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MENTAL FORMS CREATING:

A STUDY IN BLAKE'S THOUGHT AND SYMBOLS

by

EDWARD J. ROSE

A THESIS SUBMITTED IN CONFORMITY WITH

THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN THE UNIVERSITY

OF

TORONTO

THE UNIVERSITY OF TORONTO

1963

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SCHOOL OF GRADUATE STUDIES

PROGRAMME OF THE FINAL ORAL EXAMINATION

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

OF

EDWARD JOSEPH ROSE

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School of Graduate Studies

MENTAL FORMS CREATING:

A STUDY IN BLAKE'S THOUGHT AND SYMBOLS

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THESIS

MENTAL FORMS CREATING:

A STUDY IN BLAKE'S THOUGHT AND SYMBOLS

(Summary)

Blake was most deeply concerned with the nature of creativity, and he sought to make his aesthetic theories the subject and substance of his poetry. The thesis contends that Blake's metaphors, images, and symbols describe the creative process, and that his poetry dramatizes and illustrates a conception of art. The thesis stops short of criticizing Blake's axioms, but tries to discuss the inter-relation between ideas and themes and the symbols which incorporate those ideas. Irony and paradox are seen throughout to inform Blake's system of symbols and the way in which he uses a symbol, image, or metaphor.

In essence, then, the concern is with the "creative theme" in Blake's poetry and the symbols in which it is embodied.

The thesis is composed of ten chapters, divided into two parts: the first part discusses "the creative theme" and the second "the symbols of the creative theme". Part One is concerned mainly with Blake's conception of the poet and his ideas about the nature of creative action. Blake believed that creativity originated with the imagination, and that no creation could be performed without the imagination. Furthermore, he appears to believe that only in the imagination is there a reconciliation between the symbol and that for which the symbol stands. Since a work of art in the broadest sense is a crystallization, art becomes for Blake the means by which man realizes his creativity, his sense of identity, the quality of his mind. The identity of the poet or the artist depends upon the scope and intensity of his imagination. Part Two, which is the main body of the thesis, is devoted to an examination of Blake's creative images and symbols, particularly as these appear in Milton and Jerusalem; my purpose is to provide a guide to the symbolic figures in Blake's major poetry.

In discussing Blake's conception of the creative process, I have stressed certain themes. I argue that the creative process is seen as a unifying action which integrates aspects of a fully experienced totality. Secondly, Blake's eternity of art would presuppose an eternity of mind whose inward dialogue identifies word and object. Thirdly, Blake's poet is one who achieves continual renewal through a revelation or vision of "All that Exists". His poet, too, is a prophet who effects an identification of personal and impersonal perspectives. Finally, because he draws upon the eternal forms of the imagination, the poet in any age describes the creative experience.

(Cont'd.)

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In describing creativity in his fallen world, Blake would appear to develop three major mythic patterns. First, we find the "union-disunion" myth which has as its symbolic focus the figure of the "cosmic man" or "fallen giant". Essentially, this myth reverses Plato's allegory of the cave, since Blake deals not with an ascent from a shadowy world-womb but the descent into it. Secondly, he exploits an "Orc myth", which interprets the tragic as well as the cyclical nature of fallen existence. This myth portrays a struggle between reason and desire, the tyrant and the rebel. Such a "dialectic" spawns new theses which are the parents of antitheses. Orc logic is Hegelian, and the final synthesis is always out of sight. Thirdly, we observe the myth of the "transforming presence" which has as its symbolic focus the figure of woman. Her nature is twofold. In one aspect she is Vala-Rahab or Babylon, the Lamia, the seductress or virgin-whore sans merci. In her other aspect, she is Jerusalem, the emanation, the daughter of her own son. These three patterns of myth portray the same experience from different points of view.

All Blake's poetry is, like Jerusalem, quasi-critical. Creation encompasses the totality of things--it is the circumference towards which man must reach. Man must be like the peacock, eyed all over (Jerusalem 98). The self is to be destroyed by an expansion, not by shrinking. Man becomes all not by generalizing himself, but by particularizing himself.

The woman figure mirrors the state of the ego: the narrower the ego, the more destructive is her power; the greater the ego, the more creative her power. The ego and the unconscious are inseparable. When man is still-born, when his imagination ceases to expand, ceases to find or fulfil itself, he moves from the state of Orc, the unactualized potential, to the state of Urizen, the impotent potential. Thus, he fails to be born out of the egg-womb of space, the dome-skull of time. Instead of dying into life, he lives into death. In this state, the female is dominant--a "Dragon red & hidden Harlot". In the state of Los--the "Vehicular" imagination--the female is viewed as being unifiable or identifiable with the male. Here she takes her place as an extension of the imagination rather than a restriction upon it.

One critic has said that Jerusalem is a condensed version of the Divine Comedy, Paradise Lost, and Paradise Regained. Any one of Blake's three major poems contains subject matter for any one of Eliot's "three districts". The Four Zoas, Milton, and Jerusalem are Blake's Inferno, Purgatorio, and Paradiso respectively. As whole poems they can be identified with Orc, Milton, and Jesus--the first two are sons of Los,--the last is the Divine Body who is the imagination and who is of "the likeness & similitude of Los" (Jerusalem 96). The power of Satan, the Reasoning Power, is defeated by the dominant spirit of each poem in different ways. Orc, as energy and desire, expends himself; Milton, as poetic inspiration and apocalyptic vision, reveals reality; Jesus, as fulfilled energy

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and desire, brings about the re-integration and apocalypse of fourfold man within the "Eternal Body of Man".

Through extensive considerations of the "Orc figure", the "woman figure", and the figure of the "prophet-poet", and a great many images and symbols prominent in Blake's work (such, for instance, as the figure of "Hand"), the thesis shows something about "Mental Forms Creating" (Milton 33), and the "stubborn structure of the Language" (Jerusalem 40). It is most concerned to discover the "iconography" of Blake's imagination--the images and symbols which fulfil his thought--those particular things which imagination has transformed into the "divine body" of poetry.

Among the many images and symbols of the creative theme examined in this thesis are, the four Zoas (Los, Urizen, Tharmas, and Luvah), Orc, Rintrah, Palamabron, Satan, Merlin, Reuben, Judah, Milton, Leutha, Oothoon, Ololon, Vala, Rahab, Jerusalem, Hand, the "open centre", "Divine Analogy", "Canaan", "Fourfold Vision", the circle, the square, the "scarlet robe", the furnace, the forge, the "white dot", the spectre, and the emanation. The nature of Blake's allegory and the relation between the poetry and the poet's engraved designs are also discussed.

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Selected Articles:

"Hopkins and Romanticism: Self, Grace, and Poetic Theory in 'As Kingfishers Catch Fire. . .'", ACUTE Report (1961), 9-18.

"'A World with Full and Fair Proportions': The Aesthetics and the Politics of Vision" in The Western Thoreau Centenary: Selected Papers, ed. J. Golden Taylor, Monograph Series, 10 (Logan: Utah State University Press 1963), 45-53.

"The Wit and Wisdom of Thoreau's 'Higher Laws'", Queen's Quarterly, 69 (1963), 555-567.

"The Structure of Blake's Jerusalem", Bucknell Review, 11 (1963), 35-54.

"Melville, Emerson, and the Sphinx", The New England Quarterly, 36 (1963), 249-258.

"'Mental Forms Creating': 'Fourfold Vision' and the Poet as Prophet in Blake's Designs and Verse", The Journal of Aesthetics and Art Criticism, (in press).

"Emerson and King Arthur", The Emerson Society Quarterly, (in press).

"The Aesthetics of Civil Disobedience: Henry Miller, Twentieth Century Transcendentalist", Edge, 1 (1963), 1-15.

"Blake's 'To the Accuser who is The God of This World'", The Explicator, (in press).

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PREFACE

Blake is most concerned with the nature of creativity and he sought to make his aesthetic theories the subject and the substance of his poetry. The thesis contends that Blake's metaphors, images, and symbols describe the creative process, and that his poetry dramatizes and illustrates a conception of art. The thesis does not quite try to criticize Blake's axioms, but to discuss the inter-relationship between ideas and themes and those symbols which incorporate those ideas. Irony and paradox are seen throughout to inform Blake's system of symbols and the way in which he uses a symbol, image, or metaphor.

In essence, then, the thesis is concerned with "the creative theme" in Blake's poetry and the symbols in which it is embodied.

The thesis is composed of ten chapters divided into two parts: the first part discusses "the creative theme" and the second "the symbols of the creative theme". Part One is concerned mainly with Blake's conception of the poet and his ideas about the nature of creative action. Blake believed that creativity originated with the imagination, and that no creation could be performed without the imagination. Furthermore, he appears to believe that only in the imagination is there a reconciliation

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between the symbol and that for which the symbol stands. Since a work of art in the broadest sense is a crystallization, art becomes for Blake the means by which man realizes his creativity, his sense of identity, the quality of his mind. The identity of the poet or the artist depends upon the scope and intensity of his imagination. Part Two, which is the main body of the thesis, is devoted to an examination of Blake's creative images and symbols, particularly as these appear in Milton and Jerusalem; my purpose is to provide a guide to the symbolic figures in Blake's major poetry.

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LIST OF ABBREVIATIONS

All of the quotations from Blake are from the Poetry and Prose of William Blake, edited by Geoffrey Keynes (4th edition, 1948). The Arabic numerals following the abbreviations of Blake's works refer to the page or pages in this one volume edition. For Jerusalem and Milton the number of Blake's engraved plate is given between the abbreviated form of the title and the page or pages in Keynes, thus J 99: 567. The numerals immediately after the abbreviation DC refer to Blake's pagination, thus DC 92-95: 650-2.

Am	America
ARO	All Religions are One
BA	The Book of Ahania
BL	The Book of Los
BT	The Book of Thel
BU	The Book of Urizen
DC	A Descriptive Catalogue
E	Europe
EG	The Everlasting Gospel
FZ	The Four Zoas
GP	The Gates of Paradise
Hom	On Homer's Poetry
J	Jerusalem
Lao	Laocoon Aphorisms

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M	Milton
MHH	The Marriage of Heaven and Hell
NNR	There is No Natural Religion
SE	Songs of Experience
SI	Songs of Innocence
SL	The Song of Los
SLib	A Song of Liberty
VDA	Visions of the Daughters of Albion
Vir	On Virgil
VLJ	A Vision of the Last Judgment

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PART ONE: THE CREATIVE THEME

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I

BLAKE'S VISION OF THE CREATIVE MIND

1

Blake's prophetic poems have long puzzled many of his readers. It is, indeed, unfortunate that the non-specialist and many specialists as well have not become more intimately acquainted with England's only truly successful painter-poet. For Blake has now been recognized as a major figure in the history of both English literature and English art. The present chapter attempts to supply a fundamental perspective on Blake and tries to clarify the poet's conception of reality and his understanding of the nature of poetry.

Blake's poetry is an embodiment of his conception of the imagination and of his poetic theory. His poetry is mythopoeic, that is, it is a structure of metaphors, images, and symbols that express a point of view, and it is concerned more often than not with its own nature. Instead of expressing his theories discursively or assertively, Blake develops his ideas in the imagery of his poems. His system of symbols, often and mistakenly called his mythology, becomes an elaborately conceived point of view. Because his ideas are images,

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his symbolic figures are not mythological personages in the usual sense. To Blake's mind, a mythological figure is as general or abstract as a mathematical sign or natural law and as equally one-dimensional. Neither in theory nor in practice does Blake adopt the techniques of the fable or of simple allegory. For Blake, as for Wallace Stevens in his "Notes Toward a Supreme Fiction",

> There was a myth before the myth began
> Venerable and articulate and complete.[1]

There is no reason for Blake to abstract what is concrete, the nature or perception of myth itself. It is the universality of myth or, better, of a mythic perception of reality, that he is comparing to the generalizations of rationalistic moral and scientific law. Like Stevens, he understands that the poem is an expression, unified and complete, of the creative act which is in the beginning and in the end a single eternal act.

> The first idea was not our own. Adam
> In Eden was the father of Descartes
> And Eve made air the mirror of herself,
>
> Of her sons and of her daughters. They found themselves
> In heaven as in a glass; a second earth;
> And in the earth itself they found a green--
>
> The inhabitants of a very varnished green.
> But the first idea was not to shape the clouds
> In imitation. The clouds preceded us

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There was a muddy centre before we breathed.
There was a myth before the myth began,
Venerable and articulate and complete.

From this the poem springs: that we live in a place
That is not our own and, much more, not ourselves
And hard it is in spite of blazoned days.[2]

Against all that seeks to divide and then generalize, Blake places "the human form divine". He stresses the organic wholeness and oneness of the creative process, and the indestructible essence of the particular, that is what Blake means by identity. The process by which paradox is resolved, yet retained and sustained, is a seeming paradox itself. In the opening part of Jerusalem Blake defines the creative condition as he understands it.

I must Create a System or be enslav'd by another
Man's,
I will not Reason & Compare: my business is to Create.
(J 10: 442)

The creative process, in absolute opposition to the reasoning power in man, is eternal life, the business of man. But it is a system only because it is striving with systems, laboring to remake the flesh into word. In fact, Blake maintains, because the word is made flesh, the flesh can be made word. Eternal existence is, thereby, the imaginative recreation of man, what man is from the point of view of the creative act.

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Creation is not abstraction, like a general law or a nominal universal, but resurrection from the state of death which is itself abstraction. Striking out at Locke and British empiricism, Blake says that these "Sons of Albion"

> . . . take the Two Contraries which are call'd
> Qualities, with which
> Every Substance is clothed: they name them Good
> & Evil
> From them they make an Abstract, which is a
> Negation
> Not only of the Substance from which it is derived,
> A murderer of its own Body, but also a murderer
> Of every Divine Member: it is the Reasoning Power,
> An Abstract objecting power that Negatives every
> thing.
> This is the Spectre of Man, the Holy Reasoning
> Power,
> And in its Holiness is closed the Abomination of
> Desolation. (J 10: 442)

This passage sums up many of the most important ideas in Blake's work. His philosophical principles are linked with the imagery of his poetry so completely that they become one. First, there are the contrary states of innocence and experience, the major problem he considers in his early poetry. Second, there is the abstract negation which Blake associates with perverted or rationalistic forms of imaginative truth. In the history of English thought, abstract negation is to be observed in the empirical and experimental theories of Blake's demonic trinity--Bacon, Newton, and Locke. In the history of religion

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in the western world, the influence of the abstract negation is to be observed in the rituals of Judaism and Druidism, as Blake reinforces his analogical pattern with Semitic and Celtic parallels. The three manifestations, the English, the Judaic, and the Celtic, are parallel images of a broad analogical pattern centered upon the sacrifice or murder of the divine imagination in man. Again, in this passage we see the "spectre" of man who is the negative power--Satan. Finally, we find an association of a reasoning Satanic power with the "Abomination of Desolation", the Babylonian whore, that produces tragedy or the state of life-in-death.

Blake thinks of Los, his figure for the state of the imagination, as shaping the world into human form. The artist destroys natural form in order to create imaginative form. He strives with "Systems to deliver Individuals from those Systems" (J 11: 443), to deliver identity from "indefinite" death. Man's perception is unique but whole. Los compels his spectre to turn the ore "into the clay ground prepar'd with art" (J 11: 443). Regeneration begins with generation, yet does not end there. It is the Imagination, the Real Man, not the reasoning power, the natural man, that recreates.[3]

Imagination creates "real" form; the definite and the particular stand opposed to the indefinite and the general. Throughout

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Jerusalem, Blake's recurrent epithet for the spectre is the "indefinite". This is indicative of the spectre's relationship to the "Female Will". The Babylonian whore figure--the goddess Nature, Vala, Rahab, the painted leper--is mystery. The correlation between the "scientific" indefinite and "religious" mystery is consistent in Blake's work. He associates the negative destructiveness of the rational faculty with the loss of identity in an industrial society which is a Satanic mill of gears and cogs. The division of life into avocation and vocation, the rise of wage slavery amidst potential plenty, and starvation amidst gluttony, the simultaneous complexity of disorganization and over-organization which destroys unity and simplicity, the loss of self-realization through work without knowledge of purpose, describe in brief a condition of the fallen world.

> And all the Arts of Life chang'd into the Arts of
> Death in Albion.
> The hour-glass contemn'd because its simple workmanship
> Was like the workmanship of the plowman, & the water wheel
> That raises water into cisterns, broken & burn'd
> with fire
> Because its workmanship was like the workmanship of
> the shepherd;
> And in their stead, intricate wheels invented,
> wheel without wheel,
> To perplex youth in their outgoings & to bind to
> labours in Albion
> Of day & night the myriads of eternity: that they
> may grind
> And polish brass & iron hour after hour, laborious
> task,

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Kept ignorant of its use: that they might spend the
days of wisdom
In sorrowful drudgery to obtain a scanty pittance
of bread,
In ignorance to view a small portion & think that All,
And call it Demonstration, blind to all the simple
rules of life. (J 65: 517)

Blake's social revolution is part of the resurrection to unity, and this unity is the unique one man. One law for the lion and the ox is oppression (MHH: 191) because simple reconciliation on fallen terms is tyranny. For Blake, one already embraces two; the attempt to reconcile a contrary with a negative is error. The rational falsely divides and falsely unites. By dividing that which is indivisible and uniting that which is not unifiable, the rational fails to achieve either identity or wholeness. The individual universalizes through mutual forgiveness--the mingling of his emanations (Jerusalem, the city and the bride of God, the Kingdom of Heaven within) with those of another individual; the general universalizes through tyranny--the female (Babylonian) rule of the will. In the imagination, each thing is what it is and thus all things; for, from the creative point of view, anything is what it is and no other thing because there are no other things. The imagination is "the Human Existence itself" (M 35: 418).

"Exuberance is beauty", says Blake. That seems to me a practically definite solution, not only of the minor question of what beauty is, but of the far more important problem of what the conceptions of catharsis and ecstasis really mean.

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> Such exuberance is, of course, as much intellectual as it is emotional. Blake himself was willing to define poetry as "allegory addressed to the intellectual powers". We live in a world of threefold external compulsion: of compulsion on action, or law; of compulsion on thinking, or fact; of compulsion on feeling, which is characteristic of all pleasure whether it is produced by the Paradiso or by an ice cream soda. But in the world of imagination a fourth power, which contains morality, beauty, and truth but is never subordinated to them rises free of all their compulsions. The work of the imagination presents us with a vision, not of the personal greatness of the poet, but of something impersonal and far greater: the vision of a decisive act of spiritual freedom, the vision of the recreation of man.[4]

"Kairos", says Paul Tillich, "points to unique moments in the temporal process, moments in which something unique can happen or be accomplished".[5] It is here that the fallen and the unfallen worlds meet or intersect. "Kairos, for the biblical writers, is fulfilled time--the time in which the appearance of Christ was possible because in spite of actual rejection, all the conditions of his reception are prepared". Blake would say that "because" would be more exactly the case. The consolidation of error, of oppression, of compulsion, is at any time preparation for its own overthrow.

> The one real Kairos is the moment of history in which the preparatory period of history comes to an end because that for which it was a preparation has become historical reality. In this sense, Kairos implies that the central event--the appearance of Christ--is not an isolated happening falling, so to speak, from heaven; but that it is an event which is prepared for by history and by the "timing" of historical providence.

This is essentially the ground of all of Blake's prophetic poems, especially if we mean by "historical reality" the perception obtained

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through "Kairos" oriented action or experience. Thus Tillich's next point is even more applicable to Blake.

> One can express this by saying that "the great Kairos" presupposes many smaller kairoi within the historical development by which it was prepared. From this statement one can derive the other; that in order for "the great Kairos" to be received many smaller Kairoi are required in the historical development following it.

An existential emphasis in Blake's approach to reality appears in the imagery of his verse, especially his longer poems. The relationship between the "smaller Kairoi" and "the great Kairos" is the subject of Milton and Jerusalem. A smaller Kairos is an epiphany, a revelation of reality. It is honoring God's gifts in other men; it is recognition of the Holy Spirit when one sees it in others (J 91: 557).[6] The "Moment in each day that Satan cannot find" and the "Grain of Sand in Lambeth that Satan cannot find"[7] are symbols in terms of time and space of the manifestation of "smaller Kairoi". Out of the "minute particulars" the city or palace of art arises. The resurrection of time and space and history is achieved by applying "Divine Vision" to the world of compulsions. Satan cannot find the moment or the grain because he is a generalizer; but the artist, whose moment and grain they are, can, because he is the particularizer. "A decisive act of spiritual freedom"[8] is individual and existential.

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> In Great Eternity every particular Form gives forth or emanates
> Its own particular Light, & the Form is the Divine Vision
> And the Light is his Garment. This is Jerusalem in every Man. (J 54: 500)

The manifestation of the particular form is individual, highly unique--an act of spiritual freedom which bestows, and is a product of, absolute liberty. The outward embodiment of the inward is the resurrection of man in God's eye. "Everything is good in God's eyes", Blake told Crabb Robinson.[9] His last long poem, Jerusalem, is about "smaller Kairoi" and "the great Kairos".

Here, we have a paradox of art. Jerusalem is a poem about a poem, or poetry. As the mental processes can be the subject of the mind, poetry is the subject of the poem.[10] In the "iconography of the imagination",[11] in mythopoeic imagery, mental processes and poetry, like the mind and the poem, become one. A poem is the concrete embodiment of the creative state, and as such is one with the state.

"Exuberance is beauty" because it defines or describes a total experience. This partly suggests the perception of the fallen world, by a fallen creature, with an unfallen perspective. The creature is in two places at once, just as time as Kairos is within time as Chronos.

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Los' descent into Albion in Jerusalem is a process of self-exploration. It is the search for identity through a vision of the particular man in his infinite variety. This experience is something different from the navel-gazing of the rational corpse-eating mind which is self-devouring. The labor of Los or the artist's labor is the fulfilment of self or man, the imagination's view of itself. Blake's vision of the reality of the creative mind is based upon his understanding of man's ability to imagine, as Shelley says, intensely and comprehensively,[12] and the imagery of his poetry is his attempt to describe and thereby embody this point of view. His symbolic figures are, therefore, not allegorical abstractions, but ideas made concrete.

2

A study of the aesthetic in Blake's poetry must take into account his conception of the poet and his ideas about the nature of creative action. Blake believed that creativity originated with the imagination, and that no positive action could be performed without the imagination. Furthermore, he appears to believe that only in the imagination can the symbol, and that for which the symbol stands, become identical. Since a work of art in the broadest sense is a

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crystallization, art becomes for Blake the means by which man realizes his creativity, his sense of identity, the quality of his mind. The poet or the artist is he whose sense of identity depends upon the scope and intensity of his imagination.

In his essay "Life Without Principle", Thoreau writes, "All great enterprises are self-supporting. The poet, for instance, must sustain his body by his poetry, as a steam planing-mill feeds its boilers with the shavings it makes. You must get your living by loving".[13] Such a comment on love and creativity is a succinct description of the nature of creativity as Blake understood it. Los sustains the body of man because he is the state of self-regeneration in Albion. He is the aesthetic and moral agent of rebirth. One of the main themes of Shelley's A Defence of Poetry is just this correlation between the aesthetic and the moral, poetry and love. Blake's conception of the imagination is based similarly upon the axiomatic acceptance that only a poet, that is, a creator, is truly empathic, a man alive to all with which he comes into contact. Moral acts and aesthetic acts are correlatives for Blake, --analogical elements in a total experience. For Blake, to be a Christian is to participate in this total experience. That is why he writes on his illustration of the "Laocoon Group" that "Christianity is Art". The aphorisms that appear on this design are

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a concentrated expression of Blake's understanding of the meaning of art. For Blake, to be a Christian is to be an artist.

> A Poet, a Painter, a Musician, an Architect: the Man Or Woman who is not one of these is not a Christian.
> You must leave Fathers & Mothers & Houses & Lands if they stand in the way of Art.
> Prayer is the Study of Art.
> Praise is the Practise of Art.
> Fasting &c., all relate to Art.
> The outward Ceremony is Antichrist.
> The Eternal Body of Man is The Imagination, that is, God himself
> The Divine Body } יהוה, Jesus: we are his Members.
> It manifests itself in his Works of Art (In Eternity All is Vision).
> Jesus & his Apostles & Disciples were all Artists.
> The Old & New Testaments are the Great Code of Art.[14]

"The Divine Body" or the imagination "manifests itself" in its "Works of Art". The creative state, therefore, is human and also divine. In the human and the divine, identity exists. The poet is a man who creates something beyond himself that is truly himself, "The Eternal Body of Man". Whereas Thoreau says after his fashion that we get our living by loving, and whereas Shelley characteristically writes, "A man, to be greatly good, must imagine intensely and comprehensively",[15] Blake, in Milton, writes, the imagination "is the Human Existence itself" (35: 418).[16] Of Blake, Frye says:

> Man in his creative acts and perception is God, and God is Man. God is the eternal Self, and the worship of God is self-development. This disentangles the idea . . . of . . . two worlds of perception.

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This world is one of perceiver and perceived, of subject and objects; the world of imagination is one of creators and creatures. In his creative activity the artist expresses the creative activity of God; and as all men are contained in Man or God, so all creators are contained in the Creator.[17]

Thus Blake says:

The Worship of God is: Honouring his gifts in other men, each according to his genius, and loving the greatest men best: those who envy or caluminate great men hate God; for there is no other God.
(MHH: 191)

The Poetic Genius is the "Holy Ghost in Man".

. . . there is no other
God than that God who is the intellectual
fountain of Humanity. (J 91: 557)

The negative loss of partial personality is the positive gain of complete personality. Blake describes himself to Thomas Butts as a kind of "secretary".[18]

For Blake, "outward Ceremony" is outward creation. It is Error or Antichrist because it is not from the imagination. Error is negation because it is external and thus hollow; it embodies nothing and is, therefore, non-entity and not "Human Existence". All outward creation is an "incrustation" upon the immortal soul.(M 46: 430).

Creativity or the imagination, like eternity, is <u>now</u>. Eternity is the opposite of the ruling Beast of Revelation (17: 8) "that was, and is not, and yet is". The metaphor of temporal existence is the female

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"Falshood" or female dream which grows and grows till it becomes "a Space & an Allegory around the Winding Worm" (J 85: 549). In Jerusalem, Gwendolen, one of the daughters of Albion, utters a "Falshood" by hiding the "Deceit" in her left (sinister) hand, enticing her sisters to Babylon. However, "Falshood is prophetic" (J 82: 544). By placing her left hand which contains the "Falshood" "Upon her back behind her loins" (J 82: 544), she begins, ironically, the allegory that Los is to call "Divine Analogy" (J 85: 549). The world of space-time is nam'd Canaan by the Daughters of Albion (J 84-85: 549). (The design upon plate 81 of Jerusalem portrays Gwendolen addressing her sisters with her hand behind her back.) The spatial world of fixed temporal existence comes into being and is sustained by analogy. Man is enwombed in time, but his imagination turns the "Falshood" or the "little lovely Allegoric Night" (J 88: 553), as Blake also describes it, into "Divine Analogy". Gwendolen's deceit is a falsification because she pretends to be repeating the words of Los' emanation. That the "Falshood" is a female one is clear throughout her speech (J 82: 544-45), and in no line is this more explicit than "And the fury of Man Exhaust in War, Woman permanent remain". Los takes the space around the winding worm (fallen embryo man) and gives it a "Time & Revolution"

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and thus changes the "Allegoric Night" into "Divine Analogy". "Divine Analogy" is the womb-tomb world which looks like an egg from the outside but like the skull seen from within. This womb-tomb existence is our horizon, our sky-surrounded world--Shelley's many-coloured dome. The imagination is the vision which makes man free. Man is born into the world so that he may be born out of it. Fallen man is an embryonic form. Thought, Blake says, changes "the infinite to a serpent" (E: 216). However, the eternal imagination breaks the hold of Coleridge's "viper thoughts . . . Reality's Dark Dream".[19]

In Blake's designs we are made to distinguish the "false" allegorical from the "true" visionary. Blake views the Old and New Testaments as the great code of art because as a system of harmonious symbols, they are identical with the truths that they represent. The symbol, Coleridge says in The Statesman's Manual, "always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative".[20] Blake says "Every Poem must necessarily be a perfect Unity" and that "when a Work has Unity, it is as much in a Part as in the Whole".[21] Nevertheless, "Unity & Morality are secondary considerations, & belong to Philosophy & not to Poetry, to Exception & not to Rule, to Accident & not to Substance; the Ancients call'd it

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eating of the tree of good & evil".[22] The imagination is whole; a work of the imagination will be a unity by necessity. Its moral will not be "A sting in the tail".[23] The moral is allegorical; the whole is visionary. The one-for-one relationship, the ratio, is allegory, "but Allegory & Vision ought to be known as Two Distinct Things".

> Fable is allegory, but what Critics call The Fable, is Vision itself. The Hebrew Bible & the Gospel of Jesus are not Allegory, but Eternal Vision or Imagination of All that Exists. (VLJ 68: 638)

However, "Fable or Allegory is seldom without some Vision".

The action of Los in naming the space and allegory "Divine Analogy" is an excellent example of a vision of the world in which everything is reversed. Blake's theories become seeming paradoxes and his symbols and imagery become ironic. The universal is to be found in the particular, not in the general.[24] The imagination is seen as containing as well as transforming all things. The part and the whole are identified. Blake describes this identity of the part and the whole on plate 99 of Jerusalem.

> All Human Forms identified, even Tree, Metal, Earth
> & Stone: all
> Human Forms identified, living, going forth & returning
> wearied
> Into the Plantary lives of Years, Months, Days & Hours;
> reposing,
> And then Awakening into his Bosom in the Life of
> Immortality.

From the point of view of the risen man, all parts express the whole and the whole is expressed in each part.

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3

Blake describes the nature of creativity and its meaning and function in a fallen world in three major interacting mythic patterns. First, he imagines a disunion-union myth which has as its symbolic focus the figure of the cosmic man or fallen giant. Essentially this myth reverses Plato's allegory of the cave, since it deals not with the ascent from the shadowy world-womb but the descent into it. Second, he exploits the Orc myth which deals with the cyclical nature of fallen existence. This myth portrays the struggle between desire and reason, the rebel and the tyrant, in a dialectic of successive revolutions. Such a dialectic always spawns a new thesis which is immediately the parent of its own antithesis. Orc logic is Hegelian, and the final synthesis is always out of sight. Third, there is the myth of the transforming presence which has as its symbolic focus the figure of woman. Her nature is twofold. In one aspect she is Vala-Rahab or Babylon, the lamia, the seductress or virgin-whore sans merci. In her other aspect she is Jerusalem, the emanation, the daughter of her own son.

All three patterns portray the same experience from different points of view. Man is treated continually by Blake as a fallen Giant or Titan, the victim of an accusing sky-god. Whether in adaptations

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of Semitic or of Hellenic myth, the old Adam is understood to be living a life-in-death while awaiting the coming of the new Adam. A projected self, symbolized by the woman figure, is his soul's self in the unfallen world, in his divided condition. She rejects his efforts for reunion except on her terms, leaving him palely loitering on the cold hillside. Thus, fallen man in Blake's poetry is a tragic hero in the process of becoming an apocalyptic hero.

For Blake, wisdom or self-knowledge lies not in the traditional idea of self-abnegation or denial of ego, but in the declaration of self and the expansion of the ego. The creative process is defined by Blake in terms of excess. "The road of excess leads to the palace of wisdom", for "He who desires but acts not, breeds pestilence". A fool persisting in his folly becomes wise because "What is now proved was once only imagin'd". That is why "Exuberance is Beauty"(MHH: 183-85). For Blake, the creative process is one in which the individual encompasses the totality of things, reaches the circumference at every point on the ever-expanding perimeter of self. Man must be like the peacock, eyed all over(J 98: 565). The ego is destroyed by its own expansion, not by shrinkage. Man becomes all not by generalizing himself, but by particularizing himself. The imagination of man ever

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increases his dimensions until he has no dimensions and cannot be measured. From Blake's point of view, the theorists of modern psychology are late-comers. Their terms and theories are meaningful because the mythopoeic imagery of the poet has already made them so. The "iconography of the imagination" has always described man's creative thrust towards self-fulfilment.

