



VINTAGE

WHY MRS BLAKE CRIED

MARSHA KEITH SCHUCHARD

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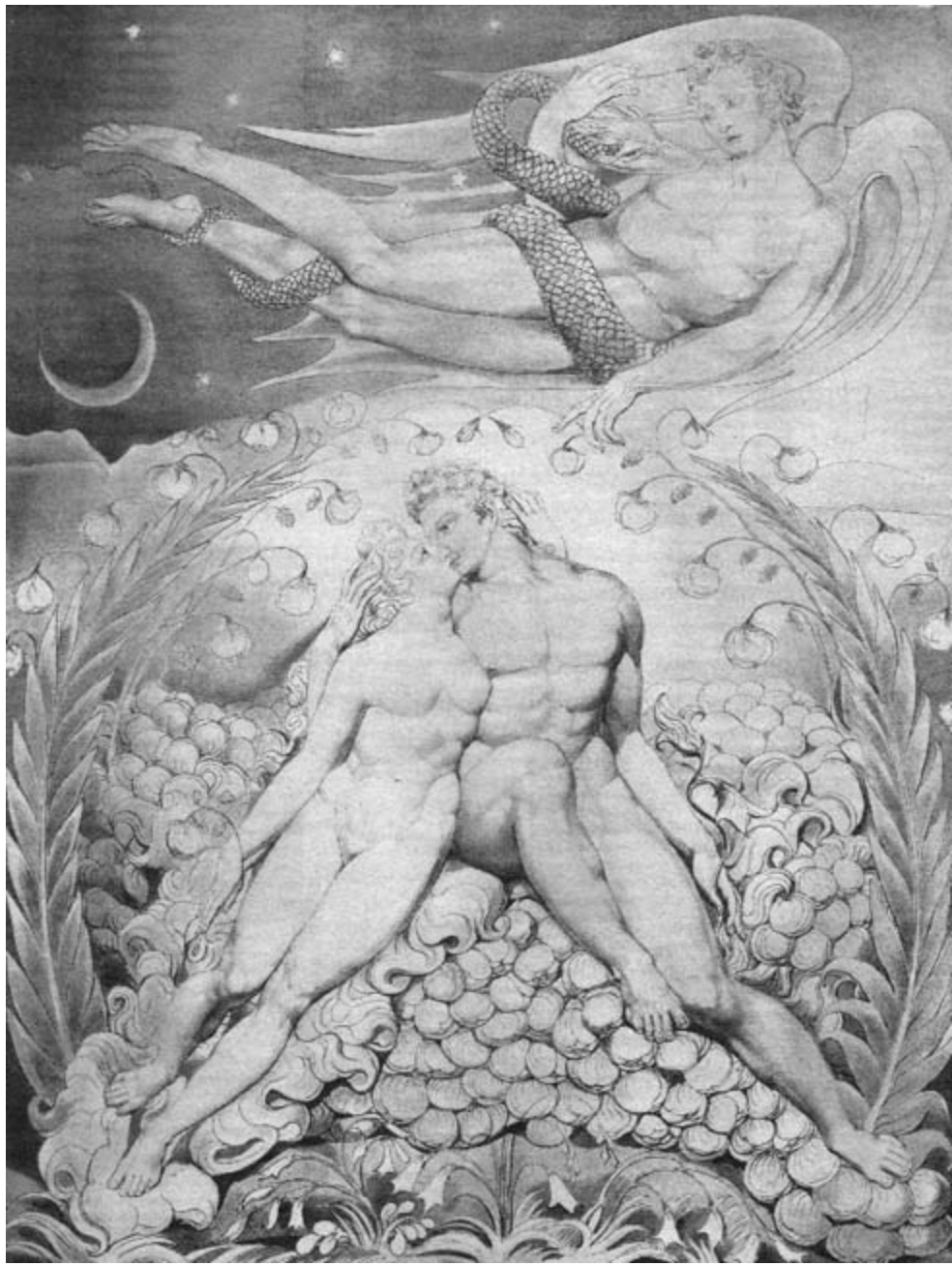
Much has been written about the work of William Blake and some of the religious beliefs that influenced him, but there is a secret history which, until now, has been kept deep beneath the surface in the mystical underground of England in the eighteenth-century. Here, leading Blake scholar Marsha Keith Schuchard reveals an altogether more intriguing and controversial picture of the poet and artist.

