

A TRUE POET AND OF THE DEVIL'S PARTY
A STUDY OF THE MYTHIC SYMBOLS IN THE PROPHETIC BOOKS
OF BLAKE

A Thesis
Presented to
the Faculty of the Department of English
University of Houston

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Marcus W. Sevier
January 1967

This paper is intended as an exploratory study of the affinities of Blake's myth system with the systems of the Greeks, the Christians, and the Nordics. It deals primarily with the anthropomorphic symbols found in the prophetic books of Blake, and shows the basic similarities between the four myth systems under consideration. Since this study is not an exhaustive one, the emphasis is on general meaning rather than interpretation. This study concludes with a view of the way in which Blake's attitude toward his world was influenced by his own mythic world-view, and some comments on the Blakean myth in terms of modern psychology. It is hoped that the reader will be led to concur with Blake that the essential meaning of myth and religion is the same, differing only because of each nation's different reception of what Blake called "the Poetic Genius."

I wish to express my sincere appreciation for the help and guidance given me by Dr. Matthew Rosa, Dr. Peter Guenther, and especially Dr. Martin Day.

**A TRUE POET AND OF THE DEVIL'S PARTY
A STUDY OF THE MYTHIC SYMBOLS IN THE PROPHETIC BOOKS
OF BLAKE**

**An Abstract of a Thesis
Presented to
the Faculty of the Department of English
University of Houston**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Marcus W. Sevier
January 1967**

In his prophetic books, William Blake set up a myth system comprising four worlds or states: Eternity, Beulah, Generation, and Ulro. These worlds are peopled by gigantic characters called Zoas, and their mates, known as Emanations. The four worlds and their characters exist within the being of the archetypal Man, whom Blake names Albion. The four Zoas and their Emanations represent the four basic functions within man, of Imagination, Reason, Sensation, and Emotion.

In structure and operation, Blake's system is remarkably similar to the older Graeco-Roman, Judaeo-Christian, and Norse myth systems. Blake's characters occupy similar positions in his myth to those occupied by characters in the older myth systems, and perform similar actions. All four systems begin in a timeless world, which emerges into a lower world of time, space, and matter with the Fall of Man. The archetypal Man in each system is the founder or parent of the race, and he contains or supports their world in his fallen or sleeping form. In each system there is death and resurrection, and a new awakening to a perfect world. A sky-god is the ruler of the fallen universe, and he sets up a repressive moral code which restricts the functions of the fallen race. The man of inspiration or divine vision is sacrificed for the redemption of the race. Blake inferred that all myth, all religion, and indeed all reality are drawn from a common source, viz., the internal being of man himself.

Blake's understanding of his mythic world-view caused him-

to react against the repressions imposed by society and to proclaim in his writings the truth of the inner being of man as opposed to the common view of external reality, which he held to be pure illusion. He saw the notion of good and evil as pernicious, encouraging error, and he set himself in "the Devil's Party."

In terms of modern psychology, Blake's view can be seen as a remarkable insight into the conscious life of man and the collective unconscious of the race, where the psychic functions are spontaneously represented as giant figures engaged in a tremendously powerful struggle within the being of Man.

TABLE OF CONTENTS

CHAPTER	PAGE
I.	1
II.	16
III.	34
IV.	59
V.	71
BIBLIOGRAPHY	85

I

Scholars of comparative religion have seen in various religions and systems of mythology a similar attempt to explain in symbolic and comprehensible terms the reality, history, or basic truths of the world. Thus, according to this concept, each mythological system is basically an allegorical account of the same set of truths, differing because of the particular racial, national, historical, or geographical viewpoint of those who recount the tale. William Blake indeed held this belief, but he felt that the truths of the older systems had been distorted, and were therefore incapable of correct interpretation. So believing, he set himself to the task of revealing the universal truth of Life in a form at once more poetic and more capable of apprehension.

Myth is generally understood as a revelation of the real (i.e. the phenomenal) world, but to Blake the real world is the internal world of the human psyche rather than the objective world of matter, which Blake held to be mere illusion. Man's understanding, Blake thought, commonly externalizes the world and sets it outside himself, thereby interpreting myth as an explanation of the forces of external nature at work. Man thereby misses the import of the universal Truth of the different myths, and the irony of the fact that their real world and Blake's real world are one and the same.

