edition of the paper in J Sutherland's *Psycho-analysis and Contemporary Thought* (1958)

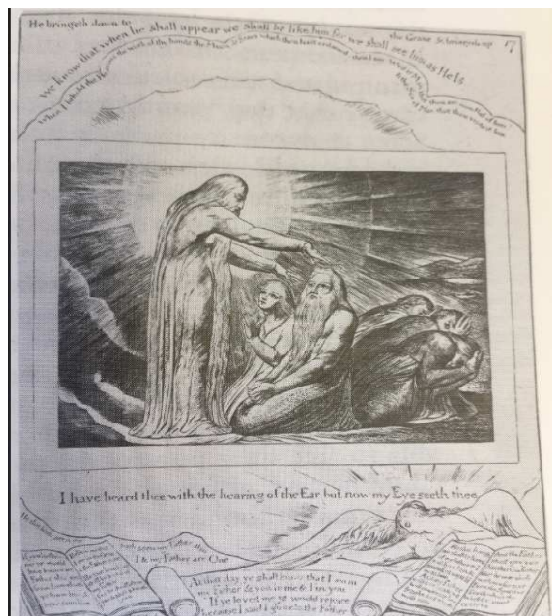


Figure 3: William Blake's "The God of Eliphaz"
(title is Milner's) *Illustrations of the Book of Job* as
reproduced in *The Suppressed Madness of Sane Men* (1987)



Figure 4: Marion Milner's copy of the picture as featured in the first edition of the paper
in John Sutherland's *Psycho-analysis and Contemporary Thought* (1958)

Milner's struggle with these anxieties aroused by getting in touch with her creative depths here parallels Job's story and her interpretation of it. Just as Job must acknowledge and accept the shadow of unconscious destructiveness in himself in order to have a creative relationship to the world, not simply following the letter of the law, Milner must also attend to the shadows of anxiety in herself; doing away with the lines that represent her logical thinking in order to access the 'depth mind'.²⁹ If the Christ picture deals with the fears involved with giving into the creative depths, Milner's copy of 'The God of Eliphaz' picture puts her in touch with the rewards that can be reaped by taking the plunge. She comes to realise that 'if this feeling of emptiness, of something 'without form and void', can be deliberately accepted, not denied, then the sequel can be an intense richness and fullness of perception, a sense of the world newborn'.³⁰

In undoing Blake's line, Milner seems to force onto Blake's work a state of affairs that he himself was resistant to in his own art and that of others. In doing so, Milner seems to use Blake in a sense against himself to make the points that interest her, for a consistent feature of his work throughout his life was an insistence on the necessity of the 'bounding line' in visual art.³¹ In Blake's catalogue notes to his drawing 'Ruth, A Drawing', he mounts a defence of the use of clear outline in art, arguing that:

The great and golden rule of art, as well as of life, is this: That the more distinct, sharp, and wirey the bounding line, the more perfect the work of art [...] The want of this determinate and bounding form evidences the want of the idea in the artist's mind, and the pretense of plagiary in all its branches. How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflexions and movements? What is it that builds a house and plants a garden, but the definite and determinate? [...] Leave out this line and you leave out life itself; all is chaos again, and the line of the almighty must be drawn out upon it before man or beast can exist.³²

Blake's polemic intensifies as he condemns daubing in oil as 'the art of losing outlines' a technique popular in his day amongst earlier luminaries like Correggio and Rembrandt.³³ Those who preferred this technique to drawing on paper, Blake insists, 'must have a strange organization of sight', for 'neither character nor expression can exist without firm and determinate outline'.³⁴ Here outline is equated with that which gives discrete identities, organising what in a world devoid of boundaries would be an existentially threatening chaos, a chaos not unlike the 'intensely disturbing quality of the masses' or that 'without form and void' Milner's shadow copy of 'Christ Blessing Job and his wife' seems to produce.³⁵ Despite Blake's polemic, scholars have noticed an inconsistency in his attitude to the 'bounding line'.³⁶ This 'ambiguity of bound' is evident in his first illuminated text where the term bound negatively signifies externally or internally imposed limitations and constraints, whereas in the later *The Book of Los* bounds are thought of positively, such as in the statement 'Truth has bounds. Error none'.³⁷ Milner seems to pick up on this ambivalence around boundary in Blake's images. By attributing line with consciousness, and space with creativity and the unconscious, she seems to tap into the dialectic between reason and the imagination that permeates Blake's thinking and art so deeply.