The discovery of Blake family documents took Schuchard on a journey of detection that led her to a cast of radical characters including Cagliostro, Zinzendorf and the mystic Swedenborg, and to a world of waking visions, sexual-spiritual experimentation, kabbalistic magic, tantric sex and free love.

Why Mrs Blake Cried offers a new insight into the work of Blake and takes us on an extraordinary journey through secret societies and ancient rituals.

About the Author

Marsha Keith Schuchard received a Ph.D. in British Literature from the University of Texas at Austin, where she began exploring the esoteric-erotic underground of seventeenth- and eighteenth-century secret societies. In *Restoring the Temple of Vision: Cabalistic Freemasonry and Stuart Culture* (2002), she revealed the early traditions of Jewish and Masonic mysticism that would later influence William Blake. Her archival discoveries about the Moravian and Swedenborgian background of Blake's family reveal new sources for his revolutionary expressions of sexualized spirituality. She lives in Atlanta, Georgia.



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Why Mrs Blake Cried

William Blake and the Erotic Imagination

Marsha Keith Schuchard



PIMLICO

The great passions are the angels of God.

W. B. Yeats

INTRODUCTION

Why Mrs Blake Cried: The Sexual Basis of Spiritual Vision

*When I first Married you, I gave you all my whole soul
I thought that you would love my loves & joy in my delights
Seeking for pleasures in my pleasures O Daughter of Babylon
Then thou wast lovely, mild & gentle, now thou art terrible
In jealousy & unlovely in my sight, because thou hast cruelly
Cut off my loves in fury till I have no love left for thee.
Thy love depends on him thou lovest & on his dear loves
Which thou has cut off by jealousy.*

William Blake, Milton (1804-10)

IN DECEMBER 1825, in a genteel drawing room in London, an elderly man dressed in humble black boldly expressed his radical spiritual beliefs to a dumbfounded but fascinated barrister. Fortunately for posterity, the barrister, Henry Crabb Robinson, went home and jotted down in his diary what he could remember of the bizarre and shocking statements of William Blake, the sixty-eight-year-old engraver, artist and poet: 'Shall I call him Artist or Genius – or Mystic – or Madman? Probably he is all.'¹ Though he found Blake confusing, contradictory and sometimes distressing in his pronouncements about religion and sexuality, he tried to faithfully record what Blake told him.

Six months later, in June 1826, a dismayed but admiring Robinson noted that Blake was 'as wild as ever', with no great novelty:

except that he confessed to a practical notion which would do him more injury than any other I have heard from him. He says that from the Bible he has learned that eine Gemeinschaft der Frauen statt finden sollte

[there should be a community of women]. When I objected that Ehestand [marriage] seems to be a divine institution, he referred to the Bible - 'that from the beginning it was not so.'[2](#)

The horrified diarist was so disturbed that he prudishly disguised Blake's words in German. For more than eighty years, until Arthur Symons's gleeful discovery of it, this revealing account of Blake's beliefs about sexuality and religious tradition remained unpublished.[3](#)

In 1828, a year after Blake's death, his long-time friend John Thomas Smith described 'the uninterrupted harmony' in which Blake and 'his beloved Kate' lived.[4](#) The artist's marriage had been 'a mutually happy one', with no hint of jealousy or sexual impropriety. However, in the 1850s, when another lawyer and art critic, Alexander Gilchrist, decided to gather biographical information on Blake, especially from Robinson and other surviving friends, he learned that he would have to correct Smith's picture of 'uninterrupted harmony'. Thus, in his *Life of William Blake, 'Pictor Ignotus'* (1863), Gilchrist wrote:

Such harmony there really was; but . . . it had not always been unruffled. There had been stormy times in years long past, when both were young; discord by no means trifling while it lasted. But with the cause (jealousy on her side, not wholly unprovoked), the strife ceased.[5](#)

Though Gilchrist gave no examples of Blake's 'provokings', he did report a conversation in which Blake asked, 'Do you think if I came home and discovered my wife to be unfaithful, I should be so foolish as to take it ill?'[6](#) Gilchrist's informant assured him that Mrs Blake would have agreed and answered, 'Of course not!' But the informant assumed that Blake's pronouncement was only 'a philosophic boast'.