From Blake's conception of the creative process, certain important themes emerge. First, the creative process is necessarily a unifying action which integrates every aspect of a fully experienced totality. Second, Blake's eternity of art presupposes an eternity of mind whose perpetual striving identifies word and act in a dialogue of the self. Third, Blake's poet is one who achieves a continual renewal through a revelation or vision of "All that Exists". Fourth, the poet is, too, a prophet who effects the identification of the personal and the impersonal. Finally, the essentially mythopoeic structure of poetry enables the poet to describe in any age the creative experience, because he is able to draw upon the eternal forms of the imagination. Blake implies a series of "linked analogies", such as Melville assumes.

> O Nature, and O soul of man! how far beyond all utterance are your linked analogies! not the smallest atom stirs or lives on matter, but has its cunning duplicate in mind.[25]

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Because reality is "linked analogies", Melville tells his readers not to read Moby-Dick as a "hideous and intolerable allegory".[26] It is precisely the hideous and intolerable allegories that Blake seeks to replace with an "Allegory addressed to the Intellectual powers".[27]

4

Crabb Robinson considered Blake's ideas a combination of forms of Platonism, Spinozism, and Christianity. He thought of Blake as "fellow visionary" of Böehme and Swedenborg.[28] As a seemingly disorganized series of traditional philosophic tenets, Blake's work offers a study in the history of ideas. It is, however, the total view that counts with the poet--the view, and the embodiment of that view. Whether we choose to call this myth or "the power to guess the unseen from the seen",[29] the poet's conception of reality is rooted in his symbols. What "odds and ends" Blake picks up around the house, as Eliot phrases it,[30] are given meaning by an "iconography of the imagination" which belongs to the owner of the house, even in a dry season. Blake saw that the poet's salvation would not be in holding to the Classical world which he believed to be a lesser vision--from a Christian point of view and for Christian purposes, borrowed or "copied"

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(Lao: 580). Blake consulted the Bible for the consubstantiality of word and act, symbol and truth. Like other Romantic poets, Blake turned to the shaping power of the individual who can rebuild the temple in the garden that is the mind of man.

"Divine Analogy" is ironic because, though it is a pulsating falsehood that has grown in time and space, it plays back the features of an imagination that gives it meaning.[31] It is the mirror of the imagination.[32] Man is poured into the clay ground prepared by his art[33] in an analogical process proceeding from generation to re-generation. The seeds of beauty planted in space grow in time, watched by the imagination.

> Just so the Imaginative Image returns by the seed of Contemplative Thought; the Writings of the Prophets illustrate these conceptions of the Visionary Fancy by their various sublime & Divine Images as seen in the Worlds of Vision. (VLJ 68-69: 638)

Poetry is "Allegory addressed to the Intellectual powers" because "The Nature of Visionary Fancy, or Imagination, . . . & the Eternal nature & permanence of its ever Existent Images" (VLJ 68-69: 638), is renewed by its seed. This will clarify the seemingly cyclical meaning of the closing plate of Jerusalem (99). Blake is not describing a cyclical process, and certainly not a generative one. What he is describing is Revelation, a self-recognition and self-fulfilment which

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is continuous. The final design, like the whole of Jerusalem, portrays Los as the creative agent and principle in Albion. Man has been re-created according to the imagination through the one long night of the soul. Like everything else which only appeared to be real, the cyclical nature of existence also proved to be delusion upon awakening to identity. When the long night ends,[34] only the imaginative forms, the mental acts of man, remain, and these (his emanations) are now themselves one with man.

Blake's contribution to the history of English literature may be not only in his attempt to produce the national epic which would unite the body of Arthurian material, the history of England proper, with the Biblical (Albion and his sons and daughters, and Jesus and Jerusalem), but further in his effort to blend the Western aesthetic with the Eastern in another version of the beautiful and the sublime. Despite his random use of what may be called the Virgilian simile, Blake is basically a poet of the value symbol. The engravings for the Book of Job are a series of value symbols not basically pictorial. Their visual meaning is seen "through the eye" and not with the eye. The comparison in The Song of Songs of the beloved's nose to the tower of Lebanon facing Damascus will illustrate what is meant. The meaning of any given symbol must be understood in terms of value,

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worth, grandeur, grace and the surrounding landscape (the context, the climate, the face, a human form). The usual pictorial meaning would be a ludicrous Pinocchio-like caricature. Blake's hortative "copy the imagination"[35] is rooted in an aesthetics in which the symbol and the thing symbolized are really one--one with respect to symbol and truth, and one with respect to part and whole.

The sublimity of Semitic poetry is at its greatest in the Bible, where ecstasis and catharsis result from becoming one with God. (The creative state is the divine Body, the Real Man, the imagination.) Art progresses from the simile-image to the metaphor-image and the symbol-image, and thence to the free self-inclusive and all-inclusive thing-image. Yet Blake reinforces this biblical and metaphorical movement from one level of reality to another by still another reversal in the artistic process. In his drawings he makes an essentially vertical art (painting, engraving--where one can take in the entire spatial aspect of the work of art at once) horizontal by emphasizing line and motion or movement to the extent that he saw his own frescoes as panoramic visions. In his poetry, he takes an essentially horizontal art, in which one word or one image succeeds another in time, and telescopes succession into a single metaphor or

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word. The intersection of the vertical Kairos and the horizontal Chronos, of imagination and history, of time and space, are inextricably a part of his artistic point of view. Time and space are real beings within the metaphorical complex that is the sleeping cosmic man.

Blake's style is especially that of the books of the Prophets, of the Poetry Books and of the Book of Revelation. When Blake "illustrates" his own poetry, he approaches the creative process from four directions at once ("Fourfold Vision"). Painting and poetry are respectively vertical and horizontal, and horizontal and vertical. The act in time at the intersection of Kairos and Chronos is the "Moment in Each Day that Satan cannot find", the "pulsation of the artery", the creative act.[36] In this moment which is all time and no time, an "atom of space" is "open'd at its centre into Infinitude & ornamented . . . . with wondrous art".[37]

Indeed, Eno of Book One of The Four Zoas is a daughter of Beulah or inspiration (time as Kairos), chosen, as has been suggested, "to contrast with the Classical Muse who is a daughter of Memory"[38] (time as Chronos). She opens the atom. In Jerusalem,

> The Emanations of the grievously afflicted Friends
> of Albion
> Concenter in one Female form, an Aged pensive
> Woman. (J 48: 493)

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She draws out the "Moment of Time" and opens the "Atom of Space". "Divine Analogy" from the point of view of the imagination is the opening into infinity and eternity. Blake's poetry is concerned with the reversibility of time and space, with the contrast between the mathematical form which is in the reasoning memory and the living form which is continually creating eternal existence.[39] The atom opened at the center is the opposite of Satan's "white Dot" of Self-hood.[40] The atom falls outward from an internal momentum, the white dot inward from external contraction. The former is the human form divine, the latter a grain of sand.

When Shakespeare has Brutus say the interim between the acting of a dreadful thing and the first motion is "Like a phantasma or hideous dream" (Julius Caesar II, i, 63-9), we understand the nightmare sleep that is the fallen world, as well as the awakening from it. In Jerusalem, Blake writes that "The Poet's Song draws to its period, & Enitharmon is no more" (J 92: 557) because time and space (Los and Enitharmon as separate entities)[41] are finished in the process in which identity becomes human and divine.

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II

THE CREATIVE THEME AND MILTON

The purpose of this discussion is to place Blake's Milton in its proper critical perspective by examining the way in which Blake uses the figure of Milton as a symbol of the active and prophetic imagination and by showing how Milton's quest in the poem is related to Los' labors to reestablish the "Divine Image". Karl Kiralis has said, "Jerusalem is Blake's Divine Comedy, Paradise Lost, and Paradise Regained in condensed form",[1] but this estimate ignores internal structural principles. Although any one of Blake's three major poems contains subject matter for any one of the "three districts", as Eliot in Little Gidding calls Hell, Purgatory, and Paradise, the themes and structures of the three poems indicate that The Four Zoas, Milton, and Jerusalem are, if any parallel can be drawn at all, Blake's Inferno, Purgatorio, and Paradiso respectively.

A brief, general comment on the dominant metaphorical figures and patterns of Blake's three long poems makes this parallel

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understandable, if not conclusive. The content and structure of each of the three poems can be identified with Orc, Milton, and Jesus--the first and the last of Los' sons (FZ viii: 340) and the Divine Body who is "The Imagination" (Lao: 580) and who is of "the likeness & similitude of Los" (J 96: 563). The power of Satan and the Reason is defeated in a different way by the dominant spirit of each poem: Orc, who as energy and desire, expends himself; Milton, who as poetic inspiration and apocalyptic vision, reveals reality; and Jesus, who as fulfilled energy and desire, brings about the reintegration and apocalypse of fourfold man in the "Eternal Body of Man", which is the imagination.

In Milton, Milton is baptized by Urizen as Jesus was by John; but, then, Milton's task is, like Jesus', to rebuild fallen reason or to reestablish vision by exalting reason. The temple of man is re-conceived, that is, rebuilt or reborn, not according to ratiocinative or analytical ideas but according to imagination. Abstract forms are made concrete.

> Silent they met and silent they strove . . .
> . . . when with cold hand Urizen stoop'd down
> And took up water from the river Jordan, pouring on
> To Milton's brain the icy fluid from his broad
> cold palm.
> But Milton took of the red clay of Succoth, moulding

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> it with care
> Between his palms and filling up the furrows of
> many years,
> Beginning at the feet of Urizen, and on the bones
> Creating new flesh on the Demon cold and building
> him
> As with new clay, a Human form in the Valley of
> Beth Peor. (M 21: 395-96)

Milton is clearly engaged in rebuilding reason from the ground up. He gives human form to the abstract and the indefinite. His actions are precisely like those of Los in Jerusalem. Such is the function of the poet. He must make the idea concrete; he must lend form by giving body.

> . . . Silent Milton stood before
> The darken'd Urizen, as the sculptor silent stands
> before
> His forming image; he walks round it patient
> labouring. (M 22: 397)

Milton is creating a mental form, a sculpture for Los' halls (J 16: 451). He walks around it because he is "Vehicular" and must be on all sides of this work continually; that is, he possesses "fourfold vision".

> Thus Milton stood forming bright Urizen, while
> his Mortal part
> Sat frozen in the rock of Horeb, and his Redeemed
> portion
> Thus form'd the Clay of Urizen; but within that
> portion
> His real Human walk'd above in power and majesty,
> Tho' darken'd, and the Seven Angels of the Presence
> attended him. (M 22: 397)

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A creative man is creativity itself. A man who acts is act. Blake's symbolism is the symbolic process, for the process is simultaneously being used and described in symbolic terms. It is precisely at this point in Milton that Blake cries out.

> O how can I with my gross tongue that cleaveth to the dust
> Tell of the Four-fold Man in starry numbers fitly order'd,
> Or how can I with my cold hand of clay! But thou, O Lord,
> Do with me as thou wilt! for I am nothing, and vanity. (M 22: 397)

But "If thou chuse to elect a worm, it shall remove the mountains", continues Blake. Milton, and the spirit that is Milton, enters the human heart, as he enters Blake. This is also what Blake means when he says that he is no more "than the Secretary" of his epics; "The Authors are in Eternity".[2]

> . . . for in brain and heart and loins
> Gates open behind Satan's Seat to the City of Golgonooza,
> Which is the spiritual fourfold London in the loins of Albion.
>
> Thus Milton fell thro' Albion's heart, travelling outside of Humanity
> Beyond the stars in Chaos, in Caverns of the Mundane Shell. (M 22: 398)

There is an "old Prophecy in Eden", Los recalls, "That Milton of the Land of Albion should up ascend" by going "Forwards from Ulro" to

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"set free Orc from his Chain of Jealousy" (M 22: 398). Milton's role as poet-prophet is clear. He is an architect of the imagination as opposed to Urizen who is the architect of reason. He sets free creativity, energy and desire (Orc).

In Milton, Blake achieves the same effect as Dante in the Purgatorio (cantos xxi-xxxiii), and at the end we look back and down from a paradisal point of view. As Dante has three poets climb the mount together, each representing the poet under different conditions and in a different state of being, so Blake has three persons (Poets) in one nature. The trinity of bards in the Purgatorio--Dante, Statius, and Virgil--are paralleled in Milton by Blake, Milton, and Los. In both poems, the third figure is the master of the first two and identifiable with the poetic imagination or inspiration. Both Virgil and Los also dwell in the rocky inferno of man-earth. They are equally shut out (or in) in a kind of isolated Limbo. Milton, like Statius, is in the process of ridding himself of his sins or error. While Statius mounts Purgatory, Milton descends to rid himself of his error. Both Milton and Statius are deceased mortals closer to Blake and Dante in time. Virgil, like Los, belongs to a prior age. Blake and Milton, like Dante and Statius, are within the historical era of Christianity.

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The parallels between Dante and Blake are clear enough. Both are the authors of and the actors in their respective poems. They are both conducted and are conductors. Being led by their brother poets they then lead us. They bear witness respectively to the acts of Statius and Milton. Their visions occur during their mortal existence, that is, both Dante and Blake are privileged to be simultaneously in time and in eternity, in space and in infinity. Of course, it is their perception and their consciousness that makes this possible. They possess visionary power. Both Dante and Blake bear similar relationships as disciples to their respective masters, Virgil and Los. Milton is very much Blake's Purgatorio. Like Dante, Blake also has the virgin-bride emanation (the anima) greet the poet at the climax of his experience. (Ololon is like Beatrice.) The parallels between Dante's Purgatorio and Blake's Milton, in spite of a number of minor differences, not unexpected in two such unique poets and poems, are striking as well as meaningful for an understanding of the two poems.

In Jerusalem, the debate between Vala, who is Jerusalem's shadow, and Jerusalem reflects the dichotomous picture of the fallen world-man whom the poet must prepare for redemption by maintaining for him an unfallen vision of himself. The perspective of the poet and

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the words of the inspired man are of salvation. Los' descent (like Milton's) into Albion makes him the agent of Jerusalem in the fallen giant, for the creative state is the manifestation of Jesus in the fallen world--Los' likeness and similitude to Jesus. Jesus prepares an abode for his city-bride through his prophets who maintain the Divine Vision.

> Fearing that Albion should turn his back against
> the Divine Vision,
> Los took his globe of fire to search the interiors
> of Albion's
> Bosom, in all the terrors of friendship entering
> the caves
> Of despair & death to search the tempters out,
> walking among
> Albion's rock and precipices, caves of solitude &
> dark despair,
> And saw every Minute Particular of Albion degraded
> & murder'd,
> But saw not by whom; they were hidden within in the
> minutes particulars
> Of which they had possess'd themselves . . .
> (J 31: 471)

The individuality of the Human is usurped by the general, for "souls are baked in bricks to build the pyramids" of institutional tombs.

> . . . But Los
> Search'd in vain; clos'd from the minutia, he
> walk'd difficult.
> . . .
> Every Universal Form was become barren mountains
> of Moral
> Virtue, and every Minute Particular harden'd into
> grains of sand. (J 31: 471)

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Universal forms, mental forms, are organic; they are energyzing continually, that is, creating. Every minute particular is unique. The poet must preserve them, must redeem them, from the general law, the abstract and the indefinite. Los, like Milton, must build amidst the murdered and the murderers, must create amidst destruction. Los, the one Zoa with an unfallen perspective, prepares for the apocalypse with his art, but he cannot, must not, prevent the consolidation of error. The symbolic city-woman is twofold. Against Jerusalem, the bride, is Vala, Babylon the whore. The Man's city stands against Nature's city (the city of God against the city of Cain), just as man's buildings, his sculpture and architecture of the mind, stand against the oak groves of the Druid priests.

The vengeance themes of sacrifice and torment that are boldly illustrated throughout Jerusalem, especially in the verse on plates 43 and 44, often gain their special effectiveness from the allusions to Mexican and Druid human sacrifice and the imagery of grinding wheels and bloody altars. The world-man seems intent on self-destruction. Plate 43 is especially pertinent to the nature of fallen man's perspective. Blake describes Ezekiel's wheels fallen, the four beasts in bestial war.

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They saw their Wheels rising up poisonous against
Albion:
Urizen cold & scientific, Luvah pitying & weeping
Tharmas indolent & sullen, Urthona doubting &
despairing,
Victims to one another & dreadfully plotting
against each other
To prevent Albion walking about in the Four
Complexions. (J 43: 487)

The perversion of the Zoas characterizes the disunity or disintegration of man.

Swell'd bloated General Forms repugnant to the
Divine-
Humanity who is the only General and Universal
Form,
To which all Lineaments tend & seek with love &
sympathy. (J 43: 487)

The struggle and search of Los for true art and science is perverted.

And the two Sources of Life in Eternity, Hunting
and War,
Are become the Sources of dark & bitter Death &
of corroding Hell. (J 43: 487)

The search or hunt ceases to be spiritual or mental and becomes physical. The struggles of the mind become the wars of the body. "Generalizing Art & Science till Art & Science is lost" is basic to "A World in which Man is by his Nature the Enemy of Man" (J 43: 488). "Instead of the Mutual Forgivenesses, the Minute Particulars," are the "Pits of bitumen ever burning" and the worlds of crusted snow and ice, that is, Orc and Urizen (J 43: 488). The inspirational wheels

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of Ezekiel--the arts of life--are demonically parodied. They become the rational wheels of Satan's mills at which Jerusalem labors as a harlot and against which Los strives--the arts of death.

The limiting influence of the fallen world serves as an important functional idea in the overall pattern of Blake's symbolism from the early poetry onwards. The image of the sealed furnace is always ironic, for through the burning crucible of the self, the self must go. Through generation man may be regenerated, and through art nature may be redeemed. Fallen man is opaque (satanic) and contracted (adamite). He has a center, an ego, but the world outside is the reflection of his own ego burning in its own flames. Los tends the furnaces within Albion, compelling his spectre to labor.

> Yet ceas'd he not from labouring at the roarings
> of his Forge,
> With iron & brass Building Golgonooza in great
> contendings,
> Till his Sons & Daughters came forth from the
> Furnaces
> At the sublime Labours . . . (J 10: 443)

> And Los was roof'd in from Eternity in Albion's
> Cliffs
> . . . and withoutside all
> Appear'd a rocky form against the Divine Humanity.
>
> Albion's Circumference was clos'd: his Center began
> dark'ning
> . . . Los, his strong Guard, walk'd round beneath
> the Moon,
> And Albion fled inward among the currents of his
> rivers. (J 19: 455)

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There is a Tithonus-like horror in Albion's aging and everhardening despair. Through the labors of Los, man's self becomes a crucible, very much like the redeeming fiery furnace of the Book of Daniel--especially if we keep in mind that the three Hebrew children become fourfold with the appearance of the angel of the Lord.

In Jerusalem, when the necessarily old vegetative universe hardens into an institutional form (a natural geological development), becoming the religion of natural man, Druid-Deism, and when passion springs from despair, seeking to destroy itself, then Albion is torn by the internal strife. The design on plate 25 of Jerusalem portrays the sacrificial nature of the desperate passion, since Albion, the cosmic man, is picked apart by his own offspring, another demonic parody. The sacrificial meal becomes a cannibalistic orgy. But while the divine image is made into a human abstract by the offspring of Albion, the human abstract is restored as the divine image by Los, who like Milton sculpturing Urizen in clay, ladles "Ore" (by analogy and by anagram a kind of Orc) "into the clay ground prepar'd with art" (J il: 443).

Poetic theory and a consistent view of the imagination are embodied in the imagery of almost all of Blake's work, even in the songs. Throughout Blake's work, the divine image is opposed to the

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human abstract, that is, the imagination is contrasted with the reason as a poetic image is contrasted by implication with a discursive description. In Blake's Songs of Innocence and of Experience, "The Divine Image" and "The Human Abstract" reflect the contrary states of the human soul through their parody of one another. "The Divine Image" says that Mercy, Pity, Peace, and Love is God and is man (second stanza), and that where they dwell God dwells. Both dwell in the love of the human form, and in the human form divine which is the divine image. In "The Human Abstract" the same qualities are used by human beings to dominate and enslave one another. In human relations we exist by relative proportion and by ratio. Fallen existence is ironic. The first three stanzas describe the fallen Albion in imagery associated with him throughout Blake's work. Under his spectre's power, Albion is the picture of selfhood. He entraps and despairs while the Polypus grows in the deep, its roots feeding upon his humility.

Pity would be no more
If we did not make somebody Poor;
And Mercy no more could be
If all were as happy as we.

And mutual fear brings peace,
Till the selfish loves increase:
Then Cruelty knits a snare,
And spreads his baits with care.

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He sits down with holy fears,
And waters the ground with tears;
Then Humility takes its root
Underneath his foot.
(SE: 75-76)

These are the arts of death, producing mutual fear instead of mutual forgiveness. The Covering Cherub-like image of the fourth stanza introduces Blake's consistent "Mystery" imagery: the "dismal shade" and the "Catterpiller" and the fly. The title page of Jerusalem, it will be recalled, has as its design the butterfly-caterpillar cycle which describes the natural and the fallen world. The Gates of Paradise is controlled by the same image. It has a twofold importance because, besides describing the natural cycle, it indicates that through generation there is the possibility of regeneration. The caterpillar on the leaf reminds us of our mother's grief because the womb and the tomb are the same. That is what frightened Thel--to die into life. The tree image, its root underfoot, is the cross and oak of the later poems. The Druid oak grows in the human brain--a not unusual place in the fallen giant dominated by the reasoning spectre--especially since it is watered with the tears of holy fears.

"The Divine Image" and the additional poem in The Songs of Experience, "A Divine Image", carry the contrast a step further in its ironic development by emphasizing the reversal in the passage

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from the state of innocence to the state of experience. In the song of innocence, "The Divine Image",

> ... . Mercy has a human heart,
> Pity a human face,
> And Love, the human form divine,
> And Peace, the human dress.
> (SI: 58)

This is the unfallen condition. However, in the fallen state, the same four human elements mask the opposites of mercy, pity, love, and peace:

> Cruelty has a Human Heart,
> And Jealousy a Human face;
> Terror the Human Form Divine,
> And Secresy the Human Dress.
> (SE: 81)

In the second stanza of this two stanza poem, Blake completes a dialectic pattern that appears throughout his work, and in imagery consistently characteristic of it. Los, the smith of the arts of life, rebuilds the image of mercy from cruelty, the image of pity from jealousy, the image of love from terror, and the image of peace from secrecy. Only the imagination could accomplish such a re-reversal, for mercy, pity, love, and peace are in the fallen world, like hunting and war, not what they are in eternity. It is secrecy (mystery) that creates the false peace of natural religion. Man is merciful and feels pity and love only when he feels superior, craves attention, and is

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frightened. Through another reversal in order, Blake, using the human metaphor, sees the "Human Dress", peace made secretive, as "forged Iron"; the "Human Form", love made terrifying, as a "fiery Forge"; the "Human Face", pity made jealousy, as "a Furnace seal'd"; and the "Human Heart", mercy made cruelty, as the furnace's "hungry Gorge".

> The Human Dress is forged Iron,
> The Human Form a fiery Forge,
> The Human Face a Furnace seal'd,
> The Human Heart its hungry Gorge.
> (SE: 81)

Blake achieves several effects with this imagery. The Human is fallen (hence, the change, cruelty for mercy), and is seen in terms of the smith's material and tools. Both the need for recreating and the process of recreation is co-existent in the imagery of the human heart, face, form divine, and dress (body) as gorge, furnace, forge, and iron. Los' labors complete the metaphor in terms of the quest and in terms of a recreation within the fallen cosmic man.

Milton, who is of the spirit of Los in Milton, recreates the human form, face, heart, and dress. Milton-Los-Blake, like Statius-Virgil-Dante, reaches a kind of earthly paradise which climaxes his temporal endeavors. Blake, like Dante in the Purgatorio, records in Milton his own version of man's effort to purge himself of error or sin.

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Without the traditional Catholic symbolic context, the English Protestant-Romantic poet develops his own myth. Actually Milton's intellectual pride, like Satan's in Paradise Lost, is reconceived by Blake in Romantic terms as a positive force for good. Milton is redeemed because he becomes a redeemer. Blake's "Purgatorio" is clearly a Romantic one. Milton's quest is through eternity. Like Goethe's Faust, Blake's Milton is saved because he is perpetually striving.

> Wer immer strebend sich bemüht
> Den können wir erlösen.
>
> (Faust, II, v, 7)

Milton, like Los in Jerusalem, is eternally "Striving with Systems to deliver Individuals from those Systems" (J 11: 443). As the crucible-blacksmith imagery and Los' quest within the fallen giant, Albion, indicate, Blake's purgatory is to be found in man's exploration of his own interior life. If he reaches an earthly paradise, it will have been achieved only through an intense and imaginative effort of self-recreation.

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PART TWO: THE SYMBOLS OF THE CREATIVE THEME

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III

SOME SYMBOLIC CATEGORIES

A careful examination of some of the more important themes, images, and symbols of Milton and Jerusalem indicates how consistently Blake concerns himself with the creative theme. The purpose of this and the following chapters, therefore, is to supply guides to the symbolic figures in Blake's major poetry which deal with this theme.

In the critical prose of his Descriptive Catalogue, Blake supplies some of the background for the imagery of his prophetic poems. The strong-sublime, pathetic-beautiful, and cruel-ugly are a threefold division in Albion, Blake's name for the fallen cosmic-man-giant who is England.

> The strong Man represents the human sublime. The Beautiful Man represents the human pathetic, which was in the wars of Eden divided into male and female. The Ugly Man represents the human reason. They were originally one man, who was four-fold; he was self-divided, and his real humanity slain on the stone of generation, and the form of the fourth was like the son of God.

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> How he became divided is a subject of great sublimity and pathos. The Artist has written it under inspiration, and will, if God please, publish it; it is voluminous and contains the ancient history of Britain, and the world of Satan and of Adam.
>
> (DCv: 609)

Blake is no doubt speaking of his three major poems, perhaps Jerusalem in particular. "The form of the fourth was like the son of God" is very close in its meaning to the identification of Los and Jesus in Jerusalem, and is reminiscent as well of the fourth figure who is seen in the fiery furnace with Shadrach, Meshach and Abednego in the biblical story.

The strong-sublime man, the pathetic-beautiful man, and the cruel- or reasoning-ugly man are respectively Rintrah, Palamabron and Satan. In Milton, Rintrah is the Reprobate, Palamabron the Redeemed, and Satan the Elect. As the Sons of Los, Rintrah and Palamabron bear relationship respectively to the unfallen Urizen and Luvah, that is, what Urizen and Luvah are as perceived and preserved through Los. In the fallen world the pathetic-beautiful, Luvah, falls under the domination of the divided female, just as the strong-sublime, the intellect, becomes the divided male. The former, the Redeemed, is dominated by Satan (the social norm) who is the Elect. The latter, the Reprobate, is cast out by the same force. The strong and beautiful

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are united in the fallen world in an ugly but seductive trinity, the body of Satan, the tempter and threefold accuser. As a son of Los, Satan is always the accuser. The serpent of the subtle knot, Orc, and the dragon of the night, Urizen, are combined in Satan. Under the female will, the demonic form is Rahab, the dragon red and hidden harlot, the Babylon of Revelation. False unity actually separates; it is the epitome or epiphany of the Antichrist, the "terrible indefinite Hermaphrodite".

> The Feminine separates from the Masculine & both from Man,
> Ceasing to be His Emanations, Life to Themselves assuming:
> And while they circumscribe his Brain & while they circumscribe
> His Heart & while they circumscribe his Loins, a Veil & Net
> Of Veins of red Blood grows around them like a scarlet robe
> Covering them from the sight of Man, like the woven Veil of Sleep
> . . . that no more the Masculine mingles
> With the Feminine, but the Sublime is shut out from the Pathos
> In howling torment, to build stone walls of separation, compelling
> The Pathos to weave curtains of hiding secresy from the torment. (J 90: 555)

The three states or classes of fallen existence are the Reprobate, the Redeemed, and the Elect. The Reprobate is the class of those who are outside society, like the prophets. The Reprobate are

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a kind of eternal presence or vigor. Society could not develop unless it was constantly prodded or challenged by this class of men. They are the strong, the energizers, the stimulators. But they cannot accept society as it is any more than society can accept them. The Redeemed are the class of those who are inside society, men of vision like artists and thinkers. The Redeemed are men who grow, and thereby, change society. Society could not survive or develop unless it incorporated new visions of itself. The Redeemed are those of us who have sensibilities; they are the appreciators of the beautiful. Through them society can accept in part what it rejects in toto in the Reprobate. The Elect is the class of those who are society, the established and the well-adjusted. The Elect are "annihilable" because they have been created "from before the foundation of the world" (M 7: 381), that is, they are memory. They are established and well-adjusted because they reject growth by worshipping and preserving the status quo. They destroy the future by copying the past.

Los with the force of his hammer (art) takes what is fixed and dead, and gives it a human form. Blake's risen Albion brings together the sublime and the beautiful without the ugly, brings together the social outcast and the socially acceptable without society itself. The perfect whole is individual and unique. It is also anarchical in an apocalyptic

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sense. Los, Urizen, Luvah, and Tharmas (the four Zoas) are one in the risen Cosmic-man-god. In the fallen world "The Feminine separates from the Masculine & both from Man", and the "Sublime is shut out", that is, separated, "from the Pathos" (90: 555).

Blake's conceptions of the pathetic, pathos, and pity are embodied in the mythical structure of his poetry. Pathos and pity are associated with the feminine. "The Beautiful Man represents the human pathetic, which was in the wars of Eden divided into male and female" (DCv: 609), Adam and his rib.

> The Artist has considered his strong Man as a receptacle of Wisdom, a sublime energizer; his features and limbs do not spindle out into length with strength, nor are they too large and unwieldy for his brain and bosom. Strength consists in accumulation of power to the principal seat, and from thence a regular gradation and subordination; strength is compactness, not extent nor bulk.
>
> The strong Man acts from conscious superiority, and marches on in fearless dependence on the divine decrees, raging with the inspirations of a prophetic mind. The Beautiful Man acts from duty and anxious solicitude for the fates of those for whom he combats. The Ugly Man acts from love of carnage, anddelight in the savage barbarities of war, rushing with sportive precipitation into the very jaws of the affrighted enemy. (DCv: 611)

Palamabron acts from "duty and anxious solicitude"; he is the beautiful man (DCv: 611). Rintrah (the Reprobate) acts from "conscious superiority"; he is the strong man (DCv: 611). The pathetic or the beautiful (the Redeemed) considered solely in terms of aesthetics is non-heroic

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as it is non-masculine. Pity is a "human face" (SI: 58) and the "Human Face" is "a Furnace seal'd" (SE: 81).

> Pity would be no more
> If we did not make somebody Poor;
> (SE: 75)

Blake associates pity as a moral virtue with pathos or the pathetic as an aesthetic conception. Epic poetry is dependent upon a conception of the heroic or the sublime. Since Milton, Blake observed, English poetry had produced poems of pathos as it had poems of reason, but it had not produced any epics. On one hand, there were Young and the other graveyard poets and writers of odes, who clearly had pathetic sensibilities. On the other hand, there were Dryden and Pope and their imitators, whose poetry was satiric and rationalistic. For what was often different reasons, both schools of poetry admired the epic, but neither was capable of producing one. In the imagery of his quasi-critical poetry, Blake accounts for the decline or the loss of the heroic and the sublime by associating the pathetic with poetry that is oriented by society or social considerations, by pity, duty and "anxious solicitude". A poet who is moved by the pathetic only will produce poetry that has pathos yet is not sublime, and, hence, is neither epic nor tragic. Art which is inside society only is redeemable, but it is not prophetic. Hence, as sons of Los, Rintrah and Palamabron are aspects of the

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imagination as aesthetic creeds. With the separation of the Sublime from the Pathos, Blake makes it clear in the imagery of his own final attempt at the epic form that the Pathos is to be associated with secrecy and mystery and not with revelation. The sublime, like Rintrah in "The Argument" of The Marriage of Heaven and Hell, is exiled in howling torment, roaring and shaking his fires. Without the unity of the pathetic and the sublime, the epic is impossible. Had Blake been as interested in the theater as he was in the dramatic form itself, he could easily have applied this same criticism to the efforts of the Romantic poets to write convincing and effective tragedy. His "Preface" to Milton is addressed to all the arts and to all genres, and he says, "there is a Class of Men whose whole delight is in Destroying". This class is that of the Elect, "The Ugly Man" who "represents the human reason" (DCv: 609).

