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## Conclusion

Blake enters the twentieth century for many writers as the exponent of a poetic style which was seen as direct and forceful, but also suggestive, in a way which accorded with certain tendencies in Modernism. This allowed him to operate as a congenial mentor, and set him apart from other Romantic poets even for one who entertained grave doubts about him, namely T.S. Eliot, though in his case it could be said that part of his intention was to isolate the radical elements in Blake's aesthetic from what still seemed to him to be sullied by bad Romantic attitudes: in this, of course, he also had the ulterior motive of discouraging such attitudes in his contemporaries. But Blake's stance as a kind of revolutionary, and rebel against bourgeois morality, does him no harm.

In the postmodern, the increasing sense of the impossibility of constructing a grand narrative, as well as the sense of loss that impossibility may entail, leads to a growing interest in Blake as myth-maker. The appropriateness of regarding him in this light resides in his being self-conscious about his own construction of myth, and also in his creating different versions of his mythology. Blake's status as a rebel reinforces the sense of his honesty in constructing his myth: his attempt to avoid the way in which myths can so easily become (as Sinclair and Carter put it) 'lies', his feeding this very attempt back into the myth. This is the explanation for Blake's extraordinary standing at the beginning of the twenty-first century.