Gilchrist's reticence and euphemisms did not satisfy the poet Algernon Swinburne, who was preparing a critical study of Blake. In 1868 Swinburne commented:

Over the stormy or slippery passages in their earlier life Mr Gilchrist has perhaps passed too lightly. No doubt Blake's aberrations were mainly matters of speech or writing; it is however said, that once in a patriarchal mood he did propose to add a second wife to their small and shifting household, and was much perplexed at meeting on one hand with tears and on all hands with remonstrances.[7](#)

In 1893, when Edwin John Ellis and William Butler Yeats brought out their ground-breaking edition of Blake's works, they repeated this report: 'It is said that Blake wished to add a concubine to his establishment in the Old Testament manner, but gave up the project when it made Mrs Blake cry.'[8](#)

Over the next decade Ellis became more convinced that Blake's descriptions of sexual and marital difficulties were not just symbolical but biographical. When he drafted *The Real Blake* in 1904, he included a melodramatic scene in which a passionate William and a prudish Catherine quarrel bitterly:

So Blake became half unfaithful to her in his anger. Half unfaithful only, however – the theoretic half. He fumed out at his wife a theory of matrimony as preposterously arrogant and patriarchal as was preposterously vestal. He claimed the right of Abraham to give to Hagar what Sarah refused.[9](#)

In the Old Testament story, Abraham's wife Sarah cannot bear children and urges her husband to sleep with Hagar, the serving girl. Despite Ellis's qualification that Blake was only theoretically unfaithful, he recognised that Blake was sincere in his antinomian sexual theosophy, which inverted the normative morality of his day. He boldly argued that Blake's illuminated prophecy, *Visions of the Daughters of Albion*, with its call for uninhibited sex in couples and groups, was 'composed as part of the education of Mrs Blake'.[10](#)

Just as early attempts were made to sanitise Blake's biography, so attempts were made shortly after his death to sanitise his art. All the nineteenth-century admirers of Blake

lamented that Frederick Tatham, who was appointed executor by Catherine Blake, destroyed many of Blake's manuscripts and drawings – which included his most radical sexual, religious and political expressions. As William Michael Rossetti, a friend of Gilchrist and brother of the artist Dante Gabriel Rossetti, reported:

Notebooks, poems, designs, in lavish quantity, annihilated: a gag (as it were) thrust into the piteous mouth of Blake's corpse. The fact is – so I have been informed – that Swedenborgians, Irvingites, or other extreme sectaries, beset the then youthful custodian [Tatham] of these priceless relics, and persuaded him to make a holocaust of them, as being heretical, and dangerous to those poor dear 'unprotected females' Religion and Morals. The horrescent pietists allowed that the works were 'inspired'; but alas! The inspiration had come from the Devil.[11](#)