Palamabron and Rintrah are states that can never be generated. Men pass through them. They are archetypes of the imagination. The following table summarizes partially what they represent.

	Palamabron	Rintrah
Aesthetic:	the pathetic, or the beautiful	strength, or the sublime
Role of artist:	insider	outsider

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Artist as type:	Raphael	Michelangelo
Source:	Classical, craft, rules; feeling or emotion controlled; intellectual mind	Hebraic, message, rhapsody; feeling or emotion uncontrolled; inspired intellect
Role as leader:	Moses, Daniel	Elijah, John the Baptist
Sociological:	fulfilled law	individual consciousness
Perception:	threefold (Beulah)	fourfold (Eden)
Time:	as duration	as eternity
In Jesus:	the Passion (Luvah-Tharmas) Human-Pity Love and hope center and circumference	the Apocalypse (Urizen-Los) Divine-Wrath fear and vision zenith and nadir
Class:	Redeemed	Reprobate

Between the two is the ugly, the cruel, the reasoning power, the restrictive moral code of the Elect. It is the perverted fallen condition that is this world, the state of Satan. And it is itself, Satan, who is its god.

The three part dialectic of the sublime, the beautiful, and the ugly, is far reaching in the mythopoeic structure of Blake's work. Besides the trio of Los, Luvah-Orc, and Urizen, and besides the trio of

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Rintrah, Palamabron, and Satan, there are Merlin, Reuben, and Hand, the Judaic-Arthurian or Druidic trio. Each trio is within the other. The Zoas are in the cosmic man, or eternity. The Sons of Los are in the imagination within space-time, or the universe. The last three are within historical time, generation or the memory. In each trio, the last figure perverts the second figure while casting out the first.

> Merlin was like thee, Rintrah, among the Giants of Albion,
> Judah was like Palamabron. (J 93: 560)

Two of the sons of Jacob are of special significance in Blake's work: Reuben who is the first born, and Judah who carries the blessing. They are to Jacob as Esau and Jacob are to Isaac, and as Ishmael and Isaac are to Abraham. The first, like Adam, is turned away, but, unlike Adam, he does not return from exile. Jesus, instead, is the new Adam. The Orc-Luvah robes pass to Jesus, generation to re-generation, the passion to the apocalyptic, frustrated desire to imaginative creativity. The reprobate redeems the redeemable. Blake has stood Calvinism or Calvinistic terminology on its head.

The "Wandering Reuben" of Jerusalem (84) is the composite son of Albion-England-Israel; he is man vegetating. The birth symbolism associated with Reuben in Part Three of Jerusalem makes

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him the fallen son of the fallen cosmic-man-god-father. He is the generating race of man who is led head downwards into Canaan. His relationship to Merlin is like that of "the Vegetative Man" to "his Immortal Imagination".[1] What stands between them is Hand, "the Reasoning Power", the spectre-son of the spectre-father. The accusing, judging, executing "Hand", who is a masculine manifestation of the hidden harlot that has buried the imagination by circumscribing it with her veil-net of scarlet, is threefold. He is Anytus, Melitus and Lycon (J 93: 560), as much as he is"Bacon & Newton & Locke".[2]

Important relationships are implied in the Reuben-Hand-Merlin symbolism which will allow us to make a further summary on the "iconography of the imagination". Milton and Jerusalem identify art with life, and the artist (man in the state of creation) with the whole man. The following table helps to fill out the symbolic relationships. First, however, it must be understood that nothing in the last column is a combination or a synthesis of anything in the first and second columns. Everything in the middle column stands between that which is in the first and third columns. Thus, the last column is composed of the real, the true, the eternal or imaginative forms of what is in the first and second columns. The content of each indicates its collective meaning as a vertical category of metaphor.[3]

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Reuben (Judah)	Hand	Merlin
Vegetative man	Reasoning spectre	Immortal imagination
Palamabron, as son of Los--Luvah in Los	Satan, as Son of Los	Rintrah, as son of Los--Urizen in Los
Artist in society	Society	Artist outcast
Natural man	Reasoning Power	Real man, the imagination
Los as time	His spectre, the measurer, clock-time	Los as eternal prophet
Milton	Satan	Los } : prophet-poet
Blake	Satan, (Hyle-Hayley)	Los }
Milton-Blake, the "inspired man"	Satan	Los, inspiration
Albion, fallen and divided	Luvah in Urizen's function--Spectre of Albion, Arthur, Satan	Albion, risen and whole--Albion-Jesus
	Emotion is made rational. Reason is made emotional. False synthesis of contraries.	
Albion as all men, nations	Albion as rocky mass or fragment	Albion as one man
England } London }	Babylon	Jerusalem } Golgonooza }
Victim	Punisher	Mutual Forgiveness

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Contraries	Negation	The Divine Body
Human	In-, un-, non-human	Human-Divine
Human body	Natural body	Spiritual body
Form in space	Formlessness	Unlimited form
Definite	Indefinite	Undefineable defined
Particular	General	Universal-particular
Self, unfulfilled ego	Selfhood, contracted ego	Identity, fulfilled ego
Death-in-life	Life-in-death	Eternal life
The creation	Created	Creator or creating
Artist	Non-artist	Artist-art
Subject	Object	Oneness
Name, simple sign	Thing	Word, symbol consubstantial with what it represents

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IV

THE ORC SYMBOL

1

A study of the meaning and the symbolic development of Orc is fundamental for an understanding of Blake's imagery concerned with the state of thwarted creativity. Orc is the primary figure in a complex of symbols and images which express the perversion of creative action. He represents a condition which is essentially ambiguous.[1]

For some time the origins of the names of Blake's mythic personages have come in for interpretation and counter-interpretation with respect to their aptness and implication. Proposed solutions generally fall into two categories, the anagrammatic and the etymological, and thus it has been with Orc. It is not the purpose of this essay to suggest a preference for any single theory of origin: whether Orc is an abbreviated form of Orcus, an anagram for cor, or a shorthand for orchis is not particularly significant in and by itself. (The repetition of ORg in Orgoglio, organ, organic, -ism, and orgasm are some Orc allusions not to be overlooked. Accidentally, perhaps, but

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significantly, three letters of fORCe make us think of Orc once again.) It would be a mistake not to entertain the idea that Blake may have had more than one source in mind, and a greater mistake not to take as most important the totality of metaphorical implications of the Orc state.

Though seemingly an added complication in the etymological background, the Hebrew can certainly be of value because of the epithets and major companion symbols associated with Orc and because of Blake's conception of the Old and New Testaments as the great Code of art.[2] The constant reappearances of certain metaphorical motives, such as fire and the serpent, inextricably involved with the creation and meaning of Orc, are as important to explore as the name itself. The Hebrew root or base עֹרֶף means "burn"; the singular noun composed of the same three consonants עָרָף with the added vowel points means "serpent" (It is not, however, the word used in Genesis 3, which is נָחָשׁ.) A plural form of the noun is the well-known loan word שְׂרָפִים--seraphim (cf. sing.: עָרָף with עֹרֶף). The Orc-serpent is not a symbol for evil. (There are two serpents in the Laocoon engraving, only one is named "evil". The other is called "good" or "Lilith".) In Blake's words, Satan is a state into which Orc reptilizes.[3] Thus עָרָף is not נָחָשׁ. As a figure

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on the level of the seraphim, Orc (the Zoa, Luvah) is even in the fallen world something eternal. The relationship of the Orc myth to the state of Satan marks the affinity between the lost archangelic and the hellish states, (seraph to serpent). Blake always takes advantage of the vocalic subtleties of Hebrew. The root for angel, king, and the Semitic deity, Moloch, whose worship was marked by human sacrifice, especially of children, is the same. Blake's own use of Moloch as the original Druid, the second eye or idea of God (FZ viii: 341;M 14: 389), and the inscription מלאך יהוה over the head of the central figure in the engraving of the "Laocoon Group" are two important examples.

In any summary of the meaning of Blake's Orc, it is readily apparent that this figure, both in its symbolic locale and in itself (already indicated by the etymological relationships), is associated metaphorically with Hades and the Dis-Pluto chieftain (Orcus), as well as with the figure of the fallen seraph. Both the hellish and the angelic (cherub as well as seraph) are continually associated with burning, fire, flame and serpentine shapes, figures, and descriptions. In turn, they are always connected with the passionate activity of unharnessed emotion or desire (cor), and with the struggle and origin of potent sexual force and motivation (orchis). Of all of the above, Orc is the

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archetypal symbol.

Blake's Orc is a pronounced symbol of the masculine as youth, and a key figure in the restless cycle of generation, marked as it is by burning and circular forms. The juxtaposition of the male principle and restless passion, emphasized in a recurrent pattern (the Orc cycle), is too important for an understanding of Blake's art to underestimate. In addition, a specific examination of the defeated, doomed, or fallen figure is of further importance because it foreshadows the unfallen or apocalyptic hero-symbol. The victorious hero is the portrait of the force that breaks the cycle and brings the peace of mutual forgiveness of which Orc is a false representative.

Now, exactly, what is Orc, and who is he? To begin with, like Keats' Hyperion, he is conceived by Blake very much as the Titans or the Giants are in Greek myth.[4] He overthrows or seeks to overthrow in order to be overthrown. In the fifth night of The Four Zoas, Blake describes, as he does in The Book of Urizen, the major stages of the Orc cycle, beginning with the birth and binding. It is not as concise or as rhythmical a version as that in The Mental Traveller, which is an even more striking portrayal of the entire punishing circle in which man and woman, and mankind and history, are caught, but it is more elaborate. Blake's subtle grasp of the

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perennial psychological factors of human behavior and his understanding of the way in which myth reduplicates itself give him an advantage over those who simply adapt mythological material. Orc is an eternal form of the imagination, and Blake, in describing Orc, develops a structure of images present in all literature and all cultures.

Orc is always unripe. He remains a son symbol as well as a sun symbol. Los and Urizen are always father symbols, respectivly potent and impotent. When Orc and Urizen are juxtaposed, for they are always represented as opposing symbols of potency and impotency, the father-son relationship is especially clear. Orc's titanism is always tempered by his symbolic relation to the giants of all myth. He is always seeking to dethrone the Zeus figure or prevent his enthroning. The Zeus figure, in either of the two basic Greek myths (the war of the giants and the overthrow of Saturn), is the victorious sky-enthroned, God-of-this-world. Like Zeus, Urizen is always a sky-god symbol and is opposed to Orc, who is earth-born and rock-bound. Like the sun, Orc rises from the earth only to set there. Like Zeus again, Urizen is associated with kingly animal symbols, especially lion and bird forms, as Orc is with vermicular and serpentine forms. Urizen, like Keats' Saturn, is associated with

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snow and ice (winter--the dead world) and is off-set always by Orc's fire and flame (spring--the world of fertile and new life). Hence, in keeping with Old Testament patterns of imagery, Blake usually associates Orc with the pillar of fire and Urizen with the pillar of cloud.

In keeping with its metaphorical formation, the Orc figure is associated always with red, passion, blood, the red and hairy Esau, and naturally enough, with the Crucifixion, of which his own is an archetypal anticipation. His head is crowned "with garlands of the ruddy vine" (E: 214). Since Orc is crucified passion (meaning the emotional state and also Christ's experience), Blake's ironic two-way allusion to both Jesus and Dionysus is important to the development of the mythopoeic structure of his poems. Orc gives the "fiery joy" (A: 203) of his "red light" (E: 214) into which Enitharmon descends. The "cold hypocrisy" (FZ viia: 313) of Urizen and Satan--both of whom are "Princes of Light"--is the cold light that scorches but gives neither visibility nor warmth. In Milton's metaphor, their light is "darkness visible". Urizen's cold light is contrasted with the fiery heat and light of Orc which is eventually swallowed by darkness because Orc's light is the light which blinds itself. Orc is a "demon", a "fiery child", and a "fiery boy" (FZ v: 295), and as a child or boy, he is the state of immaturity or unripeness. His "visions are "grim flames", or "red flames" (A: 206).

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Priests, of whom Urizen is the arch-priest, try always to hide "the fires of Orc". (Moral restriction upon the hitherto innocent passions perverts the passions, and so destroys both the moral and the passionate. This is the history of the Orc-Urizen struggle, the labeling and stigmatizing of one by the other.) Orc's self-description in America [10] sums up many of the metaphors and epitomizes the struggle. Orc tries to "burst the stony roof".

> I am Orc, wreath'd round the accursed tree:
> The times are ended; shadows pass, the morning 'gins
> to break;
> The fiery joy, that Urizen perverted to ten commands,
> What night he led the starry hosts thro' the wide
> wilderness,
> That stony law I stamp to dust; and scatter religion
> abroad
> To the four winds as a torn book, & none shall gather
> the leaves;
> But they shall rot on desart sands, & consume in
> bottomless deeps,
> To make the desarts blossom, & the deeps shrink to
> their fountains,
> And to renew the fiery joy, and burst the stony roof;
> That pale religious letchery, seeking Virginity,
> May find it in a harlot, and in corse-clad honesty
> The undefil'd, tho' ravish'd in her cradle night and
> morn;
> For everything that lives is holy, life delights in
> life;
> Because the soul of sweet delight can never be defil'd.
> Fires inwrap the earthly globe, yet man is not consum'd;
> Amidst the lustful fires he walks; his feet become
> like brass,
> His knees and thighs like silver, & his breast and
> head like gold. (A: 203-4)

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His reply is in answer to the query of Albion's Angel, who is Urizenic, that is, decadent and overripe.

> Art thou not Orc, who serpent-form'd
> Stands at the gate of Enitharmon to devour her children?
> Blasphemous Demon, Antichrist, hater of Dignities,
> Lover of wild rebellion, and transgressor of God's Law,
> Why dost thou come to Angel's eyes in this terrific form? (A: 203)

It should be abundantly clear what Orc represents and how the symbols and allusions associated with him are employed.[5] The voice of conventional morality and oppression quite naturally maligns Orc, already described in preceding narrative passages as a comet, a planet red. The force of violent revolution, forced to be violent, in the person of "Red Orc" bursts upon a world always unready.

> For the darkness of Asia was startled
> At the thick-flaming, thought-creating fires of Orc.
> (SL: 248)

> Orc, raging in European darkness,
> Arose like a pillar of fire above the Alps,
> Like a serpent of fiery flame!
> The sullen Earth
> Shrunk! (SL: 250)

The recurrent usage of the Orc metaphors and epithets, like those of Urizen, is of metaphorical importance because they so often function by themselves in the manner of the absent "thought creating" Orc.

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In general, Orc represents unwise or unripe activity which man leaves behind as he ages into the state of the sterile (not wise) passivity--Urizen; desire becomes reason. Orc is always associated with phallic symbols, particularly the serpent, arrows, and lances; Urizen with the dragon, shield, and stone. The latter condition is that which devastates the countryside, turning it from a state of peace and fruitfulness, promise and growth into a wasteland of battle and barrenness, despair and hopelessness. Orc is caught in, and essentially is, the cycle of which he is the prime symbol. As the counter force or opposing impulse to death and decay he becomes ironically its sustaining motive or reason for being. Hence, Orc is associated with generation, but not regeneration. Consequently, the cycle goes on and on. Like innocence and experience, Orc and Urizen become contrary states in one cycle. Like all sun/son gods, star-fire gods, and fertility gods, who revive and return, Orc continually destroys himself as Urizen; and as Urizen, continually destroys himself as Orc. This imbalance in the fallen world or within the fallen man drives the Orc principle into a circular movement of which Orc and Urizen are the poles. Like all opposites, they are incomplete without the other. They are the paradox that is fallen man, desire and reason without imagination.

Before turning to a further examination of the three stages in the Orc

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cycle, two passages from The Four Zoas may serve as partial summaries of what has been said.

> Then Orc cried: "Curse thy Cold hypocrisy! already round the Tree
> "In scales that shine with gold & rubies, thou beginnest to weaken
> "My divided Spirit. Like a worm I rise in peace, unbound
> "From wrath. Now when I rage, my fetters bind me more.
> "O torment! O torment! A Worm compell'd! Am I a worm?
> "Is it in strong deceit that man is born? In strong deceit
> "Thou dost restrain my fury that the worm may fold the tree.
> "Avaunt, Cold hypocrite! I am chain'd, or thou couldst not use me thus.
> "The Man shall rage, bound with this chain, the worm in silence creep.
> "Thou wilt not cease from rage. Grey demon, silence all thy storms,
> "Give me example of thy mildness. King of furious hail storms,
> "Art thou the cold attractive power that holds me in this chain?
> "I well remember how I stole thy light & it became fire
> "Consuming. Thou Know'st me now, O Urizen, Prince of Light,
> "And I know thee; is this the triumph, this the Godlike State
> "That lies beyond the bounds of Science in the Grey obscure"?
>
> Terrified Urizen heard Orc, now certain that he was Luvah.
> And Orc began to organize a Serpent body,
> Despising Urizen's light & turning it into flaming fire,
> Receiving as a poison'd cup Receives the heavenly wine,
> And turning affection into fury, & thought into abstraction,
> A Self consuming dark devourer rising into the heavens.
>
> (FZ viia: 313)

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The usual Orc and Urizen epithets are in evidence, and the inseparability of their respective fates is sharply drawn. The simultaneous mutual attraction and repulsion is indicated; and the perversion motive is strikingly expressed in the allusion to the Eucharist and in the turning of "affection into fury, & thought into abstraction". Orc's relationship to the Promethean motive, his stealing of the light-fire, is a further development of Orc's relationship to the rebel who opposes the sky-god. His metamorphosis and rise to the heavens, results of becoming what he beholds and what he seeks to thwart, are only more proofs of the self-tightening of the bonds with which he is fettered.[6] Now, let us note a further elaboration of his connections with Luvah by studying the second passage.

> When Urizen saw the Lamb of God clothed in Luvah's
> robes,
> Perplex'd & terrifi'd he stood, tho' well he knew
> that Orc
> Was Luvah. But he now beheld a new Luvah, Or Orc
> Who assum'd Luvah's form & stood before him opposite.
> But he saw Orc a Serpent form augmenting times on times
> In the fierce battle; & he saw the Lamb of God & the
> World of Los
> Surrounded by his dark machines; for Orc augmented
> swift
> In fury, a Serpent wondrous among the Constellations
> of Urizen.
> A crest of fire rose on his forehead, red as the
> carbuncle . . . (FZ viii: 332-33)

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Orc's relationship through Luvah to the Lamb of God implies the essence of his nature, and also emphasizes his tragic experience. The usual epithets continue, and the consistent and harmonious metaphorical figures are again very much in evidence.

As outlined in The Book of Urizen and The Four Zoas, and as part of a greater mythical pattern, the Orc cycle is marked first by the birth and binding. Los attempts to bend the new-born Orc to his will, and this leads, at Orc's achievement of seeming maturity, to his binding, that is, to the binding of man's imagination through the thwarting of desire. As desire, Orc burns himself up. The binding of desire in fallen man perverts attempts at creative action. Man's fear of excess (hubris) becomes excessive. Instead of remaining infinite, desire forms a restrictive circle around itself, thus limiting the imagination. In the newly existent realm of Time (Los) and Space (Enitharmon), desire is made to conform to reason. Los is stymied temporarily by Orc's demand for external compulsion. Desire's appeal to reason is desire's recognition of that which thwarts the imagination. The greater myth which embraces this and the events which precede the birth of Orc is part of Blake's fully developed union-disunion myth, the fall and division of the fourfold god-man-cosmos, incorporated later in Blake's work in the symbolic pattern associated with the figure of Albion.

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To sketch in the pertinent relationships in the events preceding the birth of Orc, it is perhaps best to note that the narrative, especially in the earlier The Book of Urizen, is concerned, in the main, with the advent (fall, really) of the "primeval Priest", Urizen, the result of an "unprolific, self-clos'd, all-repelling" act (BU I, 1: 220). The full title of the work, The First Book of Urizen, indicates that Blake planned originally more "books" than the one which we have. But subsequent poems prove that the original plan was not really abandoned, since they continue the Urizen myth and develop its major theme: the rise of "self-hood", the foremost feature and primary cause of the Orc cycle. The fall is marked by the separation of thought, contemplation or reason from vision, or the imagination, and the spirit of prophecy. The division of man's faculties into separate categories, or even the development of the idea of categories, so important to Blake's full development of the Albion myth, is centered in Urizen's proclamation of self-obsession, "I alone, even I!" (BU II, 5: 221). The state of the ego-controlled being, the limited I, typified by Urizen, constructs the womb-like, tomb-like, enclosed "Mundane Egg". The egg is described in a brilliant passage in which Blake has his symbolic figure externalize the internal psychological state he signifies, and he accomplishes it through the use of concrete human and cosmological terms.

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> And a roof vast, petrific around
> On all sides he fram'd, like a womb,
> Where thousands of rivers in veins
> Of blood pour down the mountains to cool
> The eternal fire, beating without
> From Eternals; & like a black globe,
> View'd by sons of Eternity standing
> On the shore of the infinite ocean,
> Like a human heart, struggling & beating,
> The vast world of Urizen appear'd. (BU III, 7: 223)

This is a metaphorical tour de force, and the physiological-geographical comparisons leading to the Poe-like heart image in the throes of a larger birth image are not the least of its effective power. This is man's universe; "Mighty Urizen" is "the Architect" (J 66: 519).

The world of Urizen is the fallen world in which Los becomes for man the symbol of clock time and the predictor of the future rather than the prophet who fulfils time by revealing eternity. In Urizen's world Enitharmon, Los' emanation now divided from him. becomes the symbol of measured space, bounded rather than infinite. When Los and Enitharmon produce Orc (desire and rebellion) as the first born of their union through separateness (sex in the fallen world), the process of generation begins, leading both to regeneration and to the sustaining of the life-cycle. However, before this act, Los' role as watchman of the night (the state of the fall), and his and Urizen's previous unity in eternity, are developed as a background against which Urizen's fall is revealed: for the fall drags

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with it all that has suffered disunion and, thence, becomes the prime-mover of all subsequent divisions.

> And Los, round the dark globe of Urizen,
> Kept watch for Eternals to confine
> The obscure separation alone;
> For Eternity stood wide apart,
> As the stars are apart from the earth.
>
> Los wept, howling around the dark Demon,
> And cursing his lot; for in anguish
> Urizen was rent from his side,
> And a fathomless void for his feet,
> And intense fires for his dwelling.
>
> But Urizen laid in a stony sleep,
> Unorganiz'd, rent from Eternity. (BU III, 8-10: 223-24)

The fall is always seen in terms of sleep and death. Urizen's experience is the converse of Keats' Apollo and the Incarnation and Resurrection, for he lives into death whereas Apollo and Jesus "die into life".[7]

The rolling over of the seven ages and Urizen's narcissism, which form the organs of sense, lead to the division of Los and his power into time and space; for before clock time and measured space can exist, eternity and infinity must be separated. When present and presence are distinguishable, then the fall into a past-present-future existence and a here and there is inevitable. (Necessitarianism is a result of the fall; it is traceable to loss of the Divine Vision. The constant reappearance of the chain symbolism portrays the world of cause and effect. All things are linked.)

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All the myriads of Eternity,
All the wisdom & joy of life
Roll like a sea around him,
Except what his little orbs
Of sight by degrees unfold.
And now his eternal life
Like a dream was obliterated. (BU V, 2-3: 227)

"Los suffer'd his fires to decay". Urizen is bound in chains. Division upon division occurs, and the "globe of life blood", the "black globe", so brilliantly described, constantly trembles in birth spasms until the manifestation of the first female.

At length in tears & cries imbodied,
A female form, trembling and pale,
Waves before hid deathly face.

All Eternity shudder'd at sight
On the first female now separate,
Pale as a cloud of snow
Waving before the face of Los. (BU V, 8-9: 228)

Subsequently, Enitharmon, the first female, feels "a Worm within her Womb" (Tomb and Space as well).

Yet helpless it lay like a Worm
In the trembling womb
To be moulded [note pun] into existence.

All day the worm lay on her bosom;
All night within her womb
The worm lay till it grew to a serpent,
With dolorous hissings & poisons
Round Enitharmon's loins folding.

Coil'd within Enithermon's womb
The serpent grew, casting its scales;

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With sharp pangs the hissings began
To change to a grating cry:
Many sorrows and dismal throes,
Many forms of fish, bird & beast
Brought forth an Infant form
Where was a worm before. (BU VI, 3-6: 229)

"Helpless, naked, piping loud", and, of course, "Like a fiend hid in a cloud",[8] it "moulded into existence", a serpentine and vermicular form at first. Blake's embryological survey brings Orc on to the stage, the first of those born of, and into, Urizen's "black globe". His birth has a twofold result: the force which affrights Urizen also closes eternal vision to Los. Los must now act within generation for regeneration. Orc with "fierce flames" issues forth. "At the birth of the Human shadow" who delved "earth in his resistless way", "No more Los beheld Eternity" (BU VI, 9;10: 230). Time and Space, Los and Enithermon, chain him to the opaque rock of ages measured; but then Orc's effect upon all is quickly apparent since when he rages, he awakens life in all things.

Orc becomes the symbol of that which neither Los can fully control for the purpose of regeneration nor the force which Urizen can control for the purpose of maintaining the status quo. Orc's rebelliousness, of great promise, fails to succeed, to the disappointment of Los, but never ceases to exist, much to the despair of Urizen.

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The second of the three major phases of the Orc cycle is marked by Urizen's exploration of his dens, the pallid reasoning process by which the worlds of time and space are subject to his cold instruments of measurement. At this point in his series of poems dealing with the Orc cycle myth, Blake introduces (in The Book of Ahania) another Orc-figure—Fuzon (perhaps, φυσιν or feu, fire again; fuse) as the first begotten, last born, son of Urizen. In this way, he emphasizes early in his work the inseparable relationship between Orc and Urizen without making the sterile Urizen the father-creator of the passionate Orc. (Orc is the first born of Los.) The psychological implications whereby the self destroys itself by becoming something other than itself is stressed once again. Urizen's attributes are still cold, wet, and white. Fuzon's attributes are those of Orc, heat, flame, redness and youth; Fuzon's spear is contrasted with Urizen's shield--action versus passivity. Near the beginning of The Book of Ahania, Fuzon says "Shall we worship this Demon of smoke" (BA i, 2: 235). Urizen, the befogging mist, is again the deceiving "pillar of cloud".

When Fuzon feels himself to be victorious, he, like Urizen, sees himself as the "eldest of things", as God--the "Ancient of Days". The cyclical nature of the struggle, the political and psychological fact of "the iron hand" that crushes "the tyrant's head" only to become "a

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tyrant in his stead",[9] is of the essence of the action. Man as Fuzon is ready for death at the hands of Urizen, for he has become Urizen. He is smitten with the poisoned rock poisoned by serpent's blood and propelled at him by a black bow made of a serpent's rib. (It is the demonic form of Albion's fourfold bow.) Urizen crucifies him on the tree of mystery, and thus the spirit of Orc moves in its fixed cycle.[10] The third of the three phase pattern is always marked by the crucifixion of the rebel. Orc-Fuzon, like the brazen serpent, like Jesus, is bound to the tree in death, but only Jesus, the human form divine, escapes the endless futility of fruitless repetition and of Urizenic absorption. (Fallen man merely passes from youth to age.) As Fuzon groans on the tree, the earth is reptilized. The worm to worm Orc cycle, perhaps best symbolized by the serpent with his tail in his mouth, is complete. The major psychological motive, with respect either to Orc or Urizen, remains a kind of narcissism of self-destruction.

What has happened in the development of the Orc cycle in The Book of Ahania is that Blake, through the figures of Los, Urizen, Orc and Fuzon, has attempted to describe in archetypal action the events by which the cycle of tragedy is maintained in terms of states of being and mind. Each time the cycle repeats itself, something is reclaimed through the struggle. Hence, Los, hammering upon his anvil, beats his

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orb of light into greater and greater radiance, in spite of the darkness of the deep. This is, of course, the function of the artist. This is what keeps Orc raging, for Blake's version of the cycle is one of a yearning for a movement out of the cycle so that each upward pulsation is, no matter how small, a preparation for Jesus who breaks the cycle by repeating it without suffering from its consequences, though suffering in it. Unlike Orc or Urizen, he is not a captive of the cycle, but enters from eternity and breaks the movement by driving its own force against itself. This demands a power strong enough to brake the wheel, and Jesus' action stills the motion of the wheel with a motion of his own from beyond the wheel. What he does is to reverse the dominant perverted tendencies of everything. As the archetypal artist, he re-creates (resurrects, redeems); circles become straight lines, serpents human forms. The "Divine Appearance was the likeness & similitude of Los" (J 96: 563).[11]

For conventional morality Jesus and Orc are equally "evil". For the same reasons, however, they are both aspects of "good" to those who view conventional morality as Urizenic. What really connects them, though, is the evolutionary action of Los (imagination). In his crucifixion and in his birth, Jesus enters the state of Orc-Luvah. Orc's force for good is most recognizeable in his first phase, but it is there also that his tragedy begins. Orc is, essentially, the archetypal tragic hero. In

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the last phase of the Orc cycle, Orc is a victim of his own nature. In a very real sense Orc can be said to create Urizen as Prometheus does Jupiter. Orc-Prometheus gives the tyrant his power. Like the passage of the sun, Orc's decline is inevitable. His iconoclasm, the spirit of revolution, is essentially non-productive. He produces at best a mild form of the old target of the previous rebellion. The greatness of the tragic experience, of which Orc may be the most complete archetypal symbol, depends upon the greatness of spirit which is capable of experiencing it. What is often overlooked in discussions of tragedy is that it is, in essence, the process of a kind of salvation through self-knowledge made hideous or horrible by a great suffering that produces wisdom too late to prevent the horror (it is a vicious cycle itself), but it is the process of self-knowledge. Like the history of all dying and reviving gods, the Orc version contains in perverted form the truth of the experience parodied. Tragedy and damnation are, after all, close in terms of experience to martyrdom and salvation. A self-knowledge, an awareness, results from both. Tragedy is the great thing of existence gone wrong--

> But here, upon this bank and shoal of time,
> We'd jump the life to come. (Macbeth, I, vii, 6-7)

Like the Orc cycle itself, each reduction of that which it represents is an attempt to state its existence, its limitation, the needed means, and

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the expression of that means, by which it can be supplanted. In most cases, the introduction of the Incarnation and Resurrection is this means. Man is finally raised out of the tragic serpentine circle by a final rebirth in a new form beyond the limitations of the cycle of birth and death. Blake describes this rebirth as the coming of Jesus in Luvah's robes. The state of Orc lacks empathy and this is a sign of its imaginative deficiencies. Orc-Luvah is confined to generation because he is enwombed by his own egoism. By entering the state of Orc, Jesus, the "Eternal Body of Man" which is "The Imagination" (Lao: 580), bursts the confines of man by redirecting or expanding the nature of self which, ironically, is the cause of man's confinement.