This curious act of re-creating Blake's art, art that Milner understands as being about creative inhibition and its release, seems in turn to provide her with a way out of the feelings of creative blockage and blankness she felt when reading other analysts and theorists writing. Blake's composite art and her engagement with it thus provides both insight into the conditions for creativity, and a cure for its inhibition all at once, something that these interlocutors Milner first turns to seem unable to do. Accordingly, Milner demonstrates how a particular kind of psychoanalytic knowledge is acquired via the aesthetic acts of tracing and transforming Blake's images.

It should be noted that Milner's copies of Blake's images created in 1944 likely accompanied her experiments with drawing in the 1940s and a more general interest in the use

of outline and colour in visual art that came to be recorded in her 1950 book *On Not Being Able to Paint*. In this book's chapter "Outline and the Solid Earth", Milner investigates her reliance on outline when drawing objects from still life, realising she had been misguidedly representing objects by enclosing them in sharp outlines (See Rye Holmboe's article in this issue for further elaboration). This clarity of outline captures a false reality since "When really looked at in relation to each other their outlines were not clear and compact, as I had always supposed them to be, they continually became lost in shadow".³⁸ But trying to represent the reality of these objects threatens to disturb her emotionally, for she "noticed that the effort needed in order to see the edges of objects as they really look stirred a dim fear, a fear of what might happen if one let go of one's mental hold on the outline which kept everything separate and in its place".³⁹ These fears are linked to a fear of madness, and she writes how:

I could only suppose that, in one part of the mind, there really could be a fear of losing all sense of separating boundaries; particularly the boundaries between the tangible realities of the external world and the imaginative realities of the inner world of feeling and idea; in fact a fear of being mad.⁴⁰

Milner's experiments with losing boundary on the page seem to evoke a fear of losing the ego-boundaries of the mind, where all distinctions between external and internal, reality and imagination fall away. Notably, Milner quotes from Jan Gordon's *A Step Ladder to Painting* where describing the use of outline to depict the illustration of the tiger in Blake's illuminated poem "The Tyger", Gordon writes:

Wild beasts such as the tiger or the zebra show how elusive the outline can become. A few black stripes on the tiger's hide, and he no longer is Tiger! Tiger! burning bright/ In the forests of the night, but merely a part of the sunlight and shadow of an Indian jungle. All his terror, malice and majesty have been swallowed up in a mere light effect. *The outline puts him in his place.* [italicised by Milner]⁴¹

This powerful emotional reaction around doing away with outline and entering the shadow world precedes Milner's later analysis of the effects of undoing Blake's linear style in 1956 in "Psychoanalysis and Art". In both of this paper and in *On Not Being Able to Paint* loss of boundary on the page is equivalent to a loss of boundary in the mind that helps distinguish between self and other, conscious and unconscious. It is by playing with loss of outline in her own work and in Blake's that seems to enable Milner to most fully explore her concerns around creativity, madness and ego-boundaries.