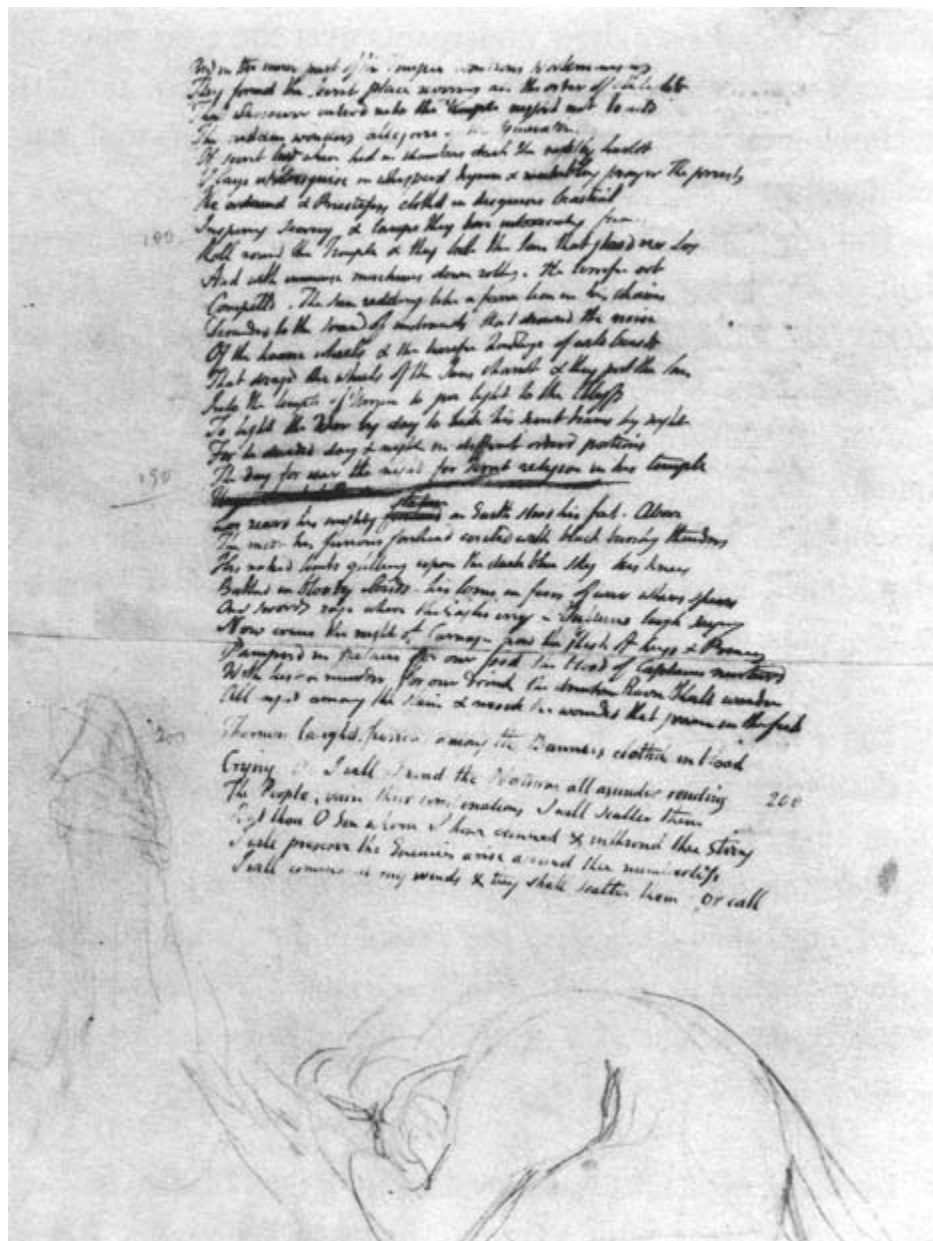
Tatham and the pious John Linnell, Blake's late-life friend, also erased many offending words and drawings, while some alarmed friend even drew underpants over the erect penis on Blake's nude self-portrait in *Milton*.[12](#) Fortunately, modern technological advances mean that much of the censored material can now be retrieved.

Though Ellis and Yeats were the first to publish the turbulent erotic verses of Blake's manuscript, *VALA or THE FOUR ZOAS, The Torments of Love & Jealousy in the Death and Judgement of the Ancient Man*, they did not discuss or reproduce the provocative illustrations of phallic and vulvic images. Ellis subsequently took the bold step of describing some of the erotic drawings, as well as the erasures made by Linnell. He revealed that Linnell 'used the india-rubber to one in particular, to make it less audaciously defiant of the proprieties':

The drawings were in pencil only. Their subjects included the distinguishing characteristic of the ancient god 'Priapus', an object fitted for sacred art before the degrading spirit of a later civilisation had vulgarised it, but not fitted for secular art, other than medical, at any period of the world's history. In one design to Vala, the Priapic attribute is represented as nearly the height of a signpost: three figures are bowing down to it . . .[13](#)

However, even Ellis was unwilling to discuss Blake's drawing of a nude woman with a Gothic chapel in her vagina. It was a missed opportunity, for these images of phallic and vulvic worship provided a key to the strange sexual-spiritual underworld that both nourished and troubled Blake's marriage.

Despite their efforts to recover biographical facts about Blake, none of his nineteenth-century defenders attempted to research the actual historical context of his esoteric and erotic experiences – a context that could reveal the sources of his sexual-spiritual philosophy. From Gilchrist onwards, Blake's biographers agreed that he was influenced by the Swedenborgianism of his family, but they did not examine what Blake described to Robinson as the 'dangerous sexual religion' of the Swedish scientist-seer.¹⁴ Nor did they inquire into the sexual beliefs of Blake's Swedenborgian friends, neighbours and associates. While Rossetti accepted the Swedenborgian claims, he also noted accurately the influence of Hermetic alchemists and Christian Kabbalists – such as Paracelsus, Agrippa and Boehme – on Blake's youthful development.¹⁵ But even he did not relate the tenets of these writers to Blake's sexual pronouncements or, more importantly, to his erotic drawings and poetry.