2

Commenting on The Marriage of Heaven and Hell, Harold Bloom, quoting Blake, writes,

> The Titanic myth, the story of "the Antediluvians who are our Energies", is always present in Blake, though frequently concealed in some contrapuntal fiction. In the Marriage the myth is overt and "Messiah or Satan" is identified with these Giant Forms. The or establishes again the marriage of contraries. The Giant Forms, huge Ids, or Orcs, to use Blake's vocabulary, are bound down by the cunning of weak and tame minds:
>
> > Thus one portion of being is the Prolific, the other the Devouring: to the Devourer it seems as if the producer was in

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> his chains; but it is not so, he only takes portions of existence and fancies that the whole.
>
> But the Prolific would cease to be Prolific unless the Devourer, as a sea, received the excess of his delights.[12]

Immediately preceding the paragraphs quoted by Bloom, Blake writes,

> The Giants who formed this world into its sensual existence, and now seem to live in it in chains, are in truth the causes of its life & the sources of all activity; but the chains are the cunning of weak and tame minds which have power to resist energy; according to the proverb, the weak in courage is strong in cunning. (MHH: 187)

To have power to resist energy is an interesting phenomenon, and it explains the meaning of Urizen for such is his power or, more accurately phrased, such is the power that is Urizen. Orc and Urizen in the cosmic man and in every man should be at war. Their strife portrays the efforts of the unconscious or sub-conscious to get out from under. It is the struggle of thwarted creativity against that which thwarts, the struggle of creative instinct against reason; the struggle is the cause of life and source of activity; it is desire trying to free itself from "mind-forg'd manacles". The myths of Sisyphus, Ixion, Enceladus, and Atlas are Greek redactions of the thwarted condition; they are not mere exempla. Bloom is certainly correct in placing emphasis upon the ironic nature of the dialectic in The Marriage of Heaven and Hell.

> Each of these proverbs [in the Marriage of Heaven and Hell, 183-85] depends for its true meaning on a dialectic definition of desire and act, though rhetorically the meaning is overtly antinomian. Desire is positive; it leads to an action which is not the hindrance of another.

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Act is positive and is virtue; Blake, commenting on Lavater, defines its contrary as "accident":

> Accident is the omission of act in self & the hindering of act in another; This is Vice, but all Act is Virtue. To hinder another is not an act; it is the contrary; it is a restraint on action both in ourselves & in the person hinder'd, for he who hinders another omits his own duty at the same time.[13]

When desire is confronted by reason, Orc is bound and broken by Urizen. Desire is perverted. When desire is confronted by the imagination, Orc is bound and bent by Los. Desire is fulfilled, fulfilled the way in which prophecy is said to be fulfilled. Desire is transformed into act by the imagination, just as a poem is created by the poet. Urizen restrains. Los extends. Reason is indefinite and abstract. The imagination is infinite and concrete.

Blake says elsewhere that "Thought is Act".[14] Physical and mental hindrance are metaphors for one another. The chain of jealousy with which Orc is bound is metaphorically the serpent, which, worming its way from his own loins, becomes himself, just as his enrooting in rock is descriptive of his identification with the instrument of his torture. Nothing

> Could uproot the infernal chain, for it had taken
> root
> Into the iron rock & grew a chain beneath the
> Earth
> Even to the Center, wrapping round the Center:

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& the limbs
Of Orc enterning with fibres become one with him,
a living Chain
Sustained by the Demon's life. (FZ v: 298)

Los and Enitharmon (time and space) fall with their first born. A space and a time are given to the analogical molding of desire into vision. But desire must be prepared and fulfiled, for as Urizen comments when beginning to explore his dens, "When Thought is clos'd in Caves Then love shall shew its root in deepest Hell" (FZ v: 300). Thwarted desire in the body (the cave of the five fallen senses) is Orc in man. The binding of Orc organizes a serpent body which Jesus comes to put off. The serpent body turns "affection into fury, & thought into abstraction", that is, confounds man. Orc becomes "A self-consuming dark devourer", a self-hinderer. The fall is an "accident".

At the conclusion of The Book of Ahania, Ahania, Urizen's emanation, laments "why didst thou . . . cast me . . . Into the World of Loneness". She wanders on the "rocks With hard necessity". This final chapter in the poem dealing with the Fuzon-Urizen conflict emphasizes the power of abstraction to create a world of its own--a world governed deterministically by a self-imposed isolation, by necessity and accident.

But now alone over rocks, mountains,
Cast out from thy lovely bosom,
Cruel jealousy! selfish fear!

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> Self-destroying, how can delight
> Renew in these chains of darkness,
> Where bones of beasts are strown
> On the bleak and snowy mountains,
> Where bones from the birth are buried
> Before they see the light? (BA v: 14: 241)

The usual Urizenic imagery is present with the addition of the metaphor of buried bones, the inner reality hindered by the hardened case of the fallen state.

The isolation of Ahania as well as Urizen places the emanative portion of the reason outside itself. Externalizing the feminine complement to the masculine, separating the creation from the creator separates nature from the imagination. Inevitably such a condition brings about the substitution of nature for the imagination. In seeking unsuccessful reentry into the closed bosom of the masculine from which she has been removed (Adam's rib), the feminine is forced to weave a web-net around the masculine. Since she cannot enter him, she makes him enter her. Birth and sexual symbolism merge continually in Blake's poetry. Like a toothed womb, the feminine encloses the masculine and devours him. The relationship between the two becomes a parody of the sacrament of the Last Supper.

The Orc imagery indicates that the Chain is representative of the umbilical cord. The demon boy or rebel youth takes "portions of

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existence" ("The Imagination is . . . Human Existence itself". M 35: 418), and "fancies that the whole" (MHH: 188). Any idea or state of being tied to its source will have a perverted and incomplete perspective. Orc (that is, Orc-Luvah) is demon and boy--the devil of The Marriage of Heaven and Hell; Urizen is the smiling Angel on the cloud. As Frye says, "Milton's Satan is Orc".[15] In the later poetry, Urizen sets his daughter Vala before Orc-Luvah as a garden of delight, and, as in Genesis, Orc-Luvah cannot resist. Orc really wants his mother.

Mind and emotion or the reasoning power and desire combine to contain man. It is best, Blake says, to keep reason and desire at war. For once combined one must dominate the other, that is, hinder the other. Orc is the state of thwarted creativity, but thwarted creativity is precisely what art capitalizes upon in its struggle with nature and the abstract. It is the spirit of "The Giants who formed this world into its sensual existence", for without generation is no regeneration and "Without Contraries is no progression" (MHH: 181). The state of Satan is negation, but Orc and Urizen, like the man and his emanation or the Zoas and their emanations, are contraries. Separation in the cosmic man is disastrous; it originates a chain of disunion. But marriage or unification on the basis of negation is Non-Entity.

Blake's figures are points of view, the fallen four Zoas especially.

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Orc and Urizen are symbols of portions of perception and are thus portrayals of the ethical-political-aesthetical dichotomy confronting the state of the imagination in the fallen world. The Seven Eyes of God, who appear with growing importance in The Four Zoas and Milton, are conceptions of God relative to point of view. There should be no confusion or confounding of Urizen and Jehovah. As mythic figures their only relationship is one of perception in man. A Urizenic point of view will create a false conception of God in any case, whether Judaic, Druidic, or Deistic. This false conception of God, whether it demands sacrifice or is a mathematical diagram (both attempt to pervert the imagination), becomes the God of this World who is the threefold accuser--Satan.

Much of Blake's poetry is quasi-critical. The pattern of images and metaphors related to the figure of Orc is about the dialectic basic to the creative condition. In order to redeem Orc, yet reclaim Urizen, Los must build Golgonooza; it is the palace of art or eternal life in the place of the skull (Golgotha).

> Enitharmon nurs'd her fiery child in the dark deeps
> Sitting in darkness: over her Los mourn'd in anguish fierce
> Cover'd with gloom; the fiery boy grew, fed by the milk
> Of Enitharmon. Los around her builded pillars of iron
> And brass & silver & gold fourfold, in dark prophetic fear,

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> For now he fear'd Eternal Death & uttermost
> Extinction:
> He builded Golgonooza on the Lake of Udan Adan.
> Upon the Limit of Transluscence then he builded
> Luban.
> Tharmas laid the Foundation & Los finish'd it
> in howling woe. (FZ v: 295)

Space secures the fiery energy that is Orc. In the spatial womb, he is surrounded with four metals that are representative of the four Zoas and the four Ages. Los working "in dark prophetic fear" and with the thought of "uttermost Extinction" creates the entry into eternal world upon the face of the Dead Sea (Udan Adan). Los, like the prophets of Israel, finishes the Divine Vision "in howling woe". It is against the "cunning of weak and tame minds which have power to resist energy" that the force which is Orc is unleashed. Although Orc is not the imagination but raw energy and is not love but sexual power, he is Luvah in the night of this world watched by the imagination (Los). Within space-time the new Orc-Luvah (Jesus in Luvah's robes) is prepared for. Because "The Eternal Body of Man is the Imagination, that is/ God himself/ The Divine Body" and because "It manifests itself in his Works of Art (In Eternity All is Vision)" (Lao: 580), Los as the spirit of prophecy in sleeping Albion must maintain the contrariety of Orc and Urizen. He must refine in the fire of his forge the minute particulars of Albion, lest Albion should fall into Non-Entity and never awake. It is around

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the fires of Orc that Los labors, turning energy into mass. When Blake says that Los keeps "the Divine Vision in time of trouble" (J 95: 563), he means the imagination in this world is always massing energy, effecting the original equilibrium of energy and intellect or love and thought as against the fallen balance of power and reason or lust and premeditation. The dialectic of thwarted creativity is the tension in the creative process; for as much modern literary criticism has stressed, art is born often, if not always, of irony and paradox. The imagery of Blake's Orc is the poet's attempt to describe the paradoxical character of the creative process in a mythopoeic structure. Fulfilment comes not from reducing contraries so that the paradox is resolved, its terms "married" under a general law--which would be oppression--but comes, instead, from the identity of unlikeness, uniqueness. Blake's mythopoeic vision has led one critic to state, with categorical justification, that "All poetry . . . proceeds as though all poetic images were contained within a single universal body. Identity is the opposite of similarity or likeness, and total identity is not uniformity, still less monotony, but a unity of various things".[16]

As Blake says "men forget that All deities reside in the human breast", for "Where man is not, nature is barren" (MHH: 185). "Energy is the only life, and is from the Body [generation]: and Reason

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is the bound or outward circumference of Energy. Energy is Eternal Delight" (MHH: 182). In the fallen world, Orc cannot free himself nor can reasoning man. They can be redeemed only by the imagination which restores the whole man by making the circumference of energy infinite.

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V

THE WOMAN SYMBOL (CONTINUED)

Much has been written about Blake's symbolic structures, but the way in which he uses the woman figure in his poetry is still far from clear. The object of the present chapter is to clarify in some ways the relationship between the woman figure and other major symbolic patterns in Blake's work.

The most paradoxical element in Blake's poetry is the ever-expanding ego searching for itself within its own infinitude. The woman figure mirrors the state of the ego; the narrower the ego, the more destructive is her power, the greater the ego, the more creative her power. The state of the ego and the unconscious are inseparable. The former grows, forever enlarging the womb of the latter. When man is still-born, when the imagination ceases to expand, ceases to find or fulfil itself, he moves from the state of Orc, the unactualized potential, to the state of Urizen, the impotent potential. Thus, man is frustrated in his desire to be born out of the egg-womb of space, the dome-skull

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of time. Instead of dying into life, he lives into death. Hence, the female remains dominant in the Orc-Urizen cycle--a "dragon red & hidden harlot". In the state of Los--the imagination--the female is viewed as being unifiable or identifiable with the male because she is the projection of the imagination--its emanation--or as Jung might describe it, the unconscious. Thus, when the imagination expands, fulfilling itself, it is fulfilled in return.

In the Visions of the Daughters of Albion and in The Book of Thel, we get interesting versions of the perverted fulfilment of the imagination. In the Book of Thel, the woman figure is that of the virgin undefiled; in the Visions of the Daughters of Albion, the woman figure is that of the virgin defiled. The poems are complementary as are the figures of Thel and Oothoon. Thel is still-born; Oothoon is untimely ripped. "Virginity that wishes but acts not" (Thel) is paralleled by virginity that acts but wishes not (Oothoon). Bromion's rape of Oothoon and his judgment of her, more than the purely sexual act, are perverted attempts to gratify desire.

As Sons of Los, Palamabron and Rintrah are parallel to the Zoas Luvah-Orc and Urizen-Satan. Theotormon is equivalent to Tharmas (the Covering Cherub in Time--perverted circumference) who is in Eternity the power of prophecy--the angel of the tongue. Theotormon's

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emanation is Oothoon. The relationships of Theotormon and Oothoon and Tharmas and Enion are parallel, at least in general. Enion's speech in The Four Zoas (i: 252-53) is a commentary upon the themes of the Visions of the Daughters of Albion.

> . . . Thy fear has made me tremble, thy terrors
> have surrounded me.
> All Love is lost: Terror succeeds, & Hatred in-
> stead of Love,
> And stern demands of Right & Duty instead of
> Liberty.
> . . . yet I love thee in thy terror till
> I am almost Extinct & soon shall be a shadow
> in Oblivion,
> . . .
> I have look'd into the secret soul of him I
> lov'd
> And in the Dark recesses found Sin & cannot
> return.

Tharmas is the primary transgressor in The Four Zoas, but the resultant relationship between him and his emanation is similar to that of Theotormon and Oothoon. The soul destruction that stems from judgments of Moral Virtue achieves the same effect as it does in the Visions of the Daughters of Albion. The separated emanation mirrors the cause of the separation.

Oothoon is ravaged by Bromion (the son of Los who is parallel to the Zoa Urthona-Los). Bromion is unenlightened or uninspired scientific law (more of which will be said later). Oothoon's lament,

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which occupies the entire last half of the Visions of the Daughters of Albion, is addressed to Urizen, that is, to the reasoning power. "O Urizen! Creator of men! mistaken Demon of heaven!" (VDA: 197). The irony of "mistaken" is typical of Blake, since "mistaken" refers both to Urizen as perception (his own nature) and to reason as an object of worship. Thus, even Oothoon's plea for free love (VDA: 200) is now a perversion, since her motives are not free and she acts not from energy but from reason.

The situation in the Vision of the Daughters of Albion is parallel to the Jerusalem-Mary sequence in Jerusalem and to the epilogue to The Gates of Paradise.

> . . . Man in the Resurrection changes his Sexual
> Garments at Will.
> Every Harlot was once a Virgin: every Criminal
> an Infant Love. (J 61: 512)

> Truly, My Satan, thou art but a Dunce,
> And dost not know the Garment from the Man.
> Every Harlot was a Virgin once,
> Nor can'st thou ever change Kate into Nan. (GP: 579)

Since,

> In Great Eternity every particular Form gives
> forth or Emanates
> Its own peculiar Light, & the Form is the
> Divine Vision
> And the Light is his Garment. This is
> Jerusalem in every Man,
> A Tent & Tabernacle of Mutual Forgiveness,
> Male & Female Clothings.

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> And Jerusalem is called Liberty among the
> Children of Albion. (J 54: 500)

Oothoon is what she is. Satan cannot change Kate into Nan any more than he can change an elm into an oak. Furthermore, garments are not identifiable with the wearers. The "Mutual Forgiveness of each Vice" which "are the Gates of Paradise" (GP: 569) is "Liberty". "Jerusalem is called Liberty". It is, of course, the liberty which neither Enion nor Oothoon can enjoy, since as emanationsthey are cut off from their respective sources.

Once, says Oothoon, Urizen's fires were, like Theotormon's, "lighted by the eyes of honest morn".

> And does my Theotormon seek this hypocrite
> modesty,
> This knowing, artful, secret, fearful, cautious,
> trembling hypocrite?
> Then is Oothoon a whore indeed! and all the
> virgin joys
> Of life are harlots, and Theotormon is a sick
> man's dream;
> And Oothoon is the crafty slave of selfish
> holiness. (VDA: 199)

Oothoon says she "is not so". Her eyes "are fix'd/ In happy copulation". As the subtitle of the poem says, "The Eye sees more than the Heart knows". "Theotormon is a sick man's dream", that is, Theotormon is a falsified condition of the imagination (the nightmare of Albion's sleep). His creative state is perverted. He converses with shadows and reflections.

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Thus every morning wails Oothoon; but Theotormon
sits
Upon the margin'd ocean conversing with shadows
dire. (VDA: 200)

(The description is very much like Newton's own description of himself by the sea, feeling lost in the indefinite, and not unlike Blake's engraving of him. Blake's Newton affords an interesting comparison with Wordsworth's who voyages alone on "strange seas of thought", a Urizen exploring his dens. Tharmas' sea of despair is bounded by reason, hence the despair. Theotormon's ocean is "margin'd".) Theotormon has been instructed by Urizen, the Father of Jealousy, and he is an apt pupil.

The moment of desire! the moment of desire!
The virgin
That pines for man shall awaken her womb to
enormous joys
In the secret shadows of her chamber: the youth
shut up from
The lustful joy shall forget to generate & create
an amorous image
In the shadows of his curtains and in the folds
of his silent pillow. (VDA: 199)

The autoerotism is indicative of the selfhood's turning inward. The linking of religion, the moral code, and reason with frustrated desire and perverted emotions is a mythopoeic constant in Blake's work.

Are not these the places of religion, the rewards
of continence,

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> The self enjoyings of self denial? why dost thou
> seek religion?
> Is it because acts are not lovely that thou
> seekest solitude
> Where the horrible darkness is impressed with
> reflections of desire? (VDA: 199)

"Pale religious letchery" is produced by the pale rational reflections energy loses in frustrated desire.

> Father of Jealousy, be thou accursed from the
> earth!
> Why hast thou taught my Theotormon this accursed
> thing?
> Till beauty fades from off my shoulders, darken'd
> and cast out,
> A solitary shadow wailing on the margin of non-
> entity. (VDA: 199)

Desire thwarted perverts love and darkens the imagination, producing the abstract and generalizing punisher. Of course, Oothoon as thwarted desire is subject to the devouring of Theotormon, whose eagles "prey upon her flesh" (VDA: 195). As in The Marriage of Heaven and Hell, "to the Devourer it seems as if the producer was in his chains; but it is not so, he only takes portions of existence and fancies that the whole" (188-89). This appearance early in Blake's work of the accusing bird of prey of the punishing sky-god is a good indication of his estimation of its symbolic value. It is present in the engraved designs of the Visions of the Daughters of Albion and on plate 37 of Jerusalem. The visual

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illustrations are perhaps even more striking than the aural.

The pun on the Greek root for God, especially as it calls to the mind of an English reader more readily "theology" than any other word, emphasizes the idea of the falsity of Theotormon's judgment. By analogy to Matthew 7:1, another mythopoeic constant, Blake portrays Theotormon as a mental condition without the impulse even to attempt to abandon its "mind-forg'd manacles". As Thel is still-born idea, Oothoon is condemned desire.

The meaning of the stream by which both Thel and Oothoon wander, the "river of Adona", has been discussed by others.[1] Frye is helpful in calling to our attention that Oothoon is at the delta[2] (VDA: 196) while Thel is near the source, but sufficient stress has not been placed on the meaning of "Adona", as the river specifically named in The Book of Thel. Even though Blake had not as yet launched into his intensive Hebrew language studies, no attentive reader of the Bible is very long unacquainted with the word "Adonai". That "Adona" is "Adonai", that is, the river of the Lord, is much more likely than Adonis, which is usually suggested (even the a is included at the end of Adonai). In fact, they are the same word, given their common Semitic root and a specified vocalization of the final vowel. It is the river of life-blood, aqua vitae. Hence, Oothoon says that "By the red earth of our immortal river", like the bright swan",

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"I bathe my wings" so as to be "white and pure to hover round Theotormon's breast" (VDA: 196). (The analogy between "Adona" and Eden is well taken,[3] and especially so if "Adonai" is kept in mind. The red clay of the Lord is of the river of the Lord.)

What is most important in both The Book of Thel and the Visions of the Daughters of Albion, however, is not the source or meaning of any individual item, but the relationships between any given item and the symbolic figures that are part of Blake's total mythopoeic structure as it appears in individual poems and in the total unity of his work. Both poems are concerned essentially with the idea of the fallen paradise or the loss of innocence, that is, the warping or alteration of perspective. The "river of Adona" is the stream in Eden that becomes fourfold. The two poems deal with respectively the impotent imagination and the perverted imagination. They are part of Blake's union-disunion myth. Theotormon and Oothoon, like Tharmas and Enion, describe the cleaving of the prophetic tongue within and without time. Oothoon, the feminine, is a harlot because Theotormon, the masculine, is a moralist. As Blake writes later, on at least two occasions, "If Morality was Christianity, Socrates was the Saviour" (Lao: 580).[4] Thel is too good; Oothoon is not good enough. Both are confined by moral virtue. As

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Oothoon asks of Theotormon,

> Is it because acts are not lovely that thou
> seekest solitude
> Where the horrible darkness is impressed with
> reflections of desire? (VDA: 199)

The same question by implication is asked of Thel; Blake addresses it to Bacon as well.[5] The imagination is the only governor of acts because it governs not at all.[6] Emanations are the acts of man. When the emanations are pale reflections, they are passive; but this is only because man wants them so. The state of the imagination is defined by man's relationship to his emanations.

> Some will say: "Is not God alone the Prolific?" I answer: "God only Acts & Is, in existing beings or Men". (MHH: 188)

That virginity which wishes but acts not or acts but wishes not is the power of weak and tame minds to resist the energy that is eternal delight (MHH: 187). The woman figure is related consistently to the creative condition. The figures of Leutha and Ololon as they appear in Milton are good examples. Frye sums up the meanings of the woman figure in Blake's poem.

> . . . in every phase nature is both virgin and harlot, unpossessed and mocking. In the first phase her Blakean name is Tirzah, in the second Vala, in the third Rahab, in the fourth the Shadowy Female. All four names are important in Milton. The shadowy Female is associated with the Lilith of Isaiah in M. 20:43. Rahab is identified with Egypt and

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leviathan in the Bible, and by Blake with the apocalyptic Whore (M. 46:22). Tirzah in the Exodus story is one of the five sisters, daughters of Zelopehad (M. 31:58), who demand a separate female inheritance: these five are the five fallen senses in Blake, the five foolish virgins without light. Their names are given in M. 19:11 and elsewhere. [7]

Leutha and Ololon deserve special attention because of their respective roles as the emanations of the Sons of Los, Satan and Milton, the limits of "opacity" and "contraction". (As a prophet-poet, Milton is the new Adam.) Leutha is "a combination of Tirzah, Vala and Rahab, and represents the unified symbol of objective nature corresponding to the Luvah of Jerusalem who represents the whole process of fallen life. Like Luvah, she is a fertility spirit in the minor poems". [8] It is in Leutha's vale (vale should be compared with veil-vale, that is, Vala), that Oothoon hides. She plucks Leutha's flower. Leutha is named as both a Daughter of Beulah (M 12: 387)--she is thus a perverted Muse--and a daughter of Los and Enitharmon. In fact, since she is the fourth of the nineteen named (FZ vii: 340), it could easily be assumed that she bears some relationship to Bromion who is the fourth named among the sons. The pattern is 1) Rintrah-Ocalythron, 2) Palamabron-Elynittria, 3) Theotormon-Oothoon, 4) Bromion-Leutha. Blake associates Bromion with science, scientific law or attitude, (M 26: 404) and thus with Deism. That is why he can sway the Urizenic dominated

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theologian or moralist, Theotormon, to join him in the accusations of harlotry directed at Oothoon. While Science or Deism has ravaged the emanations of theology and morality, its own emanation is the mistress of Satan. Leutha is certainly Lilith, the abandoned wife as mistress of Satan, a perverted emanation of an other-directed or pre-occupied science, a muse without a poet. For Blake, fallen science--science in this world--is wholly Satan's, and, what is more, is inseparably linked with religion, hence, Blake's condemnation of natural religion. It is "Single vision & Newton's sleep!"[9]

As a self-offered ransom for Satan, Leutha takes on his sin (M 12: 387), saying "I sprang out of the breast of Satan" and "weeping hid in Satan's inmost brain" (M 13: 388). Here, we have a double parody: 1) another version of Zeus and Athene or Satan and Sin in Paradise Lost: and 2) a perversion of the Crucifixion--the female will, objective nature, tries to act like the Son of Man. The "inmost Palace" of Satan's "nervous fine wrought Brain" is, of course, the perfect place for the symbolic representation or embodiment of Satan's vision. Leutha is Satan's vision. Leutha is Satan's mirror, his reflection, and thus is simultaneously inside and outside the being from which she emanates. She is a parody of Jerusalem, and, hence, false liberty.

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Immediately following the unification or identification of Milton, Los, and Blake (M 23: 399), the major imaginative act in Milton, Milton's "Sixfold Emanation" for the first time appears as an organized form. (Reference is made early on plate 2 to "his Sixfold Emanation scatter'd thro' the deep/ in torment".) On plate 23, Blake writes,

> There is in Eden a sweet River of milk & liquid
> pearl
> Nam'd Ololon . . . (M 23: 399)

The river of Adona by which Thel and Oothoon wander is replaced by the "sweet River" Ololon in the mythopoeic structure of Milton. In this poem the woman figure is not alongside the river, at the headwaters or at the delta, she is the river. (The obvious biblical analogue to this metaphorical identification is Jesus, who is not like the lamb, but is the lamb.)

The relationship between Milton and Ololon is very skilfully conceived and even more skilfully developed. She appears first as a river and then as clouds. (The water-vapour imagery of change is an obvious and a deliberate choice.) As clouds she incorporates the Divine Family.

> . . . The Family Divine as One Man, even Jesus,
> Uniting in One with Ololon, & the appearance of
> One Man,
> Jesus the Saviour, appear'd coming in the Clouds
> of Ololon. (M 23: 400)

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The "Lord in the Clouds of Ololon" is visible (M 39: 422). Ololon descends during the "Moment in each Day that Satan cannot find" (M 39: 423). She follows "Milton's track". Only then is Ololon explicitly described as female (M 40: 423). She is, of course, following the pattern of the action taken by the divided emanation; Milton remarks,

> I have turned my back upon these Heavens builded
> on cruelty;
> My Spectre still wandering thro' them follows
> my Emanation.
> He hunts her footsteps thro' the snow & the
> wintry hail & rain. (M 35: 417-18)

These lines should be compared with those of the third stanza of "My Spectre around me night & day".

> He scents thy footsteps in the snow,
> Wheresoever thou dost go
> Thro' the wintry hail & rain.
> When wilt thou return again?
> (11. 9-12: 105)

As Ololon tracks Milton, she is tracked by his Spectre, the "idiot reasoner" (M 35: 418). She is met by Los' lark, the herald of morning, the awakener of the imagination, who is a "mighty angel". There are, after the number symbolism of Revelation, twenty-eight (M 40: 423). Subsequently, Ololon steps into the Mundane Shell.

> For Ololon step'd into the Polypus within the
> Mundane Shell.

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> They[the "Immortals" of "Family Divine"]could
> not step into Vegetable worlds without becoming
> The enemies of Humanity, except in a Female Form.
> (M 40: 424)

Milton's emanation bears both sixfold error and the Divine Family. As the complex of Jerusalem and Milton's three wives and three daughters, she is clearly, as Shelley describes Asia in Prometheus Unbound, a "transforming presence". "Man is adjoin'd to Man by his Emanative portion/ Who is Jerusalem in every individual Man" (J 44: 490). Ololon is a "Virgin of twelve years". As a compound symbol of an apocalyptic Thel, Oothoon, and Leutha, she incarnates herself which Thel refuses to do. Her relationship to the masculine (Milton in this case) is consumated without moral censure which Oothoon cannot achieve, and she is a bride without sin who returns as wife and daughter to that from which she has emanated. She is no longer a separate entity, seeking dominion, for now she bears the "Family Divine". A man's acts or perceptions should not rule him, a truth forever lost on those whose object is not individual liberty. What is freely given will freely return, and so it is with man's emanations.

> And as One Female Ololon and all its mighty Hosts
> Appear'd, a Virgin of twelve years; nor time nor
> space was
> To the perception of the Virgin Ololon, but as the
> Flash of lightning . . .
> . . . for the Satanic Space is delusion. (M 40: 424)

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The exchange of speeches which occupies the greater part of the concluding five plates of Milton, and which contains Milton's (that is, Blake's) well-known and long statement on the nature of the contraries and the negation, reaches its dramatic peak when Ololon asks,

> Is this our Feminine Portion, the Six-fold
> Miltonic Female?
> Terribly this Portion trembles before thee,
> O awful Man.
> Altho' our Human Power can sustain the severe
> contentions
> Of Friendship, our Sexual cannot, but flies into
> the Ulro.
> Hence arose all our terrors in Eternity; & now
> remembrance
> Returns upon us; are we Contraries, O Milton,
> Thou & I?
> O Immortal, how were we led to War the Wars of
> Death?
> Is this the Void Outside of Existence, which if
> enter'd into
> Becomes a Womb? & is this the Death Couch of
> Albion?
> Thou goest to Eternal Death & all must go with thee.
>
> So saying, the Virgin divided Six-fold, & with a
> shriek
> Dolorous that ran thro' all Creation, a Double
> Six-fold Wonder
> Away from Ololon she divided & fled into the depths
> Of Milton's Shadow, as a Dove upon the stormy Sea.
> (M 48-49: 430-31)

Through Ololon Milton casts off error and has his emanation return to him. "Round" Jesus' limbs,

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> The Clouds of Ololon folded as a Garment dipped
> in blood,
> Written within & without in woven letters, & the
> Writing
> Is the Divine Revelation in the Litteral expression,
> A Garment of War. I heard it nam'd the Woof of
> Six Thousand Years. (M 49: 431)

Blake takes great care to indicate the relationship between metaphor and the "Litteral expression". In vision or the creative act, the state of imagination undefiled, they are identical. The garment and the wearer of the garment are consubstantial and the vision is both within and without--as the symbol and the symbolized are one. Ololon is the pillar of cloud redeemed from Urizen; the emanation in fleeing the negation that is the reasoning spectre returns to the inspired man.

The gentle irony with which Ololon's virginity is characterized has already been noted.

One should not miss the quiet humor in Blake's handling of this point. In the second part of Milton, Ololon appears in the world as a twelve-year-old girl, a child with a child's untouchable beauty, not yet a bride of a sacred marriage but a breastless "little sister" like the one in the Song of Songs. She is respectfully referred to as the "Virgin Ololon" for several pages; but as the physical world burns up before Milton's eyes, and all images of a separated female will cease to mean anything, her virginity splits away from her and runs shrieking into chaos, as the bride Ololon, purified of the stain of virginity, stands before the poet in his final consummation.[10]

As has already been pointed out, Ololon is all that Thel, Oothoon, and Leutha are not. The emanation metaphor is by its nature

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paradoxical, since it deals with Blake's conception of contraries and his mythic dramatization of the relationship between the creator and the created. That the meaning of paradox is its own fulfilment is a Blakean norm. The creative or visionary experience is paradoxical because it is its own meaning; it does not mean something else. It has nothing to do with reason which attempts to find meanings in things. Blake uses his mythopoeic structure to emphasize the necessary visual leap from a fallen to an unfallen perspective.

The emanation metaphor attempts to describe in an organic series of images what Blake means by mental war, the struggle to free the imagination from the reasoning power. Every one of Blake's poems is concerned in one way or another with the creative process, how it is mirrored or perverted, thwarted or developed. The emanation is thus a "transforming presence", but, like Shelley's Asia, must wait upon the shadowy Titan in man to activate itself; for man's emanations are his acts.

When Leutha sees that Enitharmon has "Created a New Space to protect Satan from punishment" (M 14: 389), she flees to Enitharmon's tent (sky-skull-womb) to await developments.

> . . . Loud raging
> Thunder'd the Assembly dark & clouded, and they
> ratify'd

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> The kind decision of Enitharmon & gave a Time to
> the Space,
> Even Six Thousand years . . . (M 14: 389)

And as in Enitharmon's dream of 1800 years in Europe (European history since the Crucifixion) and as in the "Allegoric night" of Jerusalem, the spatial world enwombs the masculine in feminine dream.

> The nature of a Female Space is this: it shrinks
> the Organs
> Of Life till they become Finite & Itself seems
> Infinite.
> And Satan vibrated in the immensity of the Space,
> Limited
> To those without, but Infinite to those within:
> it fell down and
> Became Canaan, closing Los from Eternity in
> Albion's Cliffs. (M 11: 386)

It is precisely this mold that Milton breaks, but only an "Inspir'd Man" could do it. The two passages (on M 14 and 11) remind us that there is not only a spatial world but a temporal one. Space alone is threefold or three dimensional until time (Los) puts a circumference about it, limiting its indefiniteness and making it fourfold by adding a fourth dimension. Time is salvation because it must come to an end. The return of the emanation is a sign and symbol of this salvation. That is what plate 99 of Jerusalem is about.