It is then the purpose of this study to show the anthropomorphic symbols used by Blake in recounting the Fall of Man

from an internal Eternity to an internal Earth, and to show that they are largely parallel to symbols found in other myths. The systems to be compared with Blake's are the Judaeo-Christian, the Graeco-Roman, and the Nordic systems. This study will also suggest that the myth systems under consideration could be variant accounts of the same human experiences; viz., the inner journey of the human psyche in its fall from unconscious perfection to conscious imperfection, whence eventually it will arise to conscious perfection, or harmonious balance.

"The ancient Poets," says Blake (Marriage of Heaven and Hell II), "animated all sensible objects with Gods or Geniuses . . . till a system was formed, . . . thus began priesthood." This is Blake's summation of the development of religion and, in essence, his explanation of the perversion of the basic truth of myth into the error of materiality. Natural Religion, the perversion, is created by the error of animation of sensible (tangible) objects instead of seeing these objects in their true light, i.e., as inner forces.

Blake's idea of the oneness of truth in myth can be seen in the fifth Principle of All Religions Are One: "The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is every where call'd the Spirit of Prophecy."¹ To Blake, Poetry and Prophecy are

¹
D. J. Sloss and J.P.R. Wallis (eds.), The Prophetic Writings of William Blake (Oxford: The Clarendon Press, 1964), I, 6.

one and the same, as indeed is all art. He says in his notations on the Laocoon plate: "A Poet, a Painter, a Musician, an Architect: the Man or Woman who is not one of these is not a Christian,"² and again, "Art is the Tree of Life"³ The oneness of mythology is proclaimed in A Descriptive Catalogue: "The antiquities of every Nation under Heaven, is [sic] no less sacred than that of the Jews. They are the same thing"⁴

In the following explanation it will be understood that the masculine psyche is represented, as Blake wrote, perforce, from the male point of view. In the feminine psyche the beings would no doubt be female, all except the Emanations, which would of course be male.

In his self-created mythos, Blake personifies the four psychic elements of man's nature in four giant figures. He names them Zoas, after the four "beasts" of the Revelation of St. John the Divine (4:6, et seq.), and the four "living creatures" of Ezekiel (1:5, et seq.). Blake uses "Zoa" as a singular form; the Greek zoa is plural of zoon, "living creature." But Blake's Zoas are wholly human in form, and he places the cosmos of their existence and the arena of their combat inside the very being of Man. Los says to Enitharmon (Four Zoas 11:15), ". . . in the Brain of Man we live, & in his circling Nerves."

² Ibid., p. 634

³ Ibid.

⁴ Ibid., II. 319.

This strengthens his earlier statement (Four Zoas 3:4-6):

"Four Mighty Ones are in every Man: a Perfect Unity/ Cannot Exist but from the Universal Brotherhood of Eden,/ The Universal Man" As S. Foster Damon comments, "Man is more than the central figure in Blake's cosmography; he is the whole of it."⁵

Blake names the four Zoas: Urizen, Urthona, Luvah, and Tharmas. These Zoas represent the psychic forces which exist in the being of every man. They are usually associated with their functions thus: Urizen - - Intellect, Reason; Urthona - - Imagination, Inspiration; Luvah - - Emotion; Tharmas - - Body, the Five Senses. Three of the names may be seen as echoistic of the functions: Urizen, "your reason"; Luvah, "lover"; Urthona, "Earth owner," as the inspired man or the imaginative poet would truly own the Earth (his own total self). Tharmas is derived from Tamas, the name of the third principle (or Guna) in the Bhagavad-Gita. Most scholars translate Tamas as "darkness," but the Sanskrit scholar Ernest E. Wood translates it as "matter."⁶

In their Eternal stations the four Zoas are in perfect balance and harmony, but when the Fall occurs they begin a tremendous cosmic warfare against each other. The Fall is

⁵S. Foster Damon, William Blake, His Philosophy and Symbols (Gloucester, Mass.: Peter Smith, 1958), p. 146.

⁶Ernest E. Wood, The Glorious Presence (New York: E. P. Dutton & Co., Inc., 1951), p. 34.