As well as providing a fount of knowledge for Milner's own theorizations, Blake also serves as a constant companion in her clinical work with patients. Milner's book-length

psychoanalytic case study, *The Hands of the Living God: An Account of a Psycho-analytic Treatment* narrates the long and difficult treatment of a patient called 'Susan', an analysis which begun in 1943 and lasted until some time between 1958-1960. In this account of her work with Susan (who Winnicott understood as schizophrenic, though Milner did not use the term herself)⁴², Blake's poetry and images accompany Milner throughout the course of the treatment and her attempts to understand her patient. In his introduction to the book Adam Phillips stresses how the book involves a 'project that is not entirely Freudian – or Kleinian, or Winnicottian' but is '[d]eeply embedded in British protestant romanticism'.⁴³ According to Phillips, 'Milner's work needs to be seen as part of what the critic Harold Bloom referred to, after Hart Crane, as 'the visionary company'', a company that for Crane included such English Romantics as Blake, Coleridge and Keats.⁴⁴ Indeed, whilst the title of the book is taken from a line of DH Lawrence's poem *The Hands of God* ('It is a fearful thing to fall into the hands of the living God. /But it is a much more fearful thing to fall out of them. '), it is numerous lines from Blake's composite art that find their way into the analytic encounter. Milner tells us how at first she tried to resist these poetic interruptions through the course of the analysis, and in her writing about it for the book:

certain lines of poetry kept nosing their way into the foreground of my thinking, lines that had been at the back of my mind at different stages of the treatment, but which I had not taken much note of, since they were my associations, not hers [...] Thus I had ignored the bits of poetry, not realizing that, although not to be spoken about to my patient, since they came from me and not from her, they were nevertheless highly relevant to my understanding of the progress of the analysis; they were providing essential bridges in my own thinking, bridges from the raw material of what she brought me to the final stage, not yet reached in this book, of my being able to conceptualize it fully in terms of psycho-analytic theory.⁴⁵

For Milner poetic insight precedes analytic understanding, demonstrating how important the genre is to her theory building and conceptualizations. Turning again to Blake's *Illustrations of the Book of Job* provides her with a special kind of psychoanalytic insight: 'I was finding its poetic symbols helped me build my own bridges to psychoanalytic theory about what could have happened to Susan'.⁴⁶ In this way, Blake functions as a kind of trusted poetic intermediary between patient and raw psychic material to analytic understanding.

In one instance of many like it, Blake's poetry seems to clarify and confirm for Milner the tenets of Freudian theory. She tells us how "There was one rhyme of Blake's that had always served me as a mnemonic through the intricacies of Freudian theory: 'The Angel that presided o'er my birth said 'Little creature, form'd of joy and mirth Go, love without the help of anything

on earth.”⁴⁷ Blake’s line ‘fits in with psycho-analytic theory; the idea that the task of growing to maturity requires the capacity to set up inside one the fantasy of containing parents who love each other and can be conceived of as creating, in an act of joy and mirth’.⁴⁸ Here, the wisdom of the poet consolidates the findings of psychoanalysis as well as presenting a more memorable expression of it.

Milner’s continual commitment to Blake as a bearer of psychoanalytic knowledge, insight and understanding is all the more striking when placed in the context of psychoanalysis’s long ambivalence around identifying itself as undertaking an activity oriented in the direction of science, or something more poetically inclined. Although Freud did concede that poetry and philosophy preceded his discovery of the unconscious, he aligns his project of psychoanalysis with the work of the scientist, when he follows his acknowledgement to the poets by asserting ‘What I discovered was the scientific method by which the unconscious can be studied’.⁴⁹ By contrast, Milner’s project involves, we might say, a return of the psychoanalysts’ attentions to the poets’ archaic discoveries, reminding psychoanalysis how in the study of the unconscious the tools of the poet as well as those of the scientist might be successfully employed.