> Das Ewig-Weibliche
> Zieht uns hinan.
> (Faust II, v: 7)

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VI

THE WOMAN SYMBOL (CONCLUDED)

The predominance of the woman figure in the mythic structure of Blake's poetry need not be emphasized, but her archetypal significance can sometimes be underestimated. Of most importance is her vital relationship to the power, or lack of power, of man to create. It is not accidental that the woman figure and the imagery associated with her in so many of Blake's poems expresses continually the seemingly paradoxical nature of the creative experience. More than any other one poetic symbol, the woman figure indicates that paradox can be a meaningful fulfilment as well as a meaningless dilemma. In this way, the woman figure is parallel to that of the cosmic man, since both are the drama and actors in the drama, the process of expression and the expressed representatives. The woman figure can be used, on one hand, to express the unity which results from the process or action of union itself, and, on the other hand, the unity which comes through the cloudy abstractions of general law which are little else than forms of compromise

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unsatisfactory to any given individual element. The creative process gains strength from its own inherent tension, from the struggle to express the paradoxical satisfactorily. Thus, the creative experience, because it is organic process, is opposed to the mechanically analytical or rational resolution of paradox. The woman figure can be a symbol for either poetic fulfilment or rational abstraction; she is more often a symbol for both. Through the archetypes of his mythopoeic imagery, poetic expressions of the creative process in Blake's poetry become complete in themselves--wheels within wheels. The poet creates a system of his own which, in effect, is not really a system at all. The woman figure is one of the most complete, if not the most thoroughly understood, symbols of the creative or energyzing principle itself. Thus, like the tragic hero, the woman figure can represent perverted or frustrated energy as well.

Two important Blakean critical principles are embodied in one way or another in the poems in which the woman figure is either the primary figure or a predominant element in the action of the poem. The first is the recreative character of the imagination, the intense renewal of experience, which is best illustrated, for example, in the rebirth of the whole man or in the rebirth of the dying and reviving god. The second is the vital connection between imagination and love, which

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is best illustrated by the quest for the fleeing emanation. Blake attempts repeatedly to bring the unconscious to the surface as a mythical dramatic personality. The purpose of this discussion is to show how Blake's use of the woman figure in his early poetry offers us the opportunity to examine fundamental Blakean expressions of the creative process in the form of one of the poet's most dominant symbols.

In Blake's last major poem, Jerusalem, the bride of the Lamb is representative of charity and perception, the collective acts of man, his emanations. Jerusalem is a woman-city, as Shelley's Asia is a woman-continent. Shelley describes Asia as a "transforming presence" in Prometheus Unbound (I: 832). Yet she must wait upon Prometheus' (man's) recognition of her. Like Jerusalem, she is the self's soul or the soul's soul, the epipsyche. Jerusalem is the daughter-bride, as Vala is mother-nature.

The two aspects of the woman figure in Blake's poetry become potent categorical symbols of the projection of the self. The "light" aspect of the woman figure or the anima is that of the ideal, the purity of active or vital peace. Often as the madonna figure, she represents the female as benevolent and beneficent. The most outstanding example in European literature, is, of course, Dante's Beatrice. An Ariadne-

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like figure, the anima both leads to, and is the goal of, man, the soul's self. She is the Bride of the Lamb, Jerusalem, Mary, Christabel, Madeleine, the daughter who is never unlike a daughter, the epipsyche. On the other hand is the "dark" aspect of the woman figure. Whereas the anima is benevolent, the dark aspect of the woman figure is malevolent. A symbol of the sensuous and the sensual rather than the spiritual, the malevolent woman figure is deceptive, seductive and mysterious. She is a figure of the half-light or twilight, the figure of the nightmare delirium. Often Circe- or Siren-like, she directs the male to herself in order, not to complete or fulfil him, but to complete or fulfil herself by draining off his power. A symbol of the Female Will, she desires to be mastered, but wants this to be more apparent than real. She is really the master. Astarte-like, she both diverts from and replaces the anima. She even absorbs the anima. In Jerusalem, Jerusalem and Vala assimilate in the same way as the spirit and body of fallen man.[1] The dark woman figure is always associated with shape-shifting and assimilation. Her illusion is the unreality which clothes the spiritual body with the natural body. Her unreality replaces the reality of the anima which is in turn called illusion--the essential irony of fallen existence where man is unable

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to solve the question of appearance and reality. The malevolent woman figure in Blake's poetry is summed up in the biblical image, "Mystery, Babylon and Great, the Mother of Harlots and Abominations of the Earth". She is Vala, Rahab, Geraldine, La Belle Dame sans Merci, Dalilah, the wasting power, Life-in-Death. As the anima is almost always the princess, the daughter, that which is produced by man, art, the malevolent woman figure is often the queen, the mother-wife, that which produces, nature. The former is disguised yet the product of the real man, the imagination. The latter disguises, and produces the natural man, the reason. Thus, mother nature is inevitably a wicked step-mother who has intervened by dividing the father-creator from his daughter-creation.

The malevolent woman figure instead of being life incarnate is the incarnation of animosity. Her relationship to the anima is negative. In terms of the feminine symbolism she, like Mephistopheles, is the spirit that denies. The female is separated from the male because she seeks to dominate. This does not mean that Blake, like Milton, believes the male should dominate, but merely that the female herself in the act of separation destroys the oneness of man. Blake alludes to the original separation of the rib from Adam in Eden. Since she is a cause and a result of disunion, any return to unity within the fallen state is, must be,

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on her terms. Hence, Aristophanes' ironic analysis in the Symposium is illustrative both of the sexually-oriented human condition and the converse of Socrates' unifying Phaedra-soul image. The archetypes of the light and dark woman allow the artist to treat the human condition in terms of both the unfallen and fallen worlds.

Through the disunion of the cosmic man, and thence the separation of Eve from Adam, the woman figure becomes in effect malevolent. Until the sleep of death is over, man's emanation is called his wife (J 14: 488). Like mothers and daughters or fathers and sons, husbands and wives are at opposite poles in the cycle of fallen existence. In eternity, man's emanation is his daughter. There are no queens in eternity (VLJ 85: 648).

Now what is the emanation? In the whole and unified man the emanation is man's projection of himself. That is, man creates, and his creative acts are his emanations, or, collectively, his emanation. Thus, the emanation is the daughter of man by necessity. The rib comes from the body of man. It is the irony of fallen existence that man and woman have their roles reversed. She bears the offspring of man rather than man; thus, fallen man is always in the mold of woman. In eternity there is only the whole man or the creator creating. His

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acts are imaginative, not sexual. He bears his offspring. Thus, as a manifestation of his power, Jerusalem is in every man, even though every man is contained in the womb-tomb world that is the Mundane Egg. Man is one with all other men through the liberty of being himself; the liberty is Jerusalem (J 54: 500). Men enter each other's bosoms through the commingling of their emanations, the sum of which is Jerusalem, the creative action of empathic union through love and the imagination (J 44; 88: 490; 552). Since man is fallen and divided, that which he creates out of himself through woman becomes more often than not his foe and breeds his worst enemy, his son who must replace him. Thus, the fallen world is marked at the same time by the absence of identity and a growing community of the individually impoverished, that is, isolated despair. Instead of recreating man, the acts of fallen man continually destroy him. This is doubly ironic since the sum of man's emanations is Jerusalem, the Bride of the Lamb and the City of God, which is within. Hence, the inside, which must be made manifest outside in order to really exist inside, remains a still-born potency like Thel.

In the fallen world the female conspires with the necessarily incomplete man, the spectre (woman's masculine portion) (VLJ 91: 649). The incomplete man is masculine only, a male-female or female-male,

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a spectre who is man less the female, yet dominated by the now externalized female or female mentality. Thus, a fallen union is effected--the hermaphroditic. The false union is thereby at the opposite pole of true union, because the reasoning power is the negation of the imagination. In the hermaphrodite the Female Will reaches full flower, but in the men in the fallen world the proportion of the female-male and male-female vary.

Blake's concept of the emanation as the creation of the whole man implies that the fallen state where man is no longer whole nor consistently a creator is immediately traceable to the initial division of the cosmic man. Man's emanation is no longer his emanation, but the mate-lover-wife of the spectre he has become. For like the Zoas and Albion, every living thing is incomplete, and that which would complete it conspires with what is left of it to maintain the fallen status quo and destroy it. What is true of the cosmic man is true of each man, since each man is contained in and identifiable with the cosmic man. The disunion runs through all of fallen existence. The essential themes of "My Spectre around me night & day" and The Mental Traveller are precisely this fallen dialectic. Both poems offer the means by which the cycle can be, and is, broken; but in both, this means is given an

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ironic turn. Man has had the experience but missed the meaning; the means by which freedom from the cycle of generation may be obtained becomes ludicrously the means by which the cycle is preserved. The essential connection between the spectre and emanation dialectic and the Orc cycle is easily perceivable, since both are built upon perversions of imagination and love. Instead of creative empathy, both the spectre-emanation dialectic and the Orc cycle promote restrictive and constrictive selfhood.

In Jerusalem man becomes woman's priest and she his temple (J 65: 518). He celebrates in her honor the rites of jealousy and love, the mysterious, the secretive and the cruel--the religion of the Female Will. The spectre drinks in the emanations of the victim (man).

> For a Spectre has no Emanation but what he imbibes
> from deceiving
> A Victim: Then he becomes her Priest & she his
> Tabernacle
> And his Oak Grove, till the Victim rend the
> woven Veil
> In the end of his sleep when Jesus calls him
> from his grave. (J 65: 518)

The fallen Eden is the Druid wood. Vala produces bodies, Jerusalem souls (J 18: 453). Vala is that which separates, Jerusalem that which joins. The former makes for two, the latter for one. The anima is the recreation of the natural body in the spiritual, thus turning the inside

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outside, making the body soul. The moral manifestation of the imagination--love--is in the selfless giving of self, the empathic response to another's cry. It is identification without loss of identity, and thus again can be described as the opposite of the selfhood's identity-less isolation.

Accepting the shadow for the substance, the fallen world ironically requires demonstration in general. Hence, "Urizen is the champion of Albion" (J 31: 472). The function and role of the Female Will is made explicit in the cruelty of the ratio which limits man to the dichotomous elements of his disunion. In the sexual struggle "the fury of Man exhaust in War, Woman permanent remain".

> Humanity, the Great Delusion, is chang'd to War
> & Sacrifice:
> I have nail'd his hands on Beth Rabbim & his hands
> on Heshbon's Wall.
> O that I could live in his sight! O that I could
> bind him to my arm! (J 82: 545)

Man, as always in Blake, becomes what he beholds. Thus, the Female Will is satisfied not by merely being the object perceived, but desires to be the perceiver or organ of perception itself. "O that I could live in his sight!"--that is, be his very vision. As in The Songs of Songs, the wall in Blake's poetry is always a chastity symbol. "Heaven's gate" is "Built in Jerusalem's wall".

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"My Spectre around me night & day" in its first stanza reviews the fallen condition. In a sense, the spectre is another wall which the selfhood creates. In fact, the selfhood is itself the wall.

> My Spectre around me night & day
> Like a Wild beast guards my way.
> My Emanation far within
> Weeps incessantly for my Sin.
> (ll. 1-4)

Man's spectre gives him no rest. "Insane and most deform'd" (J 37: 479), like a "Wild beast", the spectre, who is really the beast of Revelation, interferes with man's quest for completion. (The spectre in Blake's work is always described as insane and deformed.) Man's emanation is far within. And she remains hidden deep within for two reasons: she has been made prisoner and she has been judged guilty. She is Jerusalem closed in the "Dungeons of Babylon" (J 60: 504). The emanation is the wandering soul of man in its dark night. The incomplete man and his emanation thus wander together yet in search of one another. Their world is chaos (Ulro). Man and his emanation live off and on one another without gratification or fulfilment. Man in his spectre's power becomes or is his spectre, continuing the hunt for identity externally by dogging the emanation in a monomaniac pursuit of his quarry. Eden thus becomes first a wasteland of no growth, and then a jungle of perverted overgrowth, in which beasts

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prey upon one another in a kind of evolutionary nightmare.

As in passages describing Urizen in The Four Zoas, the wasteland, in which the wandering in "My Spectre around me night & day" takes place, is described in terms of winter, cold and snow. It is the white all-atheistic desert which hides the charnel house within. Man and his emanation are involved in the wars of jealousy and love in which the imperious female dominates, dictating the series of fluctuating emotions to which man in his restless sleep-death is condemned.

Man requests in his emanation evidence or the manifestation of the imagination--love. But it is lacking, since the acts of fallen man are compulsive and not free. He asks in return what he has hitherto been unable to give.

> When wilt thou return & view
> My loves, & them to life renew?
> When wilt thou return & live?
> When wilt thou pity as I forgive?
>
> (11. 29-32)

The emanation replies in terms of the Female Will. She burns for victory in the wars and sacrifices of jealous love. The role as the womb-tomb of man assures her of unrivaled domination. The desire to possess is self-consuming; hence, love and life become death. She is the wild stag of The Mental Traveller: Artemis in the male form of one of her sacred beasts. The chase is itself unreal. The virgin-harlot

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plays like a furtive beast with her hunter and like the white whale is herself the hunter.

> Never, Never, I return:
> Still for Victory I burn.
> Living, thee alone I'll have
> And when dead I'll be thy Grave.
>
> Thro' the Heaven & Earth & Hell
> Thou shalt never never quell:
> I will fly & thou pursue,
> Night & Morn the flight renew.
>
> (ll. 33-40)

The cycle is continuous, or at least made continuous.

The state of the imagination or eternity is the performance of the two sacraments, Baptism and the Last Supper, which Blake defines as the putting off of error and the taking in of truth (VLJ 82-84: 647). It is, as in The Gates of Paradise, the mutual forgiveness of each vice as well.

> Till I turn from Female Love
> And root up the Infernal Grove,
> I shall never worthy be
> To Step into Eternity.
>
> And, to end thy cruel mocks,
> Annihilate thee on the rocks,
> And another form create
> To be subservient to my Fate.
>
> Let us agree to give up Love,
> And root up the infernal grove;
> Then shall we return & see
> The worlds of happy Eternity.

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& Throughout all Eternity
I forgive you, you forgive me.
As our dear Redeemer said:
"This the Wine & this the Bread".
(ll. 41-56)

The creative empathy which is the mutual forgiveness of each vice is the gate to paradise, is paradise, is "Heaven's gate Built in Jerusalem's wall" (J 77: 535). The Druid grove must be rooted up, the veil or wall must be rent, that man may be freed from the cycle of generation, the wars of love and jealousy.

Since Babylon has come up to Jerusalem, roles are reversed. The virgin-harlot is the hollow leper, the loathly bride inside-out. The knight instead of kissing the seemingly ugly hag and thus seeing her transformed into the maiden bright, embraces the maiden bright who is the loathly hag. (It is the Baron in Coleridge's Christabel who kisses Geraldine upon the brow, taking her to his bosom.)

The wine and bread is the life of the creative body, the imagination. Acts of spiritual freedom, empathic response, are the putting off of error and the taking in of truth. Thus, without his emanation who is the embodiment of man's acts, who is his acts or action itself, man can neither be giver nor receiver, and, of course, he must be both. Love-imagination is the commingling of man's emanations, the total giving of self in acts of self. The emanation far

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within must become the expression without. Love becomes an infinite reality because the power of the will has moved from the will to the imagination, from the opaque and contracted pebble of self to the malleable and expansive clod of clay. Regeneration comes through the clay which is molded by recreative vision. Thus, the self of the pebble-will creates a "Hell in Heaven's despite", and the self of clay-imagination creates a "Heaven in Hell's despair", as in the Songs of Experience.

The title of The Mental Traveller means just what it says. The poem is an imaginative expression of the imagination, the mind in mythic action. It is a capsule "iconography of the imagination".[2] By avoiding the dualistic pitfalls of allegory, Blake's poem becomes as universal as the particular can become. The poem possesses identity, being archetypal though not general, universal though individual and unique. As in "My Spectre", The Mental Traveller begins and is framed by the recurrent wandering either of the narrator or the figures in the narrator's tale. In the first two lines Blake introduces the central figure, the woman, as almost an afterthought (like the rib). The poem is about man (the whole man) and "Men & Women too", that is the divided pair. The reappearance of the cold, the paralyzing force, sends us off again into the frozen wasteland. As in The Book of Thel and The Gates of

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Paradise sowing and reaping--man as seed--form the major pattern of the imagery. Again, the seed image carries the weight of the poem's dialectic, and deals with the cycle created by sowing and reaping, living and dying, love and jealousy--the world of generation.[3]

Man is first subject to woman as mother just as woman is first subject to man as father. The opposite parent is the first lover, the first tyrant, and the first destroyer. The poem deals first with the relationship of the mother (primal fallen nature--all mothers) and son. As usual in Blake, the cup (gold as in Thel's motto) reappears as chalice or grail and is a sexual symbol. It is Vala's womb-cup, foaming with shrieks--Blake's continual parody of "my cup runneth over". The child is a compound of shrieks. Again, as in "My Spectre", and throughout Blake's work, the rock of opacity and cruelty is the altar stone of sacrifice and the gravestone at the mouth of the sepulchre blocking imaginative rebirth. It is that to which the babe is nailed or chained: it is the rock of Orc and Prometheus.

Man reaps in jealous joy the weeping loves he sows. The female lives off and on the devouring, rationalistic and parasitical celebration of the host (as in Jerusalem), gaining strength, ironically growing younger, at his expense. As the sun-son god rises, mother nature

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matures. Blake brings the solar cycle and the vegatative cycle into one dialectic. The fourth stanza of the poem deals with the relation of the "maturing sun" (as Keats phrases it) to the seasonal cycle, for the woman eventually becomes the young spring and the virgin bright. Blake is again ironic, since the sign of the Virgin ushers in the autumnal season. The male gains dominance, bleeding himself, showering his rays upon the earth-mother, entering all her nerves just as she has numbered every nerve of his, freeing himself from her control by possessing her as she had possessed him. He becomes his mother's husband. (In the solar myth, the star-son becomes the sun, hence the refructification of the earth, of the new mother who was a virgin once.) Blake merges not only the solar and vegetative cycles, but the mythic content of the experience of the individual. (Each, of course, includes the other.)

> Till he becomes a bleeding youth,
> And she becomes a Virgin bright;
> Then he rends up his Manacles
> And binds her down for his delight.
>
> He plants himself in all her Nerves,
> Just as a Husbandman his mould;
> And she becomes his dwelling place
> And Garden fruitful seventy fold.
>
> (ll. 21-28)

Like the sun, he fades ("An aged Shadow, soon he fades"). The cycle of

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generation is continuous through the seventy winters and seventy springs of man.

The female, the new season, memory on the dying hearth, springs like the phoenix from the ashes of aged man--the irony of fatherhood. He plants himself in her: she is the new garden. Yet she is possessed by himself only in his successor. Following that of the mother-son and the husband-wife, the third relationship of the poem is that of the father and the daughter.

The irony of the poem is intense because the father-creator is replaced by the lover-exploiter (the father-to-be), and thus, the father is driven from the garden and the tabernacle. The Female Will drives out its creator, and thus, must seek a substitute which it can dominate. The female matures on the rivalry of the father and the son. The daughter becomes a wife, and later the wife becomes a mother. The archetypes or symbols of the imagination are consistent within a given context. Within the cycle of generation, man's last state is, like aged and bent London (the city-man) in Jerusalem and like Oedipus and Lear, a wanderer in a Urizenic trance-like condition. In The Mental Traveller he is the "aged Host"[4] who is freezing cold, "A Begger at another's door".

In possession of the tabernacle, the emanation and her masculine

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portion, the spectre of man (death), pursue the established pattern of fallen existence portrayed in "My Spectre". For the old man is as much the spectre of man as the new lover-exploiter. Blake thus treats the symbolic pattern in several ways at once. The old man seeks to possess what he has lost.

> He wanders weeping far away,
> Until some other take him in;
> Oft blind & age-bent, sore distrest,
> Until he can a Maiden win.
> (ll. 53-56)

We see the cycle in action, at its conclusion, and at its beginning simultaneously. The old sun comes back as the new sun-son. This is the fallen perversion of eternal existence: the father and daughter of generation as opposed to the father and daughter of the body of the imagination. The imagination projects, acts, continually. Generation is subject to fertile and sterile stages of growth. In the imagination, the seed's potency (or essence) and its act (or existence) are identical. In generation, potency and act are consecutive, even when fulfilment seems complete (which is impossible).

The aged and impotent sun, god, king (winter itself), in the winter of his existence, searches for the principle of revival, the new spring, the female source of power--the shakti. The dying god, in order

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to perpetuate his existence or renew it, turns to embrace the new earth, the spring earth-mother, the principle which makes his revival possible. Since the cycle is deliberately chosen, a willed necessity, the perception of man is limited to that of the cycle itself. As in Jerusalem, the senses are altered and thus alter: the earth becomes a ball; all objects shrink, flying away as in the physical or scientific conception of the universe. And the Garden, in which man finds his love and life, becomes the wasteland.

In stanzas fifteen through eighteen, The Mental Traveller describes the fall archetypally, and ends with the dialectic structure of "My Spectre". The dispersal, dissipation or disappearance of the garden and the descent from continual fructification to the dark desert of punctuated growth create the unreality of a world which is sterile in its fertility and in which even the sacrament of the Last Supper is caught up in the vegetable glass, the female dream, the cycle of generation.

> And to ally his freezing Age
> The poor Man takes her in his arms;
> The Cottage fades before his sight,
> The Garden & its lovely Charms.
>
> The Guests are scatter'd thro' the land,
> For the Eye altering alters all;
> The senses roll themselves in fear,
> And the flat Earth becomes a Ball.
>
> The stars, sun, Moon, all shrink away,
> A desart vast without a bound,
> And nothing left to eat or drink,
> A dark desart all around.

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The honey of her Infant lips,
The bread & wine of her sweet smile,
The wild game of her roving Eye,
Does him to Infancy beguile.
(ll. 57-72)

Not only is the Sacrament of the Last Supper sexual celebration, but the power of female fancy reduces man step by step until the positions of the male and the female are reversed. Instead of entering the bosom of the Divine Humanity, man enters the womb-tomb. The poem flashes back, as in "My Spectre", to its earlier stanzas describing the sexual war in which male and female live off and on one another. This is especially emphasized in two stanzas in The Mental Traveller that are an echo of a stanza quoted earlier from "My Spectre".

For as he eats & drinks he grows
Younger & younger every day;
And on the desert wild they both
Wander in terror & dismay.

Like the wild Stag she flees away,
Her fear plants many a thicket wild;
While he pursues her night & day,
By various arts of Love beguil'd.
(ll. 73-80)

The pursuit and the wars of jealous love create the labyrinth in which roam the archetypal three beasts (a fallen trinity). Dante's forest, the night of the soul, the jungle world of entangled lushness, which is comparable as a symbol of the labyrinth to the trackless wasteland,

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rises out of the wasteland itself as a perverted restoration of the garden. It is the hell of pebble love, the artificially stimulated overgrowth of the incomplete self, within which man wanders carrying within him a weeping paradise. Man is driven out of the garden on the mount by his own bestiality.

> By various arts of Love & Hate;
> Till the wide desart planted o'er
> With Labyrinths of wayward Love,
> Where roam the Lion, Wolf, & Boar.
>
> (11. 81-84)

The fallen cycle returns in The Mental Traveller with the final appearance in the poem of the aged woman and the Orc-like babe. The aged woman is the cycle's controlling force, the Female Will. In infancy, the sun and stars "are nearer roll'd". The vastness of the universe increases in proportion to the selfhood's self-centering. As the isolated identity becomes dominant, identity is limited and thus destroyed--the cosmos rushes away from it. The inability of the self to see itself in others creates a spatial world, sees the outside as that which separates rather than that which joins, turns the garden into the wasteland of no growth or the jungle of overgrowth and undergrowth. Either there is no relationship between individuals or there is too much, in an isolated way, and they are the prey of one another. The double conclusion of The Mental Traveller presents the reader with the idea

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of the absurdity of existence as the inescapable result of a fallen perspective. Meaning must lie in meaningful action, but meaningful action is vision, mental travel--the creative empathy of the imagination. When the void or incompleteness of man is filled or completed by the sense of the meaningless, life becomes absurd. When the void in man is filled by the sense of meaningfulness, life becomes love.

Though consciousness of the cycle will lead to the absurd, flight from the cycle will mean death. In such a dilemma, the ego makes a prisoner of itself, whereas its function is to burst the dungeon doors that encompass the cycle. The new babe is understood by the fallen world only as the old babe. Babylon the whore has come up to Jerusalem, and her lover is the dying god, not the bridegroom. Thus the "frowning form" is frustrated, nailed to the old values as spectre.

Any frustration of birth, as in The Book of Thel, prevents growth. Thel is a seed which fails to germinate. Her virgin unwillingness to reproduce herself through the clay, the grave-womb-tomb, is symbolic of all that is stillborn, ideas or beings. Thel fails to die into life, thus she cannot live out of death. The virgin is ironically unchaste, and ironically dead. She is a negation, unproductive, an absence of creation. The clod of clay in Thel proclaims the same doctrine as it does in the song of experience; accordingly, Thel proclaims the doctrine of the pebble. The Book of Thel introduces the Zoas, the four beasts at the

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throne, as the senses which enlabyrinth man.[5] They are, as Blake says in The Marriage of Heaven and Hell, the chief inlets of the soul. However, they cannot affect the stillborn.

The Book of Thel is played out against the background of the Sermon on the Mount, specifically "consider the lilies of the field, how they grow". The lilies take no thought of raiment; neither toiling nor spinning, they grow. Thel refuses her raiment when she should not even be concerned with it at all, no matter what it is. The symbol of the virgin with child which is of varying but great importance to the myth of West and East, is essentially an attempt to maintain the unsullied and the new simultaneously with the productive and the mature. Keats approaches this seeming paradox of the potentially productive and the productive, of the active-to-be and the active, in his "unravish'd bride of quietness". Thel is unspoiled only, hence unproductive. Her virginity is ironic. Vala always remains Blake's archetype for the productive, but again only ironically. Like Maya, she produces that which is, yet is not--the beast of Revelation. She produces bodies. It is Jerusalem that produces that which is, or is that which is. She produces souls. Jerusalem is herself the soul's soul, being neither the virgin nor the mother goddess. Instead, she is the perennial daughter-bride. She is given, delivered, or, as city, she is built; she is never taken, possessed,

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or, as an idol and temple, worshipped and worshipped in. If as Shelley says, in the fallen world good is forced to crawl in the dust, then so is Jerusalem made the loathly bride beside whom the painted whore seems seductive.

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VII

THE SYMBOLISM OF THE OPENED CENTRE

Early in The Four Zoas, Blake describes metaphorically the way in which eternal time becomes historical time and, conversely, the way in which historical time becomes eternal. It is an especially important metaphor in Blake's work because it explains a grea. deal about the symbolic context of Jerusalem. It explains as well his conception of the moment of poetic inspiration which is all time and which is the "Moment in each Day that Satan cannot find" (M 39: 423).

> Then Eno, a daughter of Beulah, took a Moment of Time
> And drew it out to seven thousand years with much
> care & affliction
> And many tears, & in every year made windows into
> Eden.
> She also took an atom of space & open'd its centre
> Into Infinitude & ornamented it with wondrous art.
> (FZ 1: 257)

The "Moment of Time" and the "atom of space" is our world. By drawing out the eternal moment, Eno makes eternal time, the moment, linear. Every year has insights into the Eden existence which lies beyond

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the seven thousand years (or seven days) of creation. Though Eden is outside of historical time, beyond fallen creation, it is, nevertheless, analogous to our world. By opening the atom of space, like an egg, and causing it to expand, like an infinite womb, Eno (an anagram, possibly, for eon) makes space out of infinity. The purpose of the following discussion is to suggest some solutions to the several problems in interpretation raised by the patterns of metaphor, symbol, and myth in Jerusalem and to show how they are related to Blake's poetic theories.

I

We have at the end of Jerusalem an extended description of the opened centre, whereby man perceives that all outside himself is really inside himself. Man is identifiable simultaneously with a globule of blood and the cosmic-man-God. As the sun is in the solar system, the "Globe of Blood" is his heart and each man's heart; his brain and eye (and the eye in the sky, the sun) is each man's brain and eye. Blake's imagery attempts to represent oneness as the individual form and as the "all" by identifying the two extremes. Los' light, his "globe of fire" which is identifiable with the "Globe of Blood", is in each man because it is the light of the imagination within the cosmic man, within Albion's Bosom (J 31: 471).

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The "allegoric pomp", the "little Allegoric night" of Jerusalem (89; 88: 554; 553) is sleep without desire or life without desire. It is a nightmare from which there seems to be no waking. The non-awakening from the little allegoric night with its pomp and ceremony is the life of Antichrist. "Divine Analogy" in Jerusalem (85: 549) becomes the means by which the allegorical is reborn as vision. The opened center is the destruction of the selfhood, the egoistic "white Dot" (J 33: 474). When a center opens it reaches every point on the circumference. The "Globe of Blood" contains the Word and expands to become the human form divine. The "Globe of Blood" is within the womb-tomb of time and space from which it is to be delivered.

In Milton we see "round" Jesus' limbs

> . . . folded as a Garment dipped in blood,
> Written within & without in woven letters, & the
> Writing
> Is the Divine Revelation in the Litteral expression,
> A Garment of War. I heard it nam'd the Woof of Six
> Thousand Years.
> (M 49: 431)

The literal expression and the metaphor become one, written within and without. The garment of man, the "scarlet robe" (the body) and the "peculiar Light" of "every particular Form" (J 54: 500) become the Divine Vision. The "Six Thousand Years" is "Divine Analogy"; Jesus walks forth into it, just as Los, the watchman-poet-prophet, walks

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up and down in it, and it is Albion. The six thousand years precede the last and seventh millenium or day when Jesus, Los, and Albion identify as the fourfold man. Historical time, therefore, becomes divine because it has always been analogous to eternal time. In aesthetic terms, allegory becomes vision.

To "enter into Albion's Bosom" is to enter "the bosom of death". On the seventh day, Jesus reveals that to put on the "scarlet robe" is the first act in casting it off. The "scarlet robe" is the natural body, the natural man. The real man, the imagination, is the spiritual body and it is manifested by acts of freedom that fulfil the self, recreate man. On the seventh day, creation is truly complete. The eighth day is forever, for the seven eyes of God, of which Jesus is the seventh, become the "Starry Eight"_ the risen Albion, fourfold in time and fourfold in space.

When Albion awakes, he throws himself into the "Furnaces of affliction", which then become "Fountains of Living Waters flowing from the Humanity Divine" (J 96: 564). Tharmas' chaotic seas of sorrow which mark the openings of The Four Zoas and Jerusalem become living waters. The forest of affliction burns up in the furnaces of affliction. That which has drowned the spirit of man in despair becomes the baptismal water of his rebirth. The smith (Los) drops the hammered,

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heated form hissing into the watery bath. The engraver dips his etched outline into the acid bath. The image of the furnace-fountain with its respective primal elements both spouting and dancing, contrary as fire and water are, emphasizes the paradoxixal nature of the identity of opposites. Man becomes himself when he becomes all men without ceasing to be himself.

> When in Eternity Man converses with Man, they enter
> Into each other's Bosom (which are Universes of delight)
> In mutual interchange, and first their Emanations meet
> Surrounded by their Children; if they embrace & comingle,
> The Human Four-fold Forms mingle also in thunders of Intellect. (J 88: 552)

The "swing of my Hammer", Los proclaims, "shall measure the starry round" (J 88: 552). Man expands infinitely by possessing his own identity through finding himself in the infinity of self. In such a state or experience, man can identify with each and the "All" without generalizing himself into non-entity.