As an initiate of the Rosicrucian Order of the Golden Dawn, Yeats was in a position to go further than Rossetti. Drawing on oral traditions and archival materials, he suggested that Blake was associated with a secret magical society, in which initiates learned the arcana of Jewish Kabbalism, Rosicrucian alchemy and Swedenborgian theosophy.¹⁶ Yeats recognised that, like himself, Blake made

a connection between the energy of sexual passion and the capacity for spiritual vision.

In an 1893 essay, 'William Blake and the Imagination', Yeats observed that Blake had learned from Jacob Boehme and from old alchemist writers that imagination was the first emanation of divinity, 'the body of God', 'the Divine members'.¹⁷ Though 'it was a scandalous paradox in his time', Blake believed that the passions made the 'sensations of this foolish body . . . a part of the body of God' and that 'man shall enter eternity borne upon their wings'. Sworn to secrecy about his own Kabbalistic meditation and Rosicrucian rituals, Yeats did not explore the possible real-life effects of such a creed, in which Mrs Blake became a sometimes unwilling sexual 'member' of the 'body of God'.

As modern photographic technology recovers Blake's erased drawings and expressions, it provides increasing evidence of the boldness and intensity of Blake's sexual and spiritual preoccupations. Thus, the need to unearth the submerged historical underworld that nourished his antinomian beliefs becomes more pressing. Ironically, a long-ignored claim made by William Muir (1845-1936), the great Blake facsimilist, holds the key to unlocking the sources of Blake's radical notions of sexualised spirituality (or spiritualised sexuality).

In the 1920s, Muir informed the biographer Thomas Wright that Blake's 'parents attended the Moravian Chapel in Fetter Lane' and that Moravian hymns influenced Blake's *Songs of Innocence and Experience*.¹⁸ Blake's father subsequently 'adopted the doctrines of Swedenborg, whose followers, however, did not separate from other religious bodies until later'. Muir reiterated this claim to Margaret Lowery, who published it in 1940.¹⁹ Unfortunately, in 1941, the destruction of the Fetter Lane Chapel during the German Blitz seemed to bury not only the evidence but scholarly interest in the alleged Moravian connection. Though two

post-World War II critics mentioned a possible Moravian association, they provided no new documentation, and a confident critical consensus emerged that the Blakes were radical Dissenters, probably Baptist or Muggletonian, and opposed to the established Anglican Church.²⁰ Moreover, the long tradition of the family's early Swedenborgianism was dismissed as 'a Twentieth-Century Legend'.²¹

But Muir and Wright were definitely accurate in their Moravian claim and almost certainly in their Swedenborgian claim. Blake's mother Catherine, her first husband Thomas Armitage, and several Blakes were members of the Moravian congregation at Fetter Lane, at a time when Swedenborg also participated in its services. Thus they could have met the Swedish scientist-seer or learned about his writings from his Moravian publishers. As we shall see, the assertion that Blake learned Swedenborgianism 'at his father's knee' gains plausibility.

While planning to write a political and Masonic biography of Swedenborg, I learned of the important Kabbalistic and Rosicrucian influences on him – influences that also affected Count Nicolaus Ludwig von Zinzendorf, leader of the Moravians who met at Fetter Lane. Much to my surprise, I also discovered an esoteric tradition of psychoerotic mysticism, which revealed to Swedenborg and Zinzendorf the sexual techniques that achieve spiritual vision. These techniques – and the theosophy that lay behind them – seemed to illuminate the most occulted, inchoate and erotic of Blake's themes and symbols. However, these daring experiments in spiritual and sexual liberation had been suppressed and whitewashed by conservative church historians, because of attacks by hostile critics who published sensationalised accounts of the secret activities of the more radical Moravians and Swedenborgians.

As I took the scholarly plunge into this little-charted and always murky underworld, I discovered a colourful and bizarre cast of characters – mystical scientists, heterodox

Jews, antinomian Yogis, Priapic antiquarians, revolutionary Freemasons, and even a transvestite spy – who exercised a significant, though little-known influence on the visionary artists in Blake's milieu. It is small wonder that sensible academic critics have cautiously refrained from taking the plunge, for this kind of historical detective work must reject much academic conventional wisdom about the eighteenth century. It must go beyond the surface of 'The Enlightenment' and dig deep into the esoteric underground of the mystical counter-culture. Despite decades of continuing repression by Church and State, this counter-culture maintained clandestine 'brotherhoods' that energised their enthusiasts and alarmed mainstream rationalists. It was an imaginatively rich and erotically charged milieu, in which sexuality was infused into spirituality and sexualised spirituality into revolutionary politics.