These differences between Freud and Milner come into even greater focus when we consider how significant the work of one literary work was to Freud’s theory building—Goethe’s *Faust*—and Freud’s partial disavowal of its importance to his thinking. Sabine Prokhoris’s *The Witch’s Kitchen: Freud, Faust and the transference* (1995), examines the influence of Goethe’s work on Freud’s development of psychoanalysis, particularly his theory of the transference. (A far cry from Freud’s own explicit treatment of the artist—his term ‘pathography’, which he coined in his 1910 essay on Leonardo Da Vinci describing his treatment of the artist, summarised by Nicky Glover as ‘the viewing of art as a privileged form of neurosis where the analyst-critic explores the artwork in order to understand and unearth the vicissitudes of the creator’s psychological motivations.’⁵⁰). Prokhoris examines carefully how ‘Freud’s text is haunted, possessed, carried along’ by the story of Faust, with numerous citations of Goethe’s mushrooming up in Freud’s psychoanalytic writings.⁵¹ For Prokhoris, this ‘interference of a poet in Freud’s affairs certainly qualifies as an act of violence directed against science’.⁵² Prokhoris concedes that ‘Freud is of legitimate, respectable scientific descent, even if he seems in many ways to be the *enfant terrible* of the Meynerts, Breueurs, and Bruckes’.⁵³ But she is much more interested in this other genealogy Freud partakes in: ‘It is a bastard line, springing, in some sense, from an unhallowed union—one, moreover, that Freud partially disavows. Its existence is betrayed by the relations he maintains with the poets’.⁵⁴ If Freud

partly denies the poets methods for knowledge in his covert consultations with them, Milner is the out and proud inheritor of this bastard line in her close relations with Blake.

Nonetheless, it is this periodic pervasion of the poetic into Freud's writing and thinking that fundamentally defines the project of psychoanalysis. Indeed, psychoanalysis after Freud has had less difficulty in comprehending itself as a discipline defined as both art *and* science (See for example John Bowlby's 'Psychoanalysis as Art and Science' (1979) and Leo Bersani's *The Freudian Body* (1986)). '[W]hat does Freud tell us about the poets, whom he ranges alongside', continues Prokhoris, 'if not, precisely, that *they know*? This knowledge of theirs, she adds, traces such dark, devious paths before emerging into the light that it cannot possibly be passed on in the form of "clear and distinct ideas" issuing from those "long chains of reasoning geometricians are accustomed to using"'.⁵⁵ If Freud at the same time engages with and distances himself from these clandestine paths to knowledge, Milner firmly embraces them, joining them in her own creative acts on their shadowy paths to insight. This is a form of psychoanalytic knowledge production that, in the history of psychoanalysis, remains exclusive to Milner and her inventive, dissenting methods.

Notes

¹ Emma Letley, *Marion Milner: The Life* (Hove: Routledge, 2014), 154.

² Photos of the exhibition can be found in Marion Milner's papers at the archives of the British Psychoanalytical Society, Institute of Psychoanalysis, London (Box P01-H-A-07, Series P01-H-A). Milner exhibited fourteen works, and the exhibition included work by seven other British artists and was part of a programme entitled 'The British Month' arranged by the Shinjo Board of Education.

³ Gilbert Rose qtd. in Letley, *Marion Milner*, 152.

⁴ Letley, *Marion Milner*, 154.

⁵ Marion Milner, *On Not Being Able to Paint* (Hove: Routledge, 2010), 87.

⁶ Marion Milner, *The Suppressed Madness of Sane Men: Forty-Four Years of Exploring Psychoanalysis* (Hove: Routledge, 1987), 214.

⁷The title is taken from a line from Blake's short poem, 'Eternity' (1793):

He who binds to himself a joy
Does the winged life destroy;
But he who kisses the joy as it flies
Lives in Eternity's sunrise.

Reprinted in Geoffrey Keynes, *Blake: Complete Writings With Variant Readings* (Oxford: Oxford University Press, 1972), 179.

⁸The term "composite art" to describe Blake's project, first described by Northrop Frye, emphasises the coming together of different elements, the images and text, that make up Blake's "radical form of mixed art" (qtd. in W.J. Thomas Mitchell, *Blake's Composite Art: A Study of the Illuminated Poetry*, (New Jersey: Princeton University Press, 1978), 3).