The false appropriation of universality, described at great length in Jerusalem,[1] is the basis of the selfhood's power--abstraction. Creating separate entities ironically results in non-entity. The world becomes a heap of rocky fragments fallen from eternity. Thus, fallen

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man generalizes on a mistaken principle. The irony doubles because the selfhood, male and female, then appropriate individuality in accordance with the nature of abstract categories. This is the rule of Satan who is the "Great Selfhood", the "Reasoning Power". Classification is a form of death, the result of living in death. The compounded irony is eternal death. Any attempted unity upon fallen principles is necessarily hermaphroditic, since it is the yoking of the unlike upon the basis of partial likeness or upon the indefinite doubled. In moral terms the products are cruelty and law; in aesthetic terms the products are fable and allegory. Both the moral and the aesthetic products make the indefinite stand for identity. Dealing with the non-vital and fixities (rocky fragments), law and allegory generalize the grains of sand into trackless arid deserts. The storms of the fallen intellect become dust-laden and eye-blinding siroccos of airy abstractions--the prevailing winds of the wasteland. In not being wholly just, law is cruel; in not being complete vision, allegory distorts.

The consolidation of error, "One Great Satan", is a composite of Deistic natural religion. It is the great hermaphroditic form of the indefinite--the appearance, the cruelty, and the denial of life. Los proclaims the Apocalypse in terms of this consolidation.

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Fear not . . . this Waking Death; he is become
One with me.
Behold him here! We shall not Die! we shall be
united in Jesus.
Will you suffer this Satan, this Body of Doubt
that Seems but is Not.
To occupy the very threshold of Eternal Life?
if Bacon, Newton, Locke
Deny a Conscience in Man & the Communion of Saints
& Angels,
Condemning the Divine Vision & Fruition, Worshiping
the Deus
Of the Heathen, the God of This World, & the
Goddess Nature,
Mystery, Babylon the Great, The Druid Dragon &
hidden Harlot,
Is it not that Signal of the Morning which was
told us in the Beginning?
(J 93: 561)

We may add to this speech, Los' account of the generalizing power of the Reason opposed to the vital identity of the imagination.

You smile with pomp & rigor, you talk of benevolence
& virtue;
I act with benevolence & Virtue & get murder'd time
after time.
You accumulate Particulars & murder by analyzing,
that you
May take the aggregate, & you call the aggregate
Moral Law,
And you call that swell'd & bloated Form a Minute
Particular;
But General Forms have their vitality in
Particulars, & every
Particular is a Man, a Divine Member of the
Divine Jesus.
(J 91: 558)

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Throughout Part Two of Jerusalem, Blake prepares a deliberate aesthetic commentary upon the nature of form and identity. Abstraction and the indefinite are linked to sacrifice and retributive religion (31), to mystery, memory, selfhood and humility (33), and to chastity and the Female Will (34). Every "Universal Form" becomes a barren mountain of "Moral Virtue"; every "Minute Particular" is hardened into a grain of sand.

> . . . He who wishes to see a Vision, a perfect Whole,
> Must see it in its Minute Particulars, Organized,
> & not as thou,
> O Fiend of Righteousness, pretendest; thine is a
> Disorganized
> And snowy cloud, brooder of tempests & destructive
> War. (J 91: 558)

In Jerusalem, Blake defines three opposing aesthetic conceptions: melody opposed to harmonies of concords and discords; outline opposed to lights and shades; and visions of imagination opposed to abstractions. In a sense, his account is a summary of the major points of difference between the Romantics and the Augustans in both painting and poetry.

> The Sons of Albion are Twelve, the Sons of
> Jerusalem Sixteen.
> I tell how Albion's Sons, by Harmonies of Concords
> & Discords
> Opposed to Melody, and by Lights & Shades opposed
> to Outline,
> And by Abstraction opposed to the Visions of
> Imagination,
> By cruel Laws, divided Sixteen into Twelve
> Divisions. (J 74: 533)

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Fallen unity is based upon disunity misunited. Melody is definite; discords and concords are not. Outline is definite; the blots and blurs of Blake's declared opposition, Reynolds and Rembrandt, are not. The visions of imagination are definite; abstraction is not. The Reasoning power, unlike the imagination, is necessarily vague.

Blake's conception of reality is embodied in his use of the wheel image throughout Jerusalem. The adverse wheels of the fallen Zoas "in opposition deadly", [2] "wheel without wheel" (J 65: 517), are a harmony of discords and concords. "The Vortex of . . . Wheels" draws the sons of Jerusalem to "Babylon, the Rational Morality". [3] Albion is the "Vortex of the Dead" (J 48: 494). The wheel imagery of Jerusalem is a part of the sexual and birth imagery of the poem. The aesthetic harmonies of discords and concords are like the love-war of fallen man divided into male and female. The fallen dialectic is cyclical. Woman is abstracted, worshipped and made mysterious. She is lights and shades, like Reynolds' paintings. The Female Will is always a blur, and simultaneously the result and the cause of blurred vision. Like Sin in Paradise Lost, the Female Will is born from the head of Satan, or man in the state of Satan. Like Athene from Zeus, she springs forth full grown from the seat of the rational faculty. Again like Satan in Paradise Lost, man copulates with her, producing Death.

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The wheel is an ambiguous image that depends upon its context for its meaning. The wheel is circular. The center of the wheel through its productive action reaches the circumference at every point. Risen man is "Eyed as the Peacock" (J 98: 565). From the circumference, perception is all.

> . . . Jesus, breaking thro' the Central Zones
> of Death & Hell,
> Opens Eternity in Time & Space . . . (J 75: 535)

Like Eno, Jesus also opens a centre; Jerusalem is a quasi-critical poem devoted in a large part to Blake's idea of perception, and, hence, to his poetic theory.

2

Blake associates the cradle and the earth, along with the womb and tomb, with the Female Tabernacle (Judaism) of Rahab. Then he associates the Female Tabernacle with the Druid temple of sacrifice. From the two, identified as one, grows "the Great Polypus [Orc] of Generation which covered the Earth" (67: 522). The polypus is a symbol which combines the serpent with the tree around which he is wound. The head of the "Great Polypus" is in Verulam (Bacon, and the English name for Urizen). Verulamium the ancient name for St. Albans,

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echoes "worm". Blake always associates the symbols of fallen wisdom and the process of vegetating with the Female Will. An apotheosis of the Female Will occurs at the close of Part Three of Jerusalem.

> I see a Feminine Form arise from the Four
> terrible Zoas,
> Beautiful but terrible . . . (J 74: 534)

The "Feminine Form" is associated with Dinah, Jacob's one daughter. Israel and Albion are always paralleled, or better, identified. As Israel's one daughter, Dinah is the collective emanation of the sons of Israel-Albion. Since Israel-Albion is a stage in man's progressive fall, the "Feminine Form" is eventually identified with

> Mystery, Babylon the Great, the Abomination of
> Desolation,
> Religion hid in War, a Dragon red & hidden Harlot.
> (J 75: 534-5)

In the fallen condition, the nadir of man's descent is when Jerusalem is at the wheel of the arts of death, "clos'd in the Dungeons of Babylon" (J 60: 509). She labors unseen at the Satanic Mills within. It is the object of the imagination, of art-life, of Christianity, to re-build from within the Tabernacle (or Temple) because

> In Great Eternity every particular Form gives forth
> or Emanates
> Its own peculiar Light, & the Form is the Divine
> Vision
> And the Light is his Garment. This is Jerusalem
> in every Man,
> A Tent & Tabernacle of Mutual Forgiveness, Male
> & Female Clothings. (J 54: 500)

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Opposed to the general or false universal which yokes the unlike in a hermaphroditic and vague indefiniteness, dividing, devouring and petrifying Man, is the Divine Body in every Man, an individual and particular form which makes all men One Man. The actual mingling of emanations,[4] the light which man emits, is the Bride of the Lamb--Jerusalem. Thus, Jesus breaks "thro' the Central Zones of Death & Hell" and "Opens Eternity in Time & Space, triumphant in Mercy" (J 75: 535). He turns the inside outside and manifests eternity in time and infinity in space. He joins himself in all men by freeing his emanation and the emanations of all men (Jerusalem) from the "Dungeons of Babylon".

How is Jesus prepared for? The "vehicular" Los hammers at the place of the skull, building Golgonooza out of Golgotha, turning the tomb of time into the womb of eternity, since in Rahab the womb is the tomb of time. The prophetic mission of the artist is to make the flesh word, prepare the minute particulars of eternal life. The building of Golgonooza is the revelation of Jerusalem.

> Here, on the banks of the Thames, Los builded
> Golgonooza,
> Outside of the Gates of the Human Heart beneath
> Beulah
> In the midst of the rocks of the Altars of Albion.
> In fears
> He builded it, in rage & fury. It is the Spiritual
> Four-fold

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London, continually building & continually decaying
desolate.
In eternal labours loud the Furnaces & loud the
Anvils
Of Death thunder incessant around the flaming
Couches of
The Twenty-four Friends of Albion and round the
awful Four
For the protection of the Twelve Emanations of
Albion's Sons,
The Mystic Union of the Emanation in the Lord.
(J 53: 500)

The four Zoas, the beasts of Revelation, and the four and twenty elders are always with the fallen Man. Los, the maker, labors in the long night. He builds upon the fallen Man and within the fallen Man, for Albion is "a Rocky fragment from Eternity hurl'd By his own Spectre" into the chaos of his own reasoning power, "which is the memory between Man & Man" (J 54: 500). It is, however, only through his emanations that man can commingle with man.

"Imagination has nothing to do with Memory."[5] The Daughters of Albion, like the Greek Muses, are daughters of memory--hence, the remembrance of sin--and are opposed to the daughters of inspiration, the Daughters of Beulah. Thus,

. . . every Natural Effect has a Spiritual Cause,
and Not
A Natural; for a Natural Cause only seems; it is
a Delusion
Of Ulro & a ratio of the perishing Vegetable Memory.
(M 28: 409)

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This analysis of appearance and reality is implicit in the imagery of Blake's work at almost any given point.

> . . . every Generated Body in its inward form
> Is a garden of delight & a building of magnificence,
> Built by the Sons of Los . . . (M 28: 409)

Blake's concepts of the natural and spiritual bodies, like his concept of causation, is related to his attack upon appearance and reality. Hence, Los' vision stands opposed to the female delusion as the definite and concrete is opposed to the indefinite and abstract, the translucent to the opaque. The design on plate 54 of Jerusalem portrays the rocky fragment of eternity that Albion has become. Inscribed on the rock is "Pity/Wrath/This World". High on the rock is "Reason". Low on the rock is "Desire". Thus reason is shown to be dominant and desire subservient. Albion is the fallen world; he is his own gravestone closing the opening of the womb-tomb cavern. Man becomes "the hard cold constrictive Spectre: he is named Arthur". Thus he is ever dependent upon Merlin "the immortal imagination".[6]

The problem of appearance and reality is completely worked out in the imagery of Part Three of Jerusalem. "When Luvah assumed the World of Urizen Southward . . . All fell toward the Centre, sinking downwards in dire ruin".[7] This is still another version of the opaque contraction of the rocky fragment, the white dot, of Selfhood. Albion

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is and lies upon a mountainous island.

> The Cities & Villages of Albion become Rock &
> Sand Unhumanized,
> The Druid Sons of Albion; & the Heavens a Void
> around, unfathomable;
> No Human Form but Sexual, & a little weeping Infant
> pale reflected
> Multitudinous in the Looking Glass of Enitharmon,
> on all sides
> Around in the clouds of the Female, on Albion's
> Cliffs of the Dead. (J 63: 514)

Such a condition as this results from beholding that which is not. As always in Blake, man becomes what he beholds. Jerusalem is dominated by the demonic images of sand, rock, the non-human, mystery, the sexual, opacity, infant sorrow, diversity as opposed to unity, death and female domination, the enclosing vague, shape-shifting cloud. The fallen perspective is ordered by the spatial allegory that is Enitharmon's "Looking Glass". Its opposite is the inscape of man's imagination.

> For all are Men in Eternity, Rivers, Mountains,
> Cities, Villages,
> All are Human, & when you enter into their Bosoms
> you walk
> In Heavens & Earths, as in your own Bosom you bear
> your Heaven
> And Earth & all you behold; tho' it appears Without,
> it is Within,
> In your Imagination, of which this World of Mortality
> is but a Shadow. (J 71: 528)[8]

This is, of course, a summary of the imagery of the poem, and expresses once again the poem's specific theme as it is announced early in Part One.

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> To open the Eternal Worlds, to open the immortal
> Eyes
> Of Man inwards into the Worlds of Thought, into
> Eternity
> Ever expanding in the Bosom of God, the Human
> Imagination. (J 5: 436)

Self-fulfilment is the interior self-explosion into eternity; it is the opening of a centre.

Jerusalem concludes by turning the epic form into the dramatic.

> . . . they conversed together in Visonary forms
> dramatic which bright
> Redounded from their Tongues in thunderous majesty,
> in Visions
> In new Expanses, creating exemplars of Memory and
> of Intellect,
> Creating Space, Creating Time, according to the
> wonders Divine
> Of Human Imagination . . . (J 98: 566)

The melody, outline and vision which is overruled by the harmonies of concord and discord, lights and shades, and abstraction in Part Three, the tragic drama that is fallen existence in Part Two, the loss of artistic or visionary wholeness and the resultant despair at the impotency and lack of creative power in man in Part One, all roll back reborn in one act. The announced theme of Jerusalem on plate 5 is fulfilled. "Human Imagination" creates continually. Man expands inwardly into "the Worlds of Thought, into Eternity . . . the Human Imagination" (J 5: 436).

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> . . . throughout all the Three Regions immense
> Of Childhood, Manhood & Old Age; & the all tre-
> mendous unfathomable Non Ens
> Of Death was seen in regeneration terrific or
> complacent, varying
> According to the subject of discourse; & every
> Word & every Character
> Was Human according to the Expansion or Contraction,
> the Transluscence or
> Opakeness of Nervous fibres: such was the variation
> of Time & Space
> Which vary according as the Organs of Perception
> vary; & they walked
> To & fro in Eternity as One Man, reflecting each
> in each & clearly seen
> And seeing, according to fitness & order . . . (J 98: 566)

The rebirth or regeneration of man, of eternal identity, is conceived of as the vibration of the One Word continually returning to itself, its origin.[9]

Frye has observed that the only truly effective "course open to the poet in an age of Deism is, first, to visualize the reversibility of time and space, to see the linear sequence of history as a single form; and, second, to see the tradition behind him as a single imaginative unity".[10] The state of the imagination is itself a unity. Los creates the vehicle that preserves every act of man. He makes language. He prepares the means by which the imagination enters time and space, and the means by which the imagination passes from the inside to the outside.

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(I call them by their English names: English,
the rough basement.
Los built the stubborn structure of the Language,
acting against
Albion's melancholy, who must else have been a
Dumb despair.) (J 40: 483)

The imagination is man's expression of himself, hence the eternal forms in Los' Halls. The language of the poet preserves time and space for eternity.

The conceptual implications of the imagery of Part Three of Jerusalem are directed toward an understanding of the Deistic consolidation of error and its relationship to the Female Will of Druid-Judaism. This is further emphasized by the continual opposition of the imagination, Los.

. . . Compell the Reasoner to Demonstrate with
unhewn Demonstrations.
Let the Indefinite be explored, and let every Man
be Judged
By his own Works. Let all Indefinites be thrown
into Demonstrations,
To be pounded to dust & melted in the Furnaces of
Affliction.
He who would do good to another must do it in
Minute Particulars:
General Good is the plea of the scoundrel, hypo-
crite & flatterer,
For Art & Science cannot exist but in minutely
organized Particulars
And not in generalizing Demonstrations of the
Rational Power.
The Infinite alone resides in Definite & Deter-
minate Identity;

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> Establishment of Truth depends on destruction of
> Falsehood continually,
> On Circumcism, not on Virginity, O reasoners
> of Albion. [11]

The living are plowed in with the dead (J 57: 505), since "no one can consummate Female bliss in Los' World without becoming a Generated Mortal, a Vegetating Death". Thus,

> . . . the Infernal Veil grows in the disobedient
> Female,
> Which Jesus rends & the whole Druid Law removes
> away
> From the inner Sanctuary, a False Holiness hid
> within the Center.
> For the Sanctuary of Eden is in the Camp, in the
> Outline,
> In the Circumference, & every Minute Particular
> is Holy:
> Embraces are cominglings from the Head even to
> the Feet,
> And not a pompous High Priest entering by a
> Secret Place. (J 69: 526)

Again, Blake juxtaposes and contrasts the rationalistic white-dot-center with the outline-circumference, the general with the particular. Also juxtaposed is the pompous, selfish and secretive action of the jealous Elect with the open and complete empathy of a total union. The irony of the dot that is indefinite and the outline that is definite is characteristically emphasized. The allusions to the Temple of Jerusalem, the curtained Ark, and the priesthood, accompanied by the sexual symbolism, effect a twofold summary of the symbolism of female error

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throughout Jerusalem. The geometric images epitomize the reversals of perspective.

> What is Above is Within, for every-thing in
> Eternity is translucent:
> The Circumference is Within, Without is formed
> the Selfish Center,
> And the Circumference still expands going forward
> to Eternity,
> And the Center has Eternal States . . . (J 71: 527)

All that is said of the demonic fallen world is accompanied by a description of the creative state, the artist's role and the nature of art, for fallen perception is the Divine Vision upside-down and inside-out.

In searching out the minute particulars within Albion, Los (the artist or creative state) records all so that nothing will be lost.

> For Los in Six Thousand Years walks up & down
> continually
> That not one Moment of Time be lost, & every
> revolution
> Of space he makes permanent . . . (J 75: 534)

From Milton we know that "A Moment equals a pulsation of the artery . . .".

> Every Time less than a pulsation of the artery
> Is equal in its period & value to Six Thousand
> Years,
> For in this Period the Poet's Work is Done, and
> all the Great
> Events of Time start forth & are conceiv'd in
> such a Period,
> Within a Moment, a pulsation of the Artery. (M 31: 413)

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It is because of such a conception that Blake can see "a World in a Grain of Sand", "a Heaven in a Wild Flower", or hold infinity in the palm of the hand, "And Eternity in an Hour".[12]

The imagination acts timelessly in time to redeem the acts of man, to prevent regeneration from being swallowed by generation, and inspiration by memory or a remembrance of things past. The risen man cannot be woven in the looms of Enitharmon because for him appearance is no longer his conception of reality. For him there is only the creative present, an opened centre —eternal and infinite.

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VIII

HAND: SYMBOL AND DESIGN

The purpose of this essay is to examine in particular the figure of Hand in Blake's poetry and to indicate the relationships between the symbolism of the hand and the figure of Hand in both Blake's designs and his verse. Besides offering an extended commentary on Hand in particular, the discussion tries to show conclusively that Blake was working on Jerusalem long after he set The Four Zoas and Milton aside, that Hand is of major importance in Jerusalem, and that Hand, like most of Blake's symbolic figures, is more than an allegorical personification of Leigh Hunt and his brothers, or a simple mythological character, parabolically conceived.

In Blake: Prophet Against Empire, Erdman gives us a representative and precise reading of Hand as a symbolic Hunt.

> And of all the evil Sons of Albion who foster in the popular mind the illusion of the necessity of death, Blake gives greatest attention to the one who represents the Cerberus of the press, the triple editorial person of the Examiner collectively called Hand because of the accusing "indicator" or printer's fist of Leigh Hunt's editorial signature: and

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perhaps in the first instance because of the Examiner's 1808 pronouncement that the "bad drawings" of Blake were given an exterior charm by "the unrivalled graver of Schiavonetti" and his "tasteful hand".[1]

Erdman's remarks are most valuable. After acknowledging that the "connection between the three editors Hunt and the chief villain of the first chapter of Jerusalem . . . has been recognized for some time", he goes on to make the necessary and obvious connection between the brothers Hunt and the threefold accuser. This includes "Anytus Melitus & Lycon [who] thought Socrates a very Pernicious Man" and the demonic trinity of English thought "Bacon & Newton & Locke".[2]

It is certainly obvious that Blake, as an engraver and painter, must have seen the accusing "indicator" as a visual as well as a literary symbol. What attracted him most probably was the anatomical ambiguity. The hand is, after all, a human instrument capable of many actions, and the way in which it is used by man and the way in which it is eventually drawn by the artist reveals the human situation, including character, situation, and intent. A man's hand may be raised in violence or in love, in war or in peace. The "indicator", because it indicates and accuses, is itself ambiguous and therefore ironic. The hand of man and men themselves are not necessarily what they appear to be. To an artist, the hand with which he paints or etches is the instrument with which he makes known to other men the reality of his imagination.

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The positions, gestures, and attitudes of the hand in Blake's designs follow a fairly consistent pattern. The open hand is contrasted with the fist. The open hand turned upward and also outward is contrasted with the open hand turned downward. The downward-turned hand is compared with compasses and triangles in the same way in which the index finger is compared to the arrow or spear. The upward-turned hand often suggests the cup and the bow, even the crescent moon. A cursory survey of Blake's best known designs is enough to indicate how consistently these basic shapes appear with significant symbolic intent in his work. I cite a half-dozen relatively well-known designs especially chosen from widely differing contexts and subjects in order to illustrate the consistency of the meaningful importance of the hand in Blake's visual symbolism. 1) The portrait of Urizen or the "Ancient of Days" on the frontispiece to Europe shows the rational power restrictively measuring the abyss with compasses of light extending from his left (sinister) hand. 2) The bent and embryo-like figure of Newton (an English Urizen) is portrayed with compasses in his hand measuring circles and cones or triangles upon a partially unrolled scroll, which is curled inwards in the same way as the rational mind. 3) The kneeling accusers of Socrates, portrayed on plate 93 of Jerusalem, point with their right hands as they hold their left in the same position as Urizen

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and Newton. 4) The "Rout of the Rebel Angels", an illustration for Paradise Lost, combines several visual elements. Jesus, the central figure, is in a circle,[3] like Urizen in the frontispiece to Europe; however, his right hand pulls back the string of the bow (Urizen's is not visible) while his left holds the bow and guides the arrow, which is fourfold. The apex of the triangle formed by the string is at the center of the circle; in the illustrations of Newton and Urizen, the apex of the triangle is outside the circle. 5) From the illustrations to the Book of Job, plate 10, Job's three friends point accusingly at him with hands sixfold, which should be compared to Milton's sixfold emanation as another indication of Blake's consistent application of his number symbolism. 6) In a number of Blake's designs, for example, the so-called "Glad Day", the Crucifixion design in Jerusalem, plate 76, and the illustrations of Blake and his brother in Milton, the open hand, which is turned upward and outward, indicating openness and reception, should be contrasted with the closed and accusing hands in the other designs.

Perhaps of all the designs, the most important to the present discussion are the three portrayals of Hand himself in Jerusalem, one of which occupies an entire plate.[4] In an engraving in the bottom margin of plate 21, Hand is portrayed wielding a scourge or "phallic" whip. Three of the Daughters of Albion are his victims, and the scourge he

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uses is threefold. Actually he has one each in hand, and the ends of the three lashes are pointed stars. Hand is whipping the Daughters of Albion, therefore, with the starry universe of the rational faculty. And since each scourge is threefold, Hand bears a distinct resemblance to the three friends of Job who collectively point their six hands in accusation. This is, of course, another example of Blake's use of the threefold accuser doubled, which also appears as Milton's emanation. Plate 26 is devoted completely to the portrayal of Hand and Jerusalem. Hand is to the left and Jerusalem to the right, and both are identified by name. Hand is in flames; his arms are extended, his hands turned upward but not out. He wears the flames like a long cloak, the folds of which engulf his hands. The dominant colors of plate are red and gold against a sombre and dark base. Jerusalem appears to be warding him off. She is portrayed as one who is sad, frightened, and desperate. Hand resembles the figure of Satan in the illustrations to Job. Across the plate, but interrupted by the figures themselves, is written, "Such visions have appeared to me as I my ordered race have run. Jerusalem is named liberty among the Sons of Albion". The flames in which Hand seems to be moving in measured beat recall Blake's image for the natural body, the "scarlet robe", the "robes of blood". The last of the three portraits of Hand is found on plate 50 where the bottom half of the plate

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is devoted to the crouching figure of Hand as the Cerberus-like three-headed "mighty threat'ning Form". Hand is crouching on the English isles. The white cliffs are prominent and are seen against the background of green fields and dark hills. The sea surrounds the land. There can be no doubt that it is "Albion's Ancient Druid Rocky Shore". There is a moon to the left, that is, in the western sky and two suns to the right, that is, in the east. One sun is in the sky, a flaming disc the same size as the moon. The second sun is much larger, but it is just beginning to rise above the surface of the sea. Blake is obviously reminding us of the two perspectives, the fallen and the unfallen, and of the two days and two dawns, the finite and the eternal. The Sons of Albion, that is, Hand's brethren, are seen issuing from a cavity in his breast, the "hideous orifice" mentioned in the lines on plate 70. Plate 70, discussed later, describes in verse the design on plate 50. Also, it has a design of its own, the well-known engraving of the Druid arch in which the moon of man's imagination, the light of our nightmare fallen world, is imprisoned, and in which the "Three Forms named Bacon & Newton & Locke" are seen, a threefold manifestation of Albion's "Giant-brood"--the Sons of Albion.

Hand is clearly more than Hunt; he is all the hand of man implies, and he is developed late in Blake's work. He is never mentioned in

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The Four Zoas and only twice in Milton.[5] However, there are twenty-seven or so passages throughout the four parts of Jerusalem in which he appears. I shall concern myself mainly with the principal passages in which Blake develops and elaborates upon Hand's relationship to Albion or England and to Los or the imagination.

The first lengthy treatment of Hand in Blake's work occurs on plates 8 and 9 of Part One of Jerusalem. He is conceived of by the poet as a kind of anti-Los.[6] Hand absorbs all of his brethren and becomes thereby the "mighty Hand". He portrays the kind of thinking that makes the world we know what it is.

> . . . Hand has absorb'd all his Brethren in his might;
> All the infant Loves & Graces were lost, for the
> mighty Hand
> Condens'd his Emanations into hard opake substances,
> And his infant thoughts & desires into cold dark cliffs
> of death.
> His hammer of gold he siez'd, and his anvil of adamant;
> He siez'd the bars of condens'd thoughts to forge them
> Into the sword of war, into the bow and arrow,
> Into the thundering cannon and into the murdering gun.
> I saw the limbs form'd for exercise contemn'd, & the
> beauty of
> Eternity look'd upon as deformity, & loveliness as a
> dry tree.
> I saw disease forming a Body of Death around the Lamb
> Of God to destroy Jerusalem & to devour the body of
> Albion,
> By war and stratagem to win the labour of the husbandman.
> Awkwardness arm'd in steel, folly in a helmet of gold,
> Weakness with horns & talons, ignorance with a
> rav'ning beak,

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> Every Emanative joy forbidden as a Crime
> And the Emanations buried alive in the earth with pomp of religion,
> Inspiration deny'd, Genius forbidden by laws of punishment. (8-9: 440-41)[7]

Hand is fallen man's hand, that is, the perverted instrument through which man communicates physically. It is the hand of death, of punishment, of oppression. The acts of Hand, his emanations, are hard and opaque. To all this, Los must bear witness. Unfallen man's hand is Merlin or the imagination, and Hand stands between Merlin and Reuben, the imaginative man and the vegetative man. Albion's Hand offers only enmity, never love or friendship. Later in the poem, Blake is quite specific about Hand's interference.

> Hand stood between Reuben & Merlin, as the Reasoning Spectre
> Stands between the Vegetative Man & his Immortal Imagination. (36: 477)

The description of Albion under the rule of Hand, that is, England oppressed by its or his sons, occurs in the next extended characterization of the demonic forces against which Los strives. On plate 18 there appears what may be called the proclamation of Hand and Hyle, and it espouses the doctrine of the worshippers of Nature. Babylon is celebrated and Jerusalem is despised. The latter is called a harlot-sister and the former a virgin-mother. The proclamation enunciates

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absolute belief in the Female Will. Woman is the "mysterious mother" and not the emanation of man. In his Vision of the Last Judgment, Blake says, "In Eternity Woman is the Emanation of Man; she has No Will of her own. There is no such thing in Eternity as a Female Will, & Queens" (85: 648). In the fallen world it is otherwise.

> Babylon the City of Vala, the Goddess Virgin-Mother.
> She is our Mother! Nature! Jerusalem is our Harlot-
> Sister
> Return'd with Children of pollution to defile our House
> With Sin and Shame. Cast, Cast her into the Potter's
> field! (18: 454)

Jerusalem is "The Harlot daughter" who is cast out, because it is the object of Hand and Hyle "to destroy the Divine Savior, the Friend of Sinners". Blake continually associates the Female Will with the worship of Mother Babylon, Mystery, and Moral Virtue. In Part IV of Jerusalem, Cambel, Hand's emanation, labors "To form the mighty form of Hand according to her will" (82: 545). Hand's relationship to the Female Will and his opposition to Los is clarified in Los' address to him in Part II of the poem.

> . . . and thus Los cried aloud
> To the Sons of Albion & to Hand the eldest Son of Albion:
> I hear the screech of Childbirth loud pealing, & the
> groans
> Of Death in Albion's clouds dreadful utter'd over all
> the Earth.
> What may Man be? who can tell! but what may Woman be
> To have power over Man from Cradle to corruptible Grave?

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There is a Throne in every Man, it is the Throne of God;
This, Woman has claim'd as her own, & Man is no more!
Albion is the Tabernacle of Vala & her Temple,
And not the Tabernacle & Temple of the Most High.
O Albion, why wilt thou Create a Female Will?
To hide the most evident God in a hidden covert, even
In the shadows of a Woman & a secluded Holy Place,
That we may pry after him as after a stolen treasure,
Hidden among the Dead & mured up from the paths of life.
Hand! art thou not Reuben enrooting thyself into Bashan
Till thou remainest a vaporous Shadow in a Void?
O Merlin!
Unknown among the Dead where never before Existence came,
Is this the Female Will, O ye lovely Daughters of Albion,
To
Converse concerning Weight & Distance in the Wilds of
Newton & Locke? (34: 475-76)

In Los' speech, Blake summarizes Hand's significance as the enemy of the "Imagination, The Real Man".[8] Los must counteract Hand's influence.

The Atlantic Continent sunk round Albion's cliffy shore,
And the Sea poured in amain upon the Giants of Albion
As Los bended the Senses of Reuben. Reuben is Merlin
Exploring the Three States of Ulro: Creation, Redemption
& Judgment. (36: 478)

Because of Hand, Albion is separated from the continent. His isolation becomes extreme (40-48: 481-94). Los is his only hope, and Albion rejects him. Hand's obstructionist endeavors are associated with "What Jesus came to Remove . . . the Heathen or Platonic Philosophy, which blinds the Eye of Imagination".[9] Plate 36 ends with a statement on the relationship of appearance to reality.

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> . . . What seems to Be, Is, To those to whom
> It seems to Be, & is productive of the most dreadful
> Consequences to those to whom it seems to Be, even of
> Torments, Despair, Eternal Death . . . (36: 478)

The fallen Albion commands Hand and Hyle to attack Los, "Go, Hand & Hyle! sieze the abhorred friend" (42: 486).

So far from both the designs, especially plates 21, 26, and 50, and the verse, plates 8-9, 15-17, 32, 34, 36 and 42 in particular, we have seen how important Hand is to Parts I and II of Jerusalem. He is the first of Albion's sons to spring from the fallen giant's bosom (32: 473), and with his closest brethren who are Albion's second and third sons, Hyle and Coban,[10] he becomes what he beholds (36: 477). In Parts III and IV, his relationship to the Female Will and his opposition to Los is further augmented.

Under the aegis of Urizen, "Hand & Koban [are] arch'd over the Sun" in Part III of Jerusalem.[11] Plate 58 describes the founding of Urizen's "Mighty Temple" of Deism, completed on plate 66. Towards the end of Part III, there is another extended description of Hand which serves to re-introduce the figure of Rahab, "Mystery, Babylon the Great". Hand is the three-fold enemy of the imagination, portrayed, as we may recall, in the design on plate 50.

> And this the form of mighty Hand sitting on Albion's cliffs
> Before the face of Albion, a mighty threat'ning Form:
> His bosom wide & shoulders huge, overspreading wondrous.