It was a milieu whose ideas provided a stimulating home and educational environment for the young William Blake. As we shall see, a key to his beliefs – and praxis – can be found in the once-suppressed but now recoverable history of the Moravians, Swedenborgians, Sabbatian Kabbalists and Illuminist Freemasons – secretive societies that inspired and disturbed his volatile imagination. The techniques developed by these societies to achieve sexual and visionary potency would sometimes provoke Mrs Blake to frightened and anguished tears but would also help Mr Blake survive the dangers of 'sexual religion' – and remain as a high-spirited sexagenarian, 'wild as ever'.

Part One

1

Religion of the Heart

What Pleasure doth a Heart perceive, that rests in the precious Hole, lives there, loves and sports . . .

Moravian hymn (1749)

ON 10 MAY 1941, While London firemen battled the flames engulfing the Moravian Chapel in Fetter Lane, they little knew that Nazi bombers came perilously close to destroying the only evidence of the religious beliefs of William Blake's mother, Catherine, who was widely credited with nourishing his artistic imagination. Since her death in 1792 at the age of sixty-seven, researchers into Blake's life had been unable to learn anything about her, leading Alexander Gilchrist to lament, 'She is a shade to us, alas! In all senses: for of her character, or even her person, no tidings survive.'[1](#)

Not until 1992 did scholars finally discover that her maiden name was Wright and that she was a widow when she married James Blake, father of the artist; moreover, her first husband's name was Thomas Armitage, not the misspelled Hermitage.[2](#) These small discoveries made possible the major discovery in the Moravian Archives that in 1750-1 Catherine and Thomas Armitage were members of the Congregation of the Lamb that met in the Fetter Lane Chapel.[3](#) At the same time, several Blakes – including John Blake, arguably the brother of James Blake – also appeared in the Congregation diaries. At last, the shade of Catherine Blake can take on a flesh-and-blood reality, which will help us understand her influence on the artistic and spiritual development of her most unusual son, William.

The association of the Armitages and Blakes with the Moravians provided them with an unusual – even unique – access to an international network of ecumenical missionaries; an esoteric tradition of Christian Kabbalism, Hermetic alchemy and Oriental mysticism; a European ‘high culture’ of religious art, music and poetry; and a supportive political environment for opposition to current government policies. Significantly, their participation occurred during the ‘Sifting Time’ (c. 1743–53), the most controversial, turbulent, creative and artistic period of Moravian history.⁴ During these years the Congregation at Fetter Lane was exposed to a lurid but compelling theology of sex, wounds and blood, which inflamed the minds and hearts of the Brothers and Sisters of their *Unitas Fratrum* (their ‘Unity of Brethren’).

Though currently a nondescript street of impersonal office buildings, the Fetter Lane neighbourhood had an ancient history of unconventional, heretical and subversive inhabitants, who participated in a centuries-long struggle for the spiritual and political soul of Britain. In *London: The Biography*, Peter Ackroyd observes that the obscurity surrounding the derivation of the name Fetter Lane suggests that ‘the city was trying to conceal its origins’:

*A more simple connection has been made with the workshops of the street which manufactured fetters or lance vests for the Knights Templar who also congregated in the vicinity . . . Throughout its history Fetter Lane acted as a boundary, or has been recorded as frontier territory; . . . it has attracted those who live upon ‘the edge’.*⁵

The connection with the medieval Knights Templar, whose eighteenth-century Masonic revival would play a significant role in the Blakes’ milieu, provides a provocative context for the long history of religious disaffection and government punishment on Fetter Lane, where both Papist and Protestant dissidents had periodically been hanged, drawn and quartered on the gallows that stood at each end of the

street. Records show that not only Catholic recusants, Puritans and Anabaptists but also prostitutes, sodomites, pawnbrokers and 'the more dubious healers' found refuge in its dark alleys and enclaves: 'Their interest in Fetter Lane . . . lay in secrecy and seclusion.'⁶ From 1738, when the Moravians took over a former Presbyterian chapel, until 1941, their presence infused an unusually mystical and artistic tone into the neighbourhood.