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- ⁹ Milner tells us how ‘The version I am describing is the fourth and final version (published in 1826). Blake engraved this version and added texts from the Bible and marginal drawings, after he made other versions in water-colour’ (*The Suppressed Madness of Sane Men*, 191).
- ¹⁰ *Ibid.*, 169.
- ¹¹ *Ibid.*, 203.
- ¹² *Ibid.*, 191.
- ¹³ *Ibid.*, 179.
- ¹⁴ Sigmund Freud qtd. in Lionel Trilling, *The Liberal Imagination*. 3rd ed. (New York City: New York Review of Books, 2012), 34.
- ¹⁵ *Ibid.*, 169.
- ¹⁶ *Ibid.*, 168.
- ¹⁷ *Ibid.*
- ¹⁸ *Ibid.*
- ¹⁹ *Ibid.*, 150.
- ²⁰ *Ibid.*, 184.
- ²¹ *Ibid.*, 195.
- ²² *Ibid.*, 193.
- ²³ *Ibid.*, 192.
- ²⁴ It should be noted that, oddly, in the edition of ‘Psychoanalysis and Art’ as published in *The Suppressed Madness of Sane Men* the pictures that are called Milner’s copies are in actuality exact reproductions of the Blake originals, just with the marginalia and text cropped out. The copies that are reproduced in John Sutherland’s edited book *Psycho-Analysis and Contemporary Thought* (London: Hogarth Press, 1958) contain Milner’s actual copies.
- ²⁵ Milner, *The Suppressed Madness of Sane Men*, 212.
- ²⁶ *Ibid.*
- ²⁷ *Ibid.*
- ²⁸ *Ibid.*
- ²⁹ *Ibid.*, 215.
- ³⁰ *Ibid.*, 212-13.
- ³¹ Gilchrist, Alexander. *Life of William Blake*. (London: J.M. Dent, 1945), 526.
- ³² Blake qtd. in Gilchrist, *Life of William Blake*, 525-526.
- ³³ *Ibid.*
- ³⁴ *Ibid.*, 525.
- ³⁵ Milner, *The Suppressed Madness of Sane Men*, 212-213.
- ³⁶ Greda Norvig, *On creativity and psychological boundaries in the life and work of William Blake*. Dissertation. (Santa Barbara: Fielding Graduate University, 2008), 136.
- ³⁷ Blake qtd. in Norvig, 136.
- ³⁸ Marion Milner, *On Not Being Able to Paint*, 18.
- ³⁹ *Ibid.*
- ⁴⁰ *Ibid.*, 19.
- ⁴¹ Jan Gordon qtd. in Milner, *On Not Being Able to Paint*, 15-16.
- ⁴² D.W. Winnicott, ‘Foreword’, in *The Hands of the Living God: An Account of a Psycho-analytic Treatment* by Marion Milner (Hove: Routledge, 2010), xxxv.
- ⁴³ Adam Phillips, ‘Introduction’, in *The Hands of the Living God*, 22.
- ⁴⁴ *Ibid.*, 22.
- ⁴⁵ Marion Milner, *The Hands of the Living God*, 36.
- ⁴⁶ *Ibid.*, 53.
- ⁴⁷ *Ibid.*, 353.
- ⁴⁸ *Ibid.*
- ⁴⁹ Freud qtd. in *The Liberal Imagination*, 34.
- ⁵⁰ Nicky Glover, *Psychoanalytic Aesthetics: An Introduction to the British School* (London: Karnac, 2009), 36.
- ⁵¹ Sabine Prokhoris, *The Witch’s Kitchen: Freud, Faust and the transference* (Ithaca: Cornell University Press, 1995), vii-viii.
- ⁵² *Ibid.*, 15.
- ⁵³ *Ibid.*, 6.
- ⁵⁴ *Ibid.*
- ⁵⁵ *Ibid.*, 10.

Word Count: 5505