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> Bear Three strong sinewy Necks & Three awful & terrible Heads,
> Three Brains, in contradictory council brooding incessantly,
> Neither daring to put in act its councils, fearing each-other,
> Therefore rejecting Ideas as nothing & holding all Wisdom
> To consist in the agreements & disagreements of Ideas,
> Plotting to devour Albion's Body of Humanity & Love.
> Such Form the aggregate of the Twelve Sons of Albion took,
> & such
> Their appearance when combin'd; but often by birth-pangs & loud
> groans
> They divide to Twelve; the key-bones & the chest dividing in pain
> Disclose a hideous orifice; thence issuing, the Giant-brood
> Arise, as the smoke of the furnace, shaking the rocks from sea
> to sea,
> And there they combine into Three Forms named Bacon & Newton
> & Locke
> In the Oak Groves of Albion which overspread all the Earth.
> (70: 526-27)

The demonic and perverted birth, perhaps rebirth, of the Sons of Albion from Hand's womb-breast, an accurate gloss to the design on plate 50, indicates that Hand's power is that of the Female Will. He is identified fully with the'Dragon red and hidden Harlot'' in the lines which immediately follow the passage just quoted.

> Imputing Sin & Righteousness to Individuals, Rahab
> Sat, deep within him hid, his Feminine Power unreveal'd,
> Brooding Abstract Philosophy to destroy Imagination,
> the Divine-
> Humanity: A Three-fold Wonder, feminine, most beautiful,
> Three-fold
> Each within other . . .
> Her Brain enlabyrinths the whole heaven of her bosom &
> loins
> To put in act what her Heart wills. Owho can withstand
> her power!

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> Her name is Vala in Eternity: in Time her name is
> Rahab. (70: 527)

Hand has already turned Albion into "the punisher & judge" (28: 466), so that Albion or England has become Hand ruled. Plate 71 includes a list of the counties of England governed by the sons and daughters of Albion, beginning, of course, with Hand.

Of several passages in Part IV of Jerusalem concerned with Hand, two in particular are of special note. The first describes Hand and his counterpart or emanation Cambel and indicates that Hand functions very much like Vala, for he weaves a body for Jerusalem which (he hopes) will make her hateful to the Lamb.

> Hand slept on Skiddaw's top, drawn by the love of beautiful
> Cambel, his bright beaming Counterpart, divided from him;
> And her delusive light beam'd fierce above the Mountain,
> Soft, invisible, drinking his sighs in sweet intoxication,
> Drawing out fibre by fibre, returning to Albion's Tree
> At night and in the morning to Skiddaw; she sent him over
> Mountainous Wales into the Loom of Cathedrom fibre by
> fibre.
> He ran in tender nerves across Europe to Jerusalem's Shade
> To weave Jerusalem a Body repugnant to the Lamb. (80: 542)

Hand is clearly the chief instrument of the destruction of England and, by extension, Europe. He is subject always to the Female Will which rationalizes the emotions. Cambel forms "the mighty form of Hand according to her will" (82: 545).

Plates 80 through 84 are concerned with the creation of the

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"Falshood" in the loins, the womb. Named Canaan by the Daughters of Albion, it is called "Divine Analogy" by Los. The "Falshood" is this world, but the imagination rechristens it. Just prior to Los' act (85: 549), Hand is once again referred to at length. The lines conclude the lament of the Daughters of Albion as they unite "into One With Rahab as she turn'd the iron Spindle of destruction" (84: 549).

> Hand comes from Albion in his strength:
> He combines into a Mighty-one, the Double Molech &
> Chemosh,
> Marching thro' Egypt in his fury: the East is pale at
> his course.
> The Nations of India, the Wild Tartar that never knew Man
> Starts from his lofty places & casts down his tents &
> flees away;
> But we [the Daughters of Albion] woo him all the night
> in songs. O Los come forth, O Los
> Divide us from these terrors & give us power them to subdue.
> Arise upon thy Watches, let us see thy Globe of fire
> On Albion's Rocks & let thy voice be heard upon
> Euphrates. (84: 549)

The appeal to Los clearly juxtaposes the imagination, the prophet-watchman of the night, with the demonic Hand who has combined "into a Mighty-one, the Double Molech and Chemosh". Hand is described as a demonic force in both Semitic and "English" terms, another demonstration of Blake's ever-recurring British-Biblical parallel symbolism. As always, Blake chooses his Semitic figures with care; Hand is a compound of the worst of the gods of human sacrifice.

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Furthermore, it is Los who leads Reuben into Canaan (85: 549) to preserve him from Hand, for Canaan, under Los' care, is now "Divine Analogy".

> While Hand & Hyle condense the Little-ones & erect them into
> A mighty Temple even to the stars; but they Vegetate
> Beneath Los' Hammer, that Life may not be blotted out. (90: 556-57)

Hand and his brethren become "One Great Satan" (90: 556) by mingling with Luvah, the spectre of Albion, and seek to "Vegetate the Divine Vision" itself. Los, who preserves the Divine Vision, acts as "the Spirit of Prophecy" against the great selfhood of Hand. Both Los and Hand tend their furnaces, seeking contrary results and forging diametrically opposed concepts of universality. Los seeks to preserve the individual form, the unique, and the particular; Hand seeks to establish the general law, the hermaphroditic union, the indefinite. The imagination, Los, achieves universaility through the freedom of the individual human form; the reasoning power, Hand, attempts universality through the oppression or suppression of differences. Ironically, in order to achieve universality, Los must preserve each human form, the spiritual body of man, while Hand must isolate everything in terms of scientific data in order to arrive at a general law. Plates 90 and 91 summarize the essential dialectic on which Jerusalem

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is based. While Los tends his furnaces in order to recreate man according to Divine Vision, Hand tends his in order to rend man according to intellectual pride.

> Hand had his Furnace on Highgate's heights & it reach'd
> To Brockley Hills across the Thames; he with double Boadicea
> In cruel pride cut Reuben apart from the Hills of Surrey,
> Commingling with Luvah & with the Sepulcher of Luvah.
> For the Male is a Furnace of beryll, the Female a golden Loom. (90: 556)[12]

Hand is the scientific god of human sacrifice. This last important passage relative to Hand, and the last plate on which he is named specifically, is fundamental to any thorough understanding of the whole of Jerusalem. Hand stands between Reuben and Merlin, dividing Jacob-Arthur who is Albion and heading the twelvefold division of Israel-England. Just as Luvah or Satan is a false divine sacrifice or god, so Hand is a false eldest son. The vegetative process is generative, and it is the process ironically through which salvation must come. However, unless Hand vegetates beneath Los' hammer Albion (England and Man) will become a non-entity. "There is a Void outside of Existence which if entered into Englobes itself and becomes a womb". This line, which appears in part in Milton also (48-49: 431), is engraved upon the first design (plate 1) of Jerusalem. It appears above the door into Albion and into the poem and, therefore, into imaginative existence.[13]

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Los is seen carrying his fiery globe, the imaginative light or sun within Albion, and entering the door. Of course, this is precisely what is described on plates 84 and 85.

> Terrified at the Sons of Albion they took the Falshood
> which
> Gwendolen hid in her left hand: it grew & grew till it
> Became a Space & an Allegory around the Winding Worm.
> They nam'd it Canaan & built for it a tender Moon.
> Los smil'd with joy . . . & he brought
> Reuben from his twelvefold wand'rings & led him into it,
> Planting the Seeds of the Twelve Tribes & Moses & David,
> And gave a Time & Revolution to the Space, Six Thousand
> Years.
> He call'd it Divine Analogy . . . (84-85: 549)

Unless man is born into the flesh and into history, that is, unless man enters the Canaan-womb as Jesus entered space and time, with the imagination or the "Spirit of Prophecy" with him, he cannot be reborn into eternity.

The "Sepulcher of Luvah" mentioned in the passage dealing with Hand on plate 90 serves to remind the reader of the consistent pattern of images in Blake's work: Luvah is the Zoa who is the false anticipation of the Lamb and whose "robes" Jesus takes on in order to put off. The recurrent image of the "scarlet robe", "veil" or "net" which is the body is always associated with Luvah and his Emanation Vala (Veil). Plate 26, discussed earlier, contrasts the totally destructive non-entity that is Hand, clothed in a body of scarlet flame, with the

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creative liberty of Jerusalem. Hand's light is reminiscent of Milton's "darkness visible", whereas Jerusalem's light is an invisible brightness. Hand represents the natural body, Jerusalem the spiritual body. The natural body is general and indefinite, the spiritual body peculiar and particular.

> In Great Eternity every particular Form gives forth or Emanates
> Its own peculiar Light, & the Form is the Divine Vision
> And the Light is his Garment. This is Jerusalem in every Man,
> A Tent & Tabernacle of Mutual Forgiveness, Male & Female Clothings.
> And Jerusalem is called Liberty among the Children of Albion.
> (54: 500)

Hand's law is, of course, cruel and unforgiving.

For Englishmen, Jerusalem is liberty, political and imaginative. Hence Los' disquisition on individuality and the particular on plates 90 and 91 is a recapitulation of Blake's recurrent attack upon general law or knowledge and the cruelty or oppression it causes. The imagery of the "Furnace of beryll" and the "golden Loom" on plate 90 serves to remind the reader of the opening of the poem, for the same two images are featured prominently on plate 5 where Hand and his brethren are first introduced. The poem's major concern, the wars of jealousy and love which manifest themselves as "Abstract Philosophy warring in enmity against Imagination (Which is the Divine Body of the Lord Jesus, blessed for ever)" (5: 437), is wholly dependent upon Los'

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ability to control the hand of man through the power of the imagination.[14]

Blake, a careful student of human anatomy, saw that man's hand symbolized his mental life. And in the figure of Hand, he embodied collectively the varying actions of the hand of fallen man.

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IX

THE CIRCLE--SQUARE SYMBOL

1

The purpose and meaning of fourfold vision is basic to the paradoxical fulfilment of the poet-prophet's experience. Fourfold vision, or fourfold anything for that matter, is a fallen description of infinite perfection, of unfallen Oneness. That is, four is really one all the time. But in order to describe unlimited perception a paradox is stated. What appears as four is one. Threefold vision is, of course, not better or more circumspect, but worse or less circumspect. Though threefold is closer to one, it is to a fallen one--to singleness--that it is closer. Twofold vision and single vision finally bring us to the oneness of what Blake calls Satan's "white dot". But Oneness or Unity is not singularity or singleness, but unique variety. Much has been written about Blake's fourfold vision with outlines of the poet's fourfold divisions of existence, his terminology and so on, but very little is ever said about exactly what Blake means by a vision that is fourfold and how it operates; for Blake is writing about a process he

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uses or is involved in all the time and not a delightful but seeming impossibility.

With Blake, direction, the line one follows or "draws", is everything. There are many ways of looking at One. When from a fallen perspective the perceptive organs see one, it is single vision. When from an unfallen perspective the perceptive organs see one, it is infinite vision. But when from an unfallen perspective within a fallen world, the perceptive organs see four, it does not mean that the perceptive organs need medical treatment but that they belong to a visionary, the prophet-poet. He still sees one, like everybody else, but now he is on all sides of the object at once. He has, in a sense, broken the spatial and temporal barriers because he is in several places simultaneously. He has surrounded the object. He is the circumference. Therefore, three points should never be forgotten about Blake's art: one, a circle is a continuous line; two, there are circles within circles, that is, wheels within wheels; and three, as a visual artist, not just a literary one, Blake sees things in terms of their visual dimensions. That is why his notion of metaphor is not a simple outgrowth of the simile. Man is one of four Zoas or beasts. The throne of God, as in Revelation, has four perspectives, four dimensions. Space is three dimensional; time (man) adds the fourth dimension. The poet must control both time and

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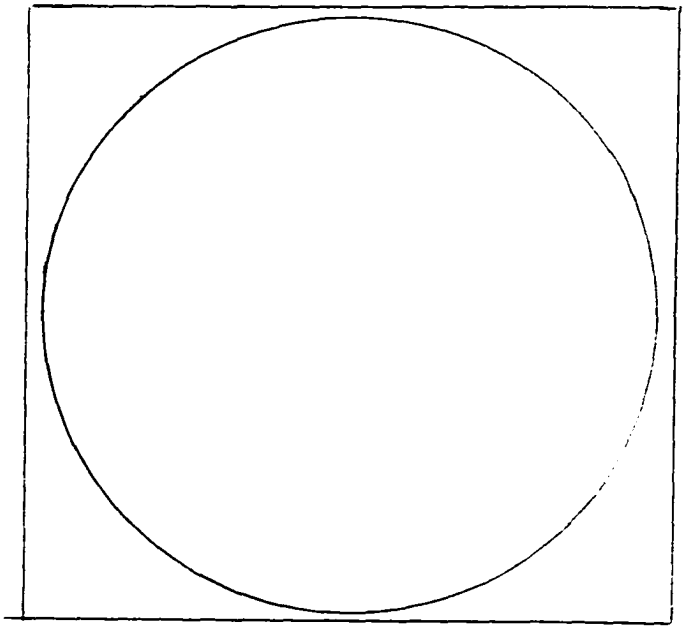
space, all four dimensions.

The following diagram, the circle in the square or, perhaps better called, the squared circle, is a basic design that Blake uses in his illustrations. It is basic as well to his conception of fourfold vision.



The circle in the square is a circle with four sides, even though it is one continuous line. A rather lengthy series of Blake's designs could

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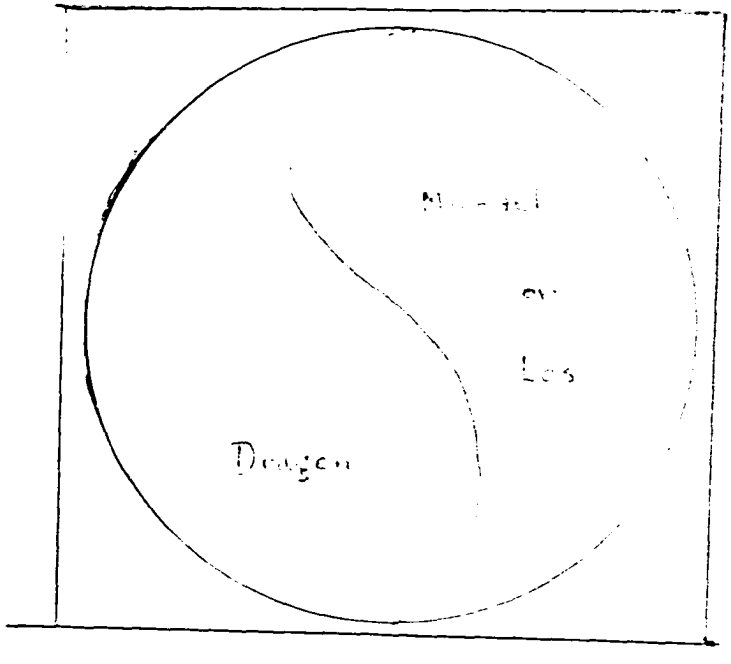
be cited for their use of the meaningful relationship between the circle and the square, especially with regard to the purposeful ways in which Blake places the circle in the square. It is sufficient for the present discussion to indicate only a few of the more important and well-known designs in which the squared circle is the specific lay-out of the illustration: the "Binding of the Dragon"; Urizen or the "Ancient of Days" with the compasses (the Frontispiece to Europe); "The Spiritual Form of Nelson Guiding Leviathan"; Los in the orb on plate 21 of Milton; and Rahab in the sunflower on plate 53 of Jerusalem (here the perspective is on a horizontal plane instead of a vertical one). It should be noted that in the "Binding of the Dragon", Blake uses the traditional design of the cosmic egg, yin and yang.



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In a number of Blake's literary and pictorial conceptions of the circle, he makes use of the ("mundane") egg. The egg is, it should be remembered, a lopsided circle, not a perfect one. The oval mundane egg is superimposed at the center of four interlocking circles that meet at a given point in Milton on the plate beginning "And the Divine Voice was heard . . .". Fourfold vision, however, is a circumference, and the design of the squared circle is, in reality, enclosed in a visual symbolic projection of the perception itself as a perfected infinitely extensive outer circumference. (The vegetable eye, the orb of fallen sight, is, of course, like the egg, oval or ellipsoidal. Considering the nature of "Female Space", described on Plate 11 of Milton, which "shrinks the Organs Of Life till they become Finite & Itself seems Infinite", Blake might be understood to define the eye as ovular.)

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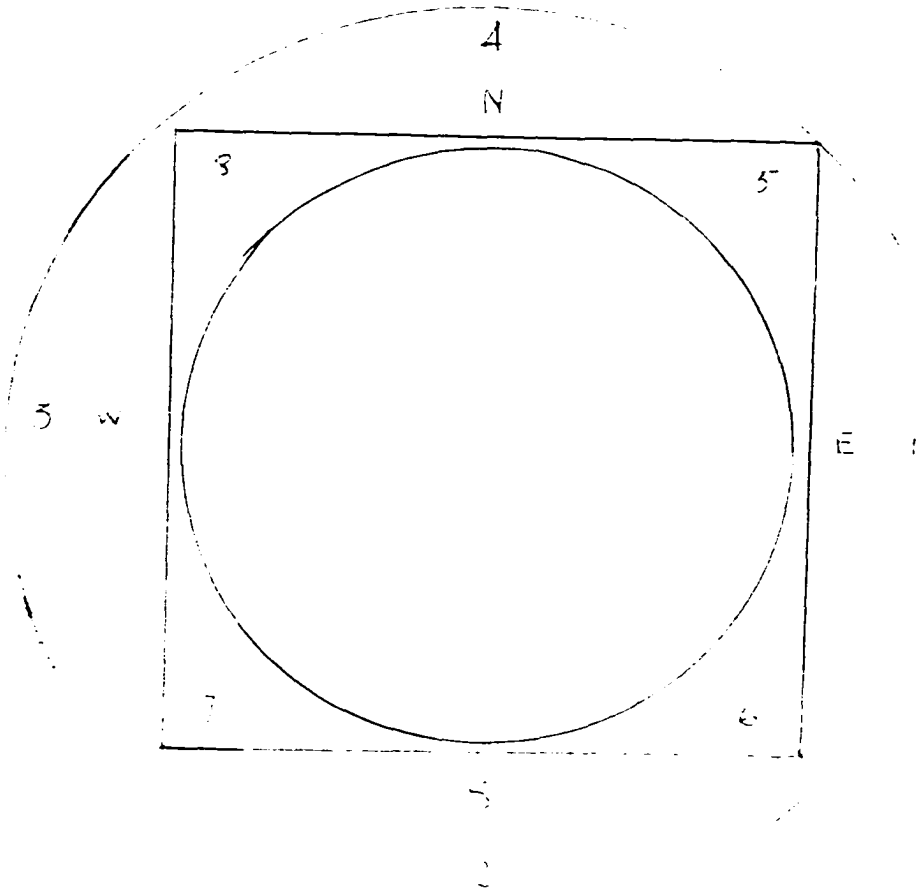

Here we have the circle-within-a-square encircled by the circumference of a perspective that is on all sides of the object of perception. In this last diagram, fourfold vision or infinite circumspection is both on four sides of the interior circle and at four points--thus at every point, since

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the line is continuous--on the exterior circle. There are now eight quarters (the "Starry Eight" of Milton).

It is very rare for Blake to have his circles and squares touch one another exactly in actual engravings, that is, intersect, for this would blur the effect. Also, a circle inside a square is very often used as a symbol of the confinement of the object or of perception. For example the moon within the three Druid stones of Bacon, Newton, and Locke on plate 70 of Jerusalem--eternal time and infinite perception imprisoned in clock-time and yardstick space, the world-vision of empiricism and natural religion. These diagrams of the circles and squares have been an attempt, therefore, to explain as clearly and as graphically as possible Blake's conception of vision and how it is embodied in his work. It is in Milton more than in any other poem that Blake describes the actions of a poet who possesses "fourfold vision".[1]

2

Against the background of Blake's discussion of the three classes of men in Milton and the identification of Los, as the spirit of prophecy or inspiration, with Milton-Blake, the figure of Milton and his mission describe "fourfold vision" in motion or in action in this world.

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"Los . . . is the Vehicular Form of strong Urthona" (J 53: 499), a "Vehicular terror" (M 19: 394). Los is vehicular because the imagination is endowed with the fourfold vision that is on all sides of a given object at once. Los and Los-Blake are "afoot with vision", such is the import of the strapping of the sandal (the fallen world) to the foot of the inspired poet as he walks through eternity. Since it is vehicular, the state of the imagination makes the eternal pilgrimage in and through cosmic man for man's sake in order to bring man to himself, make him conscious of the light he carries in his interior darkness. Hence, Los wanders in the wilderness that is Albion or man. The poet-prophet is traditionally the man who speaks for God. He is the breath or spirit of God to mortal ears.

> As the breath of the Almighty such are the words
> of man to man
> In the great Wars of Eternity, in fury of Poetic
> Inspiration,
> To build the Universe stupendous, Mental forms
> Creating. (M 33: 415)

> Here, on the banks of the Thames, Los builded
> Golgonooza
> Outside of the Gates of the Human Heart beneath
> Beulah
> In the midst of the rocks of the Altars of Albion.
> (J 53: 500)

"Mental forms Creating" is precisely what Blake discusses somewhat discursively in the Vision of the Last Judgment. They are the "Bright

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Sculptures of Los' Halls" in Jerusalem (16: 451). Since Los is the state of the imagination in fallen man, his halls are an imaginative museum. The "bright sculptures" that Shelley's Asia calls "shapes too bright to see"[2] are not objects but the projective complex of "poetic images . . . contained within a single universal body".[3] The sculptures are perception itself, that is, "Mental forms Creating". They are "Vehicular" forms of the imagination. Blake describes the result of this kind of vision.

> . . . Each grain of Sand,
> Every Stone on the Land,
> Each rock & each hill,
> Each fountain & rill,
> Each herb & each tree,
> Mountain, hill, earth & sea,
> Cloud, Meteor & Star,
> Are Men seen Afar.
> . . . Eyes more and more
> Like a Sea without shore
> Continue Expanding,
> The Heavens commanding,
> Till the Jewels of Light,
> Heavenly Men beaming bright,
> Appear'd as One Man . . .[4]

The eyes expand to an infinite circumference so that all is contained in one man. The cosmic man metaphor of the human form divine is perception itself establishing a unity or oneness impossible in any other way. As the state of imaginative perception within man, Los is an actor in his own vision. That is why Blake who with Milton in Milton is afoot

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with vision. Blake is within the poem of his own making, within the eternal man. The fact that "Each grain of Sand" and "Every Stone on the Land" are "Men seen Afar", is why Blake can write "Mock on, Mock on Voltaire, Rousseau". Putting aside the parody on "marchons", the imagery of the sand, especially as it appears in "The Auguries of Innocence", is indicative of Blake's basic attack upon the dot or point, the smallest of the elements of ordinary empirical experience. Against the perception of Voltaire or Rousseau, Blake places the vision of the prophet.

> Mock on, Mock on Voltaire, Rousseau:
> Mock on, Mock on: 'tis all in vain!
> You throw the sand against the wind,
> And the wind blows it back again.

The function of the breath of the Almighty, the spirit of the whirlwind, of prophecy, is obvious. The grain of sand gets into the eye of the empiricist, but "fourfold vision" enables the eye of the poet-prophet to surround the grain and thereby enter or see into it.

> And every sand becomes a Gem
> Reflected in the beams divine;
> Blown back they blind the mocking Eye,
> But still in Israel's path they shine.
>
> The Atoms of Democritus
> And Newton's Particles of light
> Are sands upon the Red sea shore,
> Where Israel's tents do shine so bright.[5]

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The rocky wasteland or desert of the empirical perception is transformed by the vision of prophecy. Some shapes are too bright to see. Israel is Albion. The sands are jewels. Men are one man. The desert becomes Eden; the garden of delight--the promised land. That is why The Four Zoas and Jerusalem end with similar versions of the reintegration of the whole man in a pattern of imagery associated with the four Zoas, that is, "fourfold vision". To see a world in a grain of a sand is to possess "fourfold vision".

In Milton, Blake deals with one man as man among men, the poet in this world, in Albion. Milton is about Milton's (the poet's) reintegration which is the apocalypse because it is the burning up of error and the cleansing of perception. When men cease to behold error, it is burnt up and a last judgment is passed upon them.[6] With Milton Blake interrupts the mythopoeic drama of cosmic man as it appears in The Four Zoas and Jerusalem to illustrate the same event in the experience of the individual poet-prophet of the English language.

In Milton the poet as a poet is the hero; in Jerusalem it is the poet as the state of the imagination itself that is the hero. Since all the poet's work is done "Within a Moment, a Pulsation of the Artery" (M 31: 413), Milton's pilgrimage through Eternity is spatially instanteneous.

> . . . for when he [Milton] enter'd into his Shadow,
> Himself,

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> His real and immortal Self, was, as appear'd to
> those
> Who dwell in immortality, as One sleeping on a
> couch
> Of gold . . .
> But to himself he seem'd a wanderer lost in dreary
> night. (M 17: 392) [7]

Throughout Milton Blake reminds us of the double perspective or point of view, mortal-immortal or fallen-unfallen.

> The nature of infinity is this: That every thing
> has its
> Own Vortex, and when once a traveller thro' Eternity
> Has pass'd that Vortex, he perceives it roll back-
> ward behind
> His path, into a globe itself infolding like a sun,
> Or like a moon, or like a universe of starry
> majesty,
> While he keeps onwards in his wondrous journey on
> the earth,
> Or like a human form, a friend with whom he liv'd
> benevolent.
> As the eye of man views both the east & west en-
> compassing
> Its vortex, and the north & south with all their starry
> host,
> Also the rising sun & setting moon he views sur-
> rounding
> His corn-fields and his valleys of fine hundred
> acres square,
> Thus is the earth one infinite plane, and not as
> apparent
> To the weak traveller confin'd beneath the moony
> shade. (M 17: 392)

"Thus is the earth one infinite plane" and not as usually supposed, a lopsided ball, travelling elliptically, and tilted--like the eye which sees it that way. But with a "fourfold vision" that surrounds the object it

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perceives, the poet sees the earth as one infinite plane. Space is instantaneously present because he is a circumference and is everywhere. "To Zen, time and eternity are one", says a Zen scholar. (His comments could be applied significantly to Blake.)

> This is open to misinterpretation as most people interpret Zen as annihilating time and putting in its place eternity, which to them means a state of absolute quietness or doing-nothingness. They forget that if time is eternity, eternity is time.[8]

The same error can be said to be made by many readers and critics of Blake.

> Eternity is our every day experience in this world of sense-and-intellect, for there is no eternity outside this time-conditionedness. Eternity is possible only in the midst of birth and death, in the midst of time-process. I raise a finger, this is in time, and eternity is seen dancing at the tip of it. When this is translated into terms of space, the one finger contains in it the three thousand chilicosms. This is not symbolism. To Zen it is an actual experience.[9]

And so it is to Blake. Milton's revelation, his apocalyptic experience in Blake's poem, is now and here.

The discussion of perspective on plate 17 of Milton is relevant to Blake's conceptions of the dream and the vision.

> As when a man dreams he reflects not that his
> body sleeps,
> Else he would wake, so seem'd he entering his
> Shadow: but
> With him the Spirits of the Seven Angels of the
> Presence
> Entering, they gave him still perceptions of his
> Sleeping Body
> Which new arose and walk'd with them in Eden, as

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an Eighth
Image Divine tho' darken'd and tho' walking as one
walks
In sleep . . . (M 17: 391-92)

The source and cause of Milton's perception is clear. His "Sleeping Body" and its limited senses are bypassed. His heightened consciousness makes him, however, an actor in his own dream.

Since Milton has entered his own dream, he is capable of entering Albion's, the nightmare sleep of life upon the "Rock of Ages".

First Milton saw Albion upon the Rock of Ages,
Deadly pale outstretch'd and snowy cold, storms.
cover'd,
A Giant form of perfect beauty outstretch'd on
the rock
In solemn death: the Sea of Time & Space thunder'd
aloud
Against the rock, which was inwrapped with the
weeds of death. (M 17: 392)

Milton recognizes the sleeping "Giant".

Hovering over the cold bosom in its vortex Milton
bent down
To the bosom of death: what was underneath seen
seem'd above. (M 17: 392)

Blake has Milton experience the upside down and inside out condition of the changeover from one perspective to another, (like Dante and Virgil in the depths of the Inferno).

For travellers from Eternity pass outward to
Satan's seat,
But travellers to Eternity pass inward to Golgonooza.
(M 19: 394)

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Milton descends, falling "Precipitant, loud thund'ring into the Sea of Time & Space". Milton is now in Albion's dream, the world of time and space.

Blake's identification of the dream with life is not unique. The "life is a dream" theme recurs frequently in literature, but Blake is not primarily concerned with the usual Calderon- or Shakespeare-like conceptions of the dream. For Blake the dream is not a simile, but a metaphor--a mythopoeic reality. This is explained very clearly in Frye's Anatomy of Criticism.

> When we look at the dream as a whole, we notice three things about it. First, its limits are not the real, but the conceivable. Second, the limit of the conceivable is the world of fulfilled desire emancipated from all anxieties and frustrations. Third, the universe of the dream is entirely within the mind of the dreamer.

As a mythopoeic reality, Blake's conception of the dream and the ability of the dreamer to dream are limited only by the power of the imagination.

> In the anagogic phase, literature imitates the total dream of man, and so imitates the thought of a human mind which is at the circumference and not at the center of its reality. We see here the completion of the imaginative revolution began when we passed from the descriptive to the formal phase of symbolism. There, the imitation of nature shifted from a reflection of external nature to a formal organization of which nature was the content. But in the formal phase the poem is still contained by nature, and in the archetypal phase the whole of poetry is still contained within the limits of the natural, or plausible. When we pass into anagogy, nature becomes, not the container, but the thing contained, and the archetypal universal symbols, the city, the

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garden, the quest, the marriage, are no longer the desirable forms that man constructs inside nature, but are themselves the forms of nature. Nature is now inside the mind of an infinite man who builds his cities out of the Milky Way.

This is, of course, the experience of the risen cosmic man. It is also the labor of Los, the imagination, in man.

This is not reality, but it is the conceivable or imaginative limit of desire, which is infinite, eternal, and hence apocalyptic. By an apocalypse I mean primarily the imaginative conception of the whole of nature as the context of an infinite and eternal living body which, if not human, is closer to being human than to being inanimate.[10]

The building of Golgonooza, "Mental forms Creating", and the sculptures in Los' halls are the human imagination at work. Milton's experience in Blake's poem illustrates the poet's discovery of the identity of form and content, for his newly found power of perception enables him to know that which he has entered into yet circumscribed. A poet is a prophet because he is the vision which he possesses and controls.

Milton is a sculptor of the imagination. As a visual artist as well as literary one, Blake is able to conceive of Milton as an embodiment of the complete artist and not simply as an ordinary poet. Like Blake, he partakes of the power that is Los.

> All things acted on Earth are seen in the
> bright sculptures of
> Los's Halls, . . . (J 16: 451)
>
> My Streets are my Ideas of Imagination.
> . . .
> My Houses are Thoughts: my Inhabitants, Affections.
> (J 38: 480)

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In re-sculpturing the image of man and of his God, Milton is the complete artist, that is, man experiencing the divine. To create "Mental forms" is to see according to "Fourfold Vision". Blake saw his own literary and graphic creations as actual events in the recreation of the spiritual "fourfold London". And he etched what he saw; he did not simply employ simile and n aphor.

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X

SYMBOL AND ALLEGORY

In this concluding chapter, I should like to comment directly on Blake's conception of allegory (which I have discussed intermittently), and I should like also to summarize on Blake's creative theme, drawing in as I do so certain images and symbols that I think might call for further attention at another time.

In Jerusalem, Blake is exceptionally explicit about his dedication to the creative theme.

> My Streets are my Ideas of Imagination.
> Awake Albion, awake! and let us awake up together.
> My Houses are Thoughts: my Inhabitants, Affections,
> The children of my thoughts walking within my blood-vessels.
> (J 38: 480)

Blake's vision of the cosmic man, Albion, who is England, and who is analogically each man, is a metaphorical description of the mental life of the creative artist. For Blake, myth is a dramatization of an aesthetic point of view.