On 14 November 1750, Thomas Armitage and his wife Catherine penned highly emotional letters to the Elders of the Congregation of the Lamb. Addressing 'My Dear Brethren', Thomas wrote, 'My Dear Saviour has maid me Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is his will that I should come amongst you.'⁷ Describing herself as 'a pore Crature and full of wants', Catherine pleaded, 'I do not Love our Dear Savour halfe enough but if it is his will to bring me among his hapy flock in closer conection I shall be very thankful.'⁸ Sometime earlier, a certain John Blake – most likely the paternal uncle of William Blake – also made an impassioned appeal to join this highly selective, inner group: 'that I may come in a Closer connexont with them, that I may injoy those priviledged with our Dear Saviour as his Congregation have . . . O Lamb of God grant that I may be a membr of thy Congregation and may be quite happy.'⁹

What was it about this small, little-known, foreign-based Brotherhood that drew such ardent yearnings and promised such happiness? To understand the Armitages' and Blake's intensely emotional appeals, we must briefly explore the life and teachings of their charismatic leader, Count Zinzendorf, who brought to Fetter Lane the impassioned themes and rituals of his 'Religion of the Heart'.

The dramatic career of Nicolaus Ludwig von Zinzendorf (1700–60) continues to provoke controversy among historians, with most praising him as a creative theologian

and pioneer of religious and racial toleration, and some condemning him as a Gnostic heretic and sexual pervert.^{[10](#)} Born in Dresden, Saxony, to an aristocratic Lutheran family, he was early exposed to the Pietist movement, which sought to bring Christianity back to its simpler Gospel roots. He was raised by a remarkably spiritual and erudite grandmother, who corresponded with Leibniz in Latin, read the Bible in Hebrew and Greek, and studied Syrian and Chaldaean, while she exposed her young grandson to themes of Boehmenism and Christian Kabbalism.^{[11](#)}

Like the young William Blake, Zinzendorf was considered a precocious child with ‘a too vivid imagination and volatile temperament’.^{[12](#)} At the age of nine he passed through a period of ‘intense intellectual struggle concerning the reality of a transcendental God’, which he resolved through his sense that he could converse directly and intimately with Jesus. He would often write notes to Jesus and toss them out of the window for him to pick up. So strong was his belief in a child’s spiritual capacity that he would not have been surprised by the four-year-old Blake’s claim that he *saw* God put his forehead to the window.^{[13](#)}

From his grandmother’s Pietist visitors, the eight-year-old Zinzendorf heard missionary reports from the East Indies and, as he told the Fetter Lane Congregation in 1753, ‘there and then the first seed of missionary impulse arose in my soul’.^{[14](#)} Two years later he was sent to the Pietist school at Halle, where his mentor August Hermann Francke informed him about the Collegium Philobiblicum, whose Hebrew scholars hoped to convert the Jews.^{[15](#)} The relatively sympathetic attitude of the Pietist missionaries, who were willing to learn the languages and traditions of their targeted populations, encouraged Zinzendorf’s own curiosity about foreign customs.

Fired with adolescent idealism, Zinzendorf and five other schoolboys organised a secret society, the ‘Order of the Grain of Mustard Seed’, a kind of spiritual knighthood, with

the count serving as Grand Master. The first article of the Order affirmed that 'the members of our society will love the whole human family', and as crusaders for Christ they will seek conciliation with Jews.¹⁶ This enterprise would bring Zinzendorf into unusual contact with heterodox Hebrew and Christian students of Kabbala, the esoteric tradition of Jewish mysticism, seen by many Pietists as a *via media* between the two religions.

However, his guardian determined to rid his ward of 'the taint of Pietism' and thus sent him at the age of sixteen to the University of Wittenberg, where his tutors were ordered to 'hold him with a tight rein' in order to break his proud and independent spirit. Their efforts failed, and when Zinzendorf undertook an extensive study tour in 1719, he deliberately sought contact not only with Jewish mystics but with Catholic intellectuals.¹⁷ His curiosity about and tolerance towards different religions reinforced his distaste for sectarian divisions. Always deeply sensitive to art, he saw in the great European tradition of religious painting a means of transcending the antagonisms within Christianity. Thus, throughout his travels, he visited museums and galleries as part of his spiritual quest.

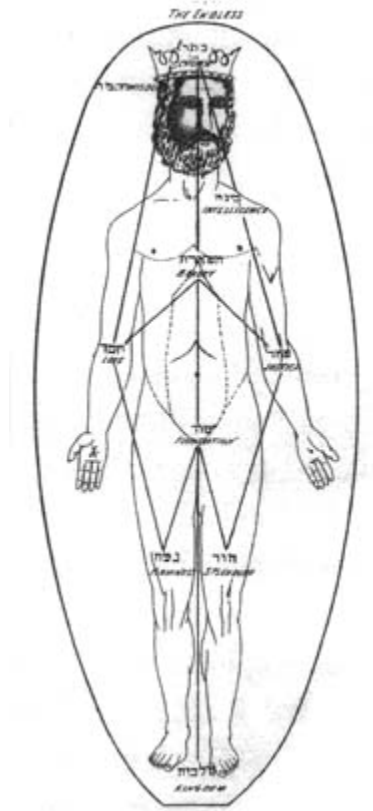
In a gallery in Düsseldorf he encountered a picture that deeply stirred him – and planted the seeds of his 'Religion of the Heart'. In his painting, '*Ecce Homo*, the Man of Sorrows', the baroque artist Domenico Feti portrayed Jesus suffering under the crown of thorns before his crucifixion. Under his wounded body scrolled a caption in Latin: 'All this I have done for you, but what have you done for me?'¹⁸ As Zinzendorf later told his Congregation, 'My blood rushed because I was not able to give much of an answer, and I prayed to my Saviour to make me ride in the comradeship of his suffering with force.' The rushing blood, yearning for forced intimacy, comradeship in suffering – religious passions stimulated by a work of art – would intensify the young aristocrat's determination to serve Jesus and to

identify with his fully humanised nature, which he came to believe included not only suffering but sexuality.

When Zinzendorf married an equally ardent and spiritual woman, Countess Erdmuth Dorothea Reuss, they both considered it a 'Militant Marriage' (*Streiter Ehe*), in which they were 'warriors for Christ'. He purchased his grandmother's estate at Berthelsdorf, where in 1722 he welcomed a band of Moravian refugees and then supported their settlement at nearby Herrnhut. Heirs to the radical reform movements of Jan Hus in the fifteenth century and Jan Amos Comenius in the seventeenth, the Moravian *Unitas Fratrum* struggled to preserve 'the Hidden Seed' of their ecumenical spiritual traditions.¹⁹ In the eighteenth century, many of them studied the alchemystical writings of Jacob Boehme, Jane Leade and the Philadelphian Brotherhood, whose 'Sophia Mysticism' opened the door to new thinking about sexuality and divinity.²⁰ Through these works, the intensely passionate Zinzendorf learned that Christianised versions of Kabbala provided a spiritualising of sexuality that was emotionally and intellectually liberating.

According to Jewish Kabbalists, the unknowable hidden divinity – the *En Sof* – performed an act of love by manifesting 'his' essence in a series of male and female emanations, the *Sephiroth*, whose spiritual-erotic dynamics progressed from the original seminal point to the ultimate material cosmos.²¹ Using ritualised meditation, Kabbalists visualised this process in the image of the Sephirotic Tree and the microcosmic man, Adam Kadmon, who contains within his body all the spiritual and sexual potencies of the Godhead. The Fall from the primordial state of sexual equilibrium and bliss was caused by the unbalanced outgrowth of the female *Sephira* of strict judgement, which must be sweetened by the male *Sephira* of mercy. Through reverent meditation, the Kabbalist can achieve a visionary state in which he reintegrates the male-female emanations

within his mind, and thus within Adam Kadmon and the Godhead.



For many Christians, especially Protestants, this Jewish inclusion of sexuality within spirituality filled a void created by the elimination of the female from the orthodox Trinity. But, as B. J. Gibbons observes:

The divine feminine has, in fact, rarely remained behind the curtain in Western culture. If Diana and Isis were to leave the stage with the growth of Christianity, the Virgin Mary was also to make her entrance. The Protestant rejection of Mariology created a divine realm that was overwhelmingly masculine in tone, but this was compensated in some circles by the introduction of another manifestation of the divine feminine, Sophia . . .[22](#)

By the 1730s Zinzendorf believed that an assimilation of these Kabbalistic notions into Christianity could save all the churches from their present state of arid theological