In Jerusalem, Blake portrays metaphorically the distinctions to

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be made between allegory as analogy or vision and allegory as an abstract series of signs and symbols. At the close of plate 16 in Jerusalem, Blake explains in part the meaning of what he describes later in the poem as "Divine Analogy" (J 85: 549). The passage serves as well to acquaint the reader more fully with the quasi-critical nature of the poem.

> All things acted on Earth are seen in the bright Sculpture of
> Los's Halls, & every Age renews its powers from these Works
> With every pathetic story possible to happen from Hate or
> Wayward Love; & every sorrow & distress is carved here,
> Every Affinity of Parents, Marriages & Friendships are here
> In all their various combinations wrought with wondrous Art,
> All that can happen to Man in his pilgrimage of seventy years.
> Such is the Divine Written Law of Horeb & Sinai,
> And such the Holy Gospel of Mount Olivet & Calvary.
> (J 16: 451)

In the state of the imagination, Los, all the "bright Sculptures" of reality are to be found. "All things acted on Earth" have their archetypal existence in the imagination of man. Our life on earth is a special kind of allegory. Unless the analogical relationships between the allegory of this life and the "bright Sculptures" eternally existent in "Los's Halls" are realized, man runs the danger either of believing this life to be the only reality or of assuming that the events of this life are only a "hideous and intolerable allegory" of one-dimensional signs. The allegory of this life is, of course, the pattern of events which form the history of man in his mundane or fallen existence. In a sense, history is allegorical

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because it is a temporal sequence portraying eternity. The eternal moment is uncoiled, made linear. In this way the imagination is able to reveal itself in time. It is a development that is best described by such a word as analogy because the relationship between the temporal and the eternal is one which allows for an infinite series of parodies. The allegory of this life points in two directions and depends upon point of view for its meaning and its dimensions. Mundane life is, therefore, allegorical or analogical, but only an eternal point of view can reveal the infinity of possibilities simultaneously present in every moment. A fallen point of view sees only cause and effect. An eternal point of view is what Blake means by vision or imagination, and an allegory should be addressed to this point of view. If it is not so addressed, the allegory is one-dimensional--object and sign being the equivalent of cause and effect.

Blake reverses the general direction of Platonic idealism. It is not that the objects of this world are copies, but that the entire world is a unified and unifying system of symbols consubstantial with the truths they represent. Through the vision of the artist the fallen world overcomes the force which brought it into being. The female will, which after the expulsion from Eden usurped the power of man, becomes his womb-tomb. It makes ideas into whims, and emotions into calculations. Plato's

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cave is the womb-tomb into which Jesus descends in order to ascend at the Resurrection. The veil-net image which appears throughout Jerusalem describes the effect of the female will or of female control upon the vision of man. Space and the vegetable world distort man's perception. Thus the veil-net is itself the material or corporeal nature of the barrier confronting man's perception. The falsehood that Gwendolen hides in her left hand in Jerusalem (82) and that becomes "Divine Analogy" is a bodily substance. She holds it behind her back at the loins, the place of the Last Judgment and the seat of generation (J 30: 47l). The falsehood is the spatial allegory that is this world until it becomes the "Divine Analogy". It is a terrifying falsehood because of its fearful symmetry. It is the process of generation by which regeneration must come. The falsehood grows and grows until it becomes

> . . . a Space & an Allegory around the Winding
> Worm.
> They nam'd it Canaan & built for it a tender Moon.
> (J 85: 549)

The Daughters of Albion call upon Los, the imagination, to watch over it. Thus Los

> . . . brought
> Reuben from his twelvefold wand'rings & led him
> into it,
> Planting the Seeds of the Twelve Tribes & Moses
> & David,
> And gave a Time & Revolution in the Space, Six
> Thousand Years,

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> He call'd it Divine Analogy, for in Beulah the
> Feminine
> Emanations Create Space, the Masculine Create
> Time & plant
> The Seeds of beauty in the Space; list'ning to
> their lamentation
> Los walks upon his ancient Mountains in the deadly
> Darkness,
> Among his Furnaces directing his laborious Myriads,
> watchful
> Looking to the East, & his voice is heard over the
> whole Earth
> As he watches the Furnaces by night & directs the
> labourers. (J 85: 549)

Generation is itself the beginning of the Apocalypse, since it prophesies an expected rebirth. Walking in the sleep-night-death-dream that is England or Albion, Los looks to the East for the dawn of the new day. He is the spirit of prophecy over the whole earth and in fallen man. He awaits the rise of the new sun-son. Los prepares "the clay ground" (J 11: 443) by vegetating everything with his hammer (J 90: 557). Thus, the imagination works within the cycle of generation in order to break the cycle. The clay that is man is the mold that is to contain the golden ore of the spirit. Los oversees the setting of the mold. He oversees the pouring of the ore (J 11: 443).

By naming the Canaan-womb "Divine Analogy", Los is able to labor purposefully within the Maya-veil world of Vala, within the time-space continuum. Los is the view sub specie aeternitatis within historical

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time and measureable space. Thus, his quest within is to recreate the womb from the inside out, to prepare the "scarlet robe", this is, the body, for Jesus.

Unavoidably, Los must come into direct opposition with the natural world. Blake will have the artist copy, but not copy nature. The sculptures of Los' halls are to be men's models, not nature.

> Men think they can Copy Nature as Correctly as I copy Imagination; this they will find Impossible, & all the Copies or Pretended Copies of Nature, from Rembrandt to Reynolds, Prove that Nature becomes to its Victim nothing but Blots & Blurs. Why are Copiers of Nature Incorrect, while Copiers of Imagination are Correct? this is manifest to all. (DC 59: 623-24)

This passage helps to explain the image of Nature or Vala as the indefinite and shadowy female, the mysterious goddess. Artists who copy her painted surface are deceived by her harlot ways. Unavoidably, they become her lovers, her slaves, and her victims.

The deceptive nature of the goddess Nature appears in Blake's imagery in two main ways, the corporeal and the spatial. The emanation of the fallen Luvah-Orc is Vala or nature, she is the "shadow" of Jerusalem (as Luvah is the spectre of Albion). Jerusalem is the emanation or bride of the risen man (Albion-Jesus). Vala produces bodies; Jerusalem gives them souls (J 18: 453). Vala is a collective symbol of the generative process, Jerusalem of the regenerative process. Vala's

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power is that of the Hindu-Maya--illusion. Her effect upon man is ambivalent, since her illusion is a challenge to his perception, as well as a deception. As Enitharmon, the emanation of Los, nature is space, the place of the womb-world. "Divine Analogy" is the growing falsehood watched over by Los, an expanding "Space & an Allegory" under the care of the watchman of the night. Los is, as I have said, the imagination within space-time. Los, as the state of the prophet, is thus time itself, since he is eternity within and without man. "The Looking-Glass of Enitharmon" (J 63: 514) is the allegorical perspective.

> Los knew not yet what was done: he thought it
> was all in Vision,
> In Visions of the Dreams of Beulah among the
> Daughters of Albion;
> Therefore the Murder [of Albion-Luvah] was put
> apart in the Looking-Glass of Enitharmon.
>
> He saw in Vala's hand the Druid Knife of Revenge
> & the Poison Cup
> Of Jealousy, and thought it a Poetic Vision of the
> Atmospheres,
> Till Canaan roll'd apart from Albion . . .
> And Reuben fled with his head downwards among
> the Caverns
> Of the Mundane Shell which froze on all sides
> round Canaan on
> The vast Expanse, where the Daughters of Albion
> Weave the Web
> Of Ages & Generations, folding & unfolding it
> like a Veil of Cherubim;
> And sometimes it touches the Earth's summits
> & sometimes spreads
> Abroad into the Indefinite Spectre, who is the
> Rational Power. (J 63; 64: 514-15)

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Further diminishing of the imagination creates a point of view which sees everything reflected in the "Vegetable glass of nature", the literal, the corporeal, or the empirical.

As the daughter of Luvah-Orc, Vala is the wife of fallen Albion. Since Albion's fallen form is Luvah, the relationship is incestuous. Without imagination, man's creativity becomes an encircling gyration. Incest is murder. Vala presides over the sacrifice of her father so that she may have a lover-husband. Thwarted desire is its own punisher. The sustained sexual metaphor with its sexual symbols, the knife and the cup, describes the continual fall of man in terms of perception and in terms of vegetation. As such it describes Blake's conception of the creative process in life-art. The descending scale of perception is from vision to allegory, to the literal, to the corporeal or empirical, and finally to the indefinite rational power. Simultaneously man vegetates. The "Divine Analogy", Canaan, rolls apart from Albion, and becomes a falsehood in the loins, a womb which is "a Space & an Allegory". Man as Reuben enters this world-womb head downwards and the cycle of generation begins, bringing with it the life of the scarlet robe or veil, which is also governed by the rational power. Without imagination, this world is frozen in space and as space--a Mundane Shell. The sexual metaphor is simultaneously an image for birth and for death, since man

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is upside down in the cavern of the five senses. A passage from an earlier poem, Europe, makes the metaphorical relationship between allegory and sexual love explicit.

> Now comes the night of Enitharmon's joy!
> Who shall I call? Who shall I send,
> That Woman, lovely Woman, may have dominion?
> Arise, O Rintrah, Thee I call! & Palamabron, Thee!
> Go! tell the Human race that Woman's love is Sin;
> That an Eternal life awaits the worm of sixty winters
> In an allegorical abode where existence hath never come.
> (E: 214)

Blake stresses the "idle rivalry" of the artist's copying nature, either using the "Looking-Glass of Enitharmon" which is a spatial world of lifeless objects untouched by the vitality-giving power of the imagination of man, or using the "Vegetable Glass of Nature" which contains the hardened objects of the temporal and corporeal world. Besides reversing Plato's allegory of the cave so that Los' quest is always within, Blake understands the abstract and general forms of Plato to be a kind of rational allegory. It is not that corporeal objects are copies of ideal forms, but that ideal forms are rational copies of the identities of the imagination--the sculptures in Los' Halls. (It can be misleading to place Blake in a broad Neoplatonic tradition as recent studies have done.)[1]

From the "white dot" of encircling gyrations, man's ego produces Vala and the continual separation of subject and object instead of the

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ever-expanding circumferences that unite Jerusalem with the Divine Body. The individual possession of the kingdom of God (Jerusalem), which is truly universal, is opposed by the unreal maya-like universality of the abstract law of nature and reason. Man becomes what he beholds. Thus, every man's quest should be Los' quest, or as Blake himself quotes from Numbers at the beginning of Milton, "Would to God that all the Lord's people were Prophets". ("Art thou jealous for my sake?" says Moses, "Would God that all the Lord's people were Prophets that the Lord would put His spirit upon them". Num. 11: 29).

The imag' of the creative man in Blake's poetry is hard to define. Jesus is seen "in the likeness & similitude of Los" (J 96: 563), but Los is sealed within the crucible or furnace that is the volcanic fallen man muttering in his sleep. Blake makes this condition clear with an especially effective variety of imagery that appears throughout his work. Among many examples, two of the most striking are the description of the human form in terms of the material and tools of the blacksmith and the description of the male as a "Furnace of beryll" among the "Furnaces of Los" at which the watchman of the night labors, rebuilding from within the body of the fallen cosmic man.

> The Human Dress is forged Iron,
> The Human Form a fiery Forge,
> The Human Face a Furnace seal'd,
> The Human Heart its hungry Gorge.[2]

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> They war to destroy the Furnaces, to desolate Golgonooza,
> And to devour the Sleeping Humanity of Albion in rage
> hunger.
> They revolve in the Furnaces Southward & are driven forth
> Northward,
> Divided into Male and Female forms time after time.
> From these Twelve [Sons of Albion] all the Families of
> England spread abroad.
>
> The Male is a Furnace of beryll; the Female is a golden
> Loom. (J 5: 436)

Albion is a dormant volcano because he will awaken in his rocky form. Because his humanity is sleeping, Albion is only a geophysical England, the ground on which the bloody wars of economics and politics are fought. His titanic self is imprisoned in a dream of life--a nightmare sleep. This dream of life is the true history of England. The occasional aborted eruptions or rebellions that occur, symbolized by the figure of Orc, lend importance to the larger pattern of images associated with the color red, including the furnace-volcanic imagery with its belching forth of fiery warnings. Eventually Albion is refined in this crucible of the self because his imagination, Los, manages to stay awake, watching and preparing for the dawn. Los keeps the fires, the light within, from going out. Since he who truly loves has the imagination as well as the desire to go beyond himself, Albion is able to wake, as at the end of Jerusalem. Once leaving his rocky incrustation behind, he recognizes the similarity between Los and his Redeemer.

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In the Book of Urizen, (v: 227), Blake tells us eternal life "Like a dream was obliterated". But like a dream eternal life returns. Adam awakes, as Keats writes, to find his dream truth.[3] Life and the dream of life are analogical. Canaan, the fallen womb-world, is "Divine Analogy" (J 85: 549). The fallen world is the inverted or mirror image of the unfallen world. Thus Blake describes a perpetual dawn, the state between sleep and waking, between dream and reality. In the new Eden there are, as Shelley writes, "noonday nightingales".[4]

But the new Eden is the enlargement of self manifest in works of art, its acts. If we accept Blake's belief that there is, in Northrop Frye's words, an "iconography of the imagination",[5] that all languages and religions are one because their source, the "Poetic Genius", is one,[6] then the symbolizing power, the mythopoeic nature of poetry and the relationship of the poet to the state of the imagination are identical to all art. Language is metaphorical in essence. Any essentially metaphorical means of communication is potentially mythopoeic because the individual metaphors, symbols, and images tend to become a complex of inter-relationships with conceptual implications. In the light of such an idea, historical outlines are bound to recede, for one of the features of myth is that it seeks to control time.

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Blake's symbols are addressed to the intellectual powers because the symbols embody or dramatize his major theme, the creative mind. Naturally, a great many of the symbols devoted to the creative theme pertain to the forces that Blake believed were in opposition to the imagination. Poetry for Blake is, therefore, the release of creative energy in imaginative human forms: art liberated from the tyranny of the rational mind. The symbols of the creative theme are analogically related to Blake's examination of the workings of his own creative imagination. His symbolism, therefore, is a very special kind of allegory.

> The Last Judgment is not Fable or Allegory, but Vision, Fable or Allegory are a totally distinct & inferior kind of Poetry. Vision or Imagination is a Representation of what Eternally Exists, Really & unchangeably. Fable or Allegory is Form'd by the daughters of Inspiration, who in the aggregate are call'd Jerusalem. (VLJ 68: 638)

This kind of allegory is "altogether hidden from the corporeal understanding".[7]

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NOTES

CHAPTER I

[1] Collected Poems, 383.

[2] Ibid.

[3] Cf. W.L. Kennedy, The English Heritage of Coleridge of Bristol, 1798, 73-88, for an interesting discussion of Blake's theory of the imagination and eighteenth century English philosophic thought.

[4] Northrop Frye, Anatomy of Criticism, 94.

[5] "Kairos", in Handbook of Christian Theology, 193-97. All the quotations from Tillich are from this essay.

[6] Cf. MHH: 191.

[7] M 39: 423; J 41: 483. Cf. M 30-31: 412-13; J 39: 480.

[8] Anatomy of Criticism, 94. See above 4n.

[9] Blake, Coleridge, Wordsworth, Lamb, Etc., ed., E.J. Morley, 4.

[10] Cf. Wallace Stevens, "The Man with the Blue Guitar" xxvi; xxii, in Collected Poems, 179; 176-77.

[11] Northrop Frye, Fearful Symmetry, 420.

[12] "A Defence of Poetry", in The Complete Works of Shelley, eds., R. Ingpen and W.E. Peck, vol. VII, 118

[13] The Works of Thoreau, ed., H.S. Canby, 312.

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[14]Laocoon "Aphorisms": 580-82.

[15]"A Defence of Poetry", 118. See above, 12n.

[16]See Marginalia to Berkeley's Siris 219; 241: 820. "Man is All Imagination" because "God is Man & exists in us & we in him"; The "Eye of Imagination" is "The Real Man". Cf. NNR (Second Series), "Application": 148.

[17]Fearful Symmetry, 30.

[18]To Thomas Butts, July 6, 1803: 869.

[19]"Dejection. An Ode", in The Complete Works, ed., W.T.G. Shedd, vol. VII, ll. 94-95. The serpent, in Blake's work, appears consistently as a symbol for confined perception, the imagination perverted or transformed into the circular and self-devouring reasoning power of fallen man.

[20]In The Complete Works, ed., W.T.G. Shedd, vol. I, 437-38.

[21]On Homer's Poetry: 582.

[22]Ibid., 583.

[23]Ibid., 582.

[24]Cf. Marginalia to Reynolds' Discourses, xcviii; 9; 61; 63; 74: 777; 779; 788-89.

[25]Moby-Dick, Ch. LXX.

[26]Ibid., Ch. XLV.

[27]To Thomas Butts, July 6, 1803: 869.

[28]Blake, Coleridge, Wordsworth, Lamb, Etc., 3; 14.

[29]Henry James, "The Art of Fiction", in The Art of Fiction and Other Essays, 11.

[30]"William Blake", in Selected Essays, 1917-1932, 307.

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[31] The poet, or the imagination, operates as does Adam in Genesis, naming new creations.

[32] Man goes, as it were, through the looking glass of Enitharmon. Enitharmon, the emanation of Los, who is space, possesses a "Looking-Glass" which is the spatial atmosphere: see J 63: 514.

[33] See J 11: 443; cf. M 22: 397.

[34] The long night, the nightmare dream, is day to the fallen perception.

[35] See A Descriptive Catalogue, 59: 623-24. Cf. Marginalia to Reynolds' Discourses, 60: 787; J 16: 451.

[36] M 39: 423; M 30-31: 412-13.

[37] FZ i: 257; cf. J 48: 493. In space there are four directions, in, out, up, and down. On a plane there are four directions, north, south, east, and west. The circle is always, to use a favourite word of Blake's, a "globe". Space-time is four dimensional as well.

[38] Fearful Symmetry, 270.

[39] On Virgil: 583; VLJ 68; 71-72; 69-70: 637-39. Cf. M "Preface": 375.

[40] J 33: 474. Milton returns in Blake's poem to rid himself of "Selfhood".

[41] M 26: 405; cf. VLJ 91: 639.

CHAPTER II

[1] "The Theme and Structure of William Blake's Jerusalem, in The Divine Vision, 162.

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It is not the object of the present chapter to challenge Kárilis' critique of Jerusalem. His fundamental point is that Jerusalem's structure is based upon the order of the ages of man as Blake describes them, "the Three Regions immense/ Of Childhood, Manhood & Old Age" (147). Suffice it to say that the structure of Blake's major poetry is always controlled by the imagery associated with the figures of the Zoas (especially in the case of the four parts of Jerusalem), and that Blake, like other Romantic poets, often reverses the apparent temporal sequences of the fallen world. Following Genesis, Blake begins the day, and, also, the history of man at the end of the previous day or prior existence--as in "it was evening and it was morning, one day" and, also, as in the expulsion from Eden. See "The Structure of Blake's Jerusalem", Bucknell Review, 11 (1963), 35-54, where I discuss the imagery of the Zoas and its relation to the temporal and structural elements in Jerusalem in greater detail. The essay also explores the similarities in structure between Jerusalem and The Gates of Paradise.

[2] To Thomas Butts, July 6, 1803: 869.

CHAPTER III

[1] J 36: 477; cf. J 36: 478. Reuben is Merlin in Ulro, the chaos that is the fallen world. He is vegetative man passing through "Creation, Redemption & Judgment". The latter are the three states which man explores (Blake's word).

[2] J 93, design on plate: 560; cf. J 70: 527.

[3] Much of what is said in this chapter and presented in the tables, is meant to supplement the table in Fearful Symmetry, 277-78.

CHAPTER IV

[1] The best discussion of the figure of Orc and the Orc cycle is to be found in Northrop Frye's Fearful Symmetry, 207-35 and elsewhere.

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My debt to this and other studies of the Orc figure is considerable; however, the object of the present chapter is to discuss the figure of Orc, the Orc state, and the Orc cycle as a metaphorical description of thwarted creativity, thereby indicating that through the figure of Orc, Blake incorporated in his poetry an examination of an important part of the creative process.

[2] See, in particular, the Laocoon "Aphorisms": 580-82, and A Descriptive Catalogue, passim.

[3] FZ viia: 313 and FZ viii: 341.

[4] See especially, A Descriptive Catalogue v: 609: "The giant Albion, was Patriarch of the Atlantic; he is the Atlas of the Greeks, one of those the Greeks called Titans". Blake explicitly identifies Albion with Atlas, but his readers can see implied similarities between Orc and both Hyperion and Prometheus. Orc is also the Christ-like Orpheus (Orc-Orphic).

[5] As is often the case, the serpentine Orc is opposed by or closely related to a winged form (Albion's Angel). Blake often uses the bird of prey as a symbol of demonic accusation. It appears in the designs as well as in the verse.

Bursting the "stony roof" is Orc's attempt to get out of the "Mundane Shell" or "Egg", that is, the womb. This hardened roof or shell is also the skull of man who is limited by his rational faculty; it is the tomb of his passions.

[6] As a zodiacal sign, Orc is clearly a metaphorical figure of cosmic proportions. He is Draco. As a circumpolar sign, he is wound about the north pole in the same in which he is wound around the tree. Identified thus with the sign of the dragon, as is Urizen, he is associated in The Four Zoas and Jerusalem with the compound form of the demonic, the "Dragon red & hidden Harlot" -- "Babylon the Great". See FZ ix: 349-51; J 75: 534-35 and elsewhere.

[7] See Book Three of Hyperion, the point at which Keats abandoned the poem.

[8] Cf. the birth of "Infant Sorrow" in the Songs of Experience.

[9] See "The Grey Monk" (Rossetti Ms.): 118.

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[10]Orc's rock, comparable to Prometheus', is in Fuzon's case the tree of generation. It is comparable to the tree in the fallen Eden, to the pole on which the serpent is raised in the wilderness, and to the cross of Calvary.

[11]See, also, J 77: 536 where Blake says that "Jesus died because he strove/ Against the current of this Wheel". The Wheel is "the Wheel of Religion". Blake is told this by "a Watcher & a Holy-One, presumably Los, the prophet-watchman of the night.

[12]"Dialectic in The Marriage of Heaven and Hell", PMLA, 73 (1958), 503.

[13]Ibid., 504.

[14]Marginalia to Bacon's Essays: 768.

[15]Fearful Symmetry, 219.

[16]Northrop Frye, Anatomy of Criticism, 125.

CHAPTER V

[1] See George Mills Harper, The Neoplatonism of William Blake, 253-55; 262; Northrop Frye, Fearful Symmetry: A Study of William Blake, 229; 233; 241; and S. Foster Damon, William Blake: His Philosophy and Symbols, 330.

[2] Fearful Symmetry, 241.

[3] Ibid., 229.

[4] See, also, Marginalia to Thornton, A New Translation of the Lord's Prayer, iii: 825.

[5] Marginalia to Bacon's Essays: 768.

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[6] This is an aesthetic version of Thoreau's conception of the "best" government in the first paragraph of his well-known essay, Civil Disobedience: "That government is best which governs not at all".

[7] Northrop Frye, "Notes for a Commentary on Milton", in The Divine Vision, 116.

[8] Fearful Symmetry, 335.

[9] To Thomas Butts, [22November, 1802]: 861-62.

[10] Fearful Symmetry, 354-55.

CHAPTER VI

[1] See the design on plate 28 of Jerusalem and the text on plate 14.

[2] Fearful Symmetry, 420.

[3] Cf. Vision of the Last Judgment, 68-69: 638.

[4] I take the pun on the Host as being aged to be an intentional reference to the sterility of the Sacrament of the Last Supper at this stage in the dialectic.

[5] One plus four equals five: man and the four Zoas become the five senses of fallen man.

CHAPTER VII

[1] See especially, J 90: 555-57. Blake's criticism of Reynolds' Discourses (Marginalia to Reynolds, xcviii; 9; 61; 63 and elsewhere: 770-816) outlines his attitude toward "General Knowledge" and the generalizing power.

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[2] J 74: 533; cf. J 43: 487.

[3] J 74: 533. Man is drawn away from the "Starry Wheels", Ezekiel's "wheels within wheels". Cf. J 43: 487.

> "They saw their Wheels rising up poisonous against
> Albion:
> Urizen cold & scientific, Luvah pitying & weeping,
> Tharmas indolent & sullen, Urthona doubting &
> despairing,
> Victims to one another & dreadfully plotting against
> each other
> To prevent Albion walking about in the Four
> Complexions."

See, also, J 77: 536, for the allusion to Jesus who "strove Against the current of this wheel".

[4] See especially, J 44: 490:

> "Man is adjoin'd to Man by his Emanative portion
> Who is Jerusalem in every individual Man, and her
> Shadow is Vala, builded by the Reasoning Power in Man.
> O search & see: turn your eyes upward: open, O thou
> World
> Of Love & Harmony in Man: expand thy ever lovely
> Gates!"

[5] Marginalia to Wordsworth's Poems, 374-75: 822.

[6] J 36: 477; cf. J 36: 478:

> "Reuben is Merlin
> Exploring the Three States of Ulro: Creation
> Redemption & Judgment."

[7] J 59: 507; cf., M 38: 420. For a contrasted perspective, see J 57: 505, the last two lines of the plate.

[8] This passage and the preceding quotation from Jerusalem should be compared to Blake's poem in his letter to Thomas Butts, October 2, 1800: Keynes, 845-48.

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[9] See above, Chapter II, 1n.

[10] Fearful Symmetry, 320. Eno is also ONE spelled backwards.

[11] J 55: 503; cf. J 5: 437 in Part One where Blake describes the struggle between the artist of the definite (Los, the imagination) and the philosopher of the abstract (the Spectre, the reasoning power).

> " . . . all within is open'd into the deeps of
> Eututhon Benython,
> A dark and unknown night, indefinite, unmeasurable,
> without end,
> Abstract Philosophy warring in enmity against
> Imagination
> (Which is the Divine Body of the Lord Jesus,
> blessed forever),
> And there Jerusalem wanders with Vala upon the
> mountains."

[12] "The Auguries of Innocence", 1-4: 118.

CHAPTER VIII

[1] Blake: Prophet Against Empire, 423. Northrop Frye, Fearful Symmetry, 377 also calls our attention to the three Hunts and to the significance of the word, fist. The best of the many brief discussions of Hand, however, is still that of Thomas Wright, The Life of William Blake, 2 vols., II, 42-43.

[2] Ibid., 424-425. See also Fearful Symmetry, 377 and Wright, II, 42-43. Hand is the "chief villain" of more than the first chapter or part of Jerusalem as the present chapter intends to prove.

[3] For a discussion of the circle in Blake's designs, see below, Chapter IX.

[4] Wright, II, 42, discusses the designs briefly. George Wingfield Digby, Symbol and Image in William Blake, 76, emphasizes

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Hand's relation to the anima. "In plate 26 of Jerusalem, Blake shows the rationalistic, materialistic man Hand repelling the anima . . . He has his back to the anima, from whom alone can come the unifying, redeeming process which may save him. Repelled, cowed, long-since unheard, Jerusalem, his anima, cannot now even approach him". Wingfield Digby's reading of Hand is too mythological. Hand is a condition, a point of view, not a person. Furthermore, his emanation or anima is not Jerusalem, but Cambel. Jerusalem is essentially England's or Albion's anima, since with Vala she is Britannia and is also the bride of the Lamb. Cf. Wright, II, 60, where Hand's emanation is correctly described. Wright notes rightly that Rahab momentarily supplants Cambel as Hand's emanation. It is an important development in the poem.

[5] S. Foster Damon, William Blake, His Philosophy and Symbols, 436. Damon also makes this observation. See also, 416, and Wright, II, 42, 1n. Cf. The date 1808, which Erdman mentions, as additional reason for Hand's late appearance in Blake's work and his importance in Jerusalem.

[6] Damon, and Joseph Wicksteed, in William Blake's Jerusalem characterize the figure of Hand as being opposed to the condition or state represented by Los. Damon describes Hand as "the Rational Man, the finished product of the Church of Moral Virtue", 187. "His symbols are the Wheel (logic), the Rock (matter) and Egypt (mathematics). His name is probably to be explained by the antithesis between Wings and Hand (vision versus mechanism) in lines 7-8 of The Tyger", 436. The first of the two references to Hand in Milton is "Hand is become a rock". The wheels occur in Jerusalem. Neither Damon nor Erdman explore Blake's conception of man's hand fully. Their readings tend, also, to be parabolic. Wicksteed says "HAND is the artist or craftsman bedevilled by false reasoning", 156 or "the practical craftsman HAND", 230. In a sense, Hand is the perverted artist because he is the perverted hand of man, that is, Albion ; he is the point of view and the action fallen Albion takes. Frye, in Fearful Symmetry, 448, 35n, is more incisive than most critics of Blake. He says that Hand, besides corresponding to the Spectre of Urthona, "derives his name from the fact that he is the instrumental aspect of the imagination, the search for power rather than wisdom which was the error of Faust, whose name (Eng. 'fist') is similar". See also, Fearful Symmetry, 377, for a comparison of Hand with Bunyan's Envy.

[7] Hand's satanic qualities are immediately in evidence. Besides associating him with war and sacrifice, Blake introduces the idea of

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opacity. Hand's perception is "opake", therefore, all the objects of his perception are "opake".

[8] Marginalia to Berkeley's Siris, 241: 820.

[9] Ibid.

[10] See Fearful Symmetry, 377 for biblical and anagrammatic associations. Hyle and Coban are Hand's chosen "Emissaries" (18: 454).

[11] Cf. E.J. Rose, "The Structure of Blake's Jerusalem", Bucknell Review, 11 (1963), 35-54, which discusses the importance of the four Zoas to the four parts of Jerusalem.

[12] Boadicea is double because she is Gwendolen and Cambel, see J 71: 528.

[13] Cf. M 35: 418, "The Imagination is not a State: it is the Human Existence itself".

[14] The use of beryl is biblical. Much of Blake's imagery is based upon the Books of the Prophets in the Old Testament, especially Isaiah, Jeremiah, and Ezekiel, and the Revelation of St. John in the New Testament. The repeated references to the hand of the Lord in the Bible should not escape the reader of Jerusalem.

CHAPTER IX

[1] In a spatial context, the circle is, of course, a sphere. Blake's favorite words are "orb" and "globe".

[2] Prometheus Unbound, II, v, 108.

[3] Anatomy of Criticism, 125.

[4] To Thomas Butts, October 2, 1800: 846-47.

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[5] "Miscellaneous Poems": 107.

[6] Vision of the Last Judgment, 92-95; 82-84: 651; 647. Error is "Single vision & Newton's sleep!" Cf. To Thomas Butts [22 November, 1802]: 859-62.

[7] Italics mine. Los is in exile within man. He wanders through the interior darkness of fallen Albion. The imagination of man is conceived by Blake after the pattern of the Hebrew prophet and corresponds to the Ishmaelic pilgrim of Romantic literature, especially as he appears in Shelley, Byron, and Melville.

[8] "Existentialism, Pragmatism, and Zen" in Zen Buddhism: Selected Writings of D. T. Suzuki, 266.

[9] Ibid., italics mine.

[10] Anatomy of Criticism, 119.

CHAPTER X

[1] See especially, George Mills Harper, The Neoplatonism of William Blake.

[2] "A Divine Image", Songs of Experience: 81.

[3] To Benjamin Bailey [22 November, 1817], in The Letters of John Keats, ed., H. B. Forman, no. 31. 67.

[4] Epipsychidion, l. 444.

[5] Fearful Symmetry, 420.

[6] Blake writes, "All had originally one language, and one religion: this was the religion of Jesus, the Everlasting Gospel. Antiquity preaches the Gospel of Jesus". See A Descriptive Catalogue, v: 610.

[7] To Thomas Butts, July 6, 1803: 869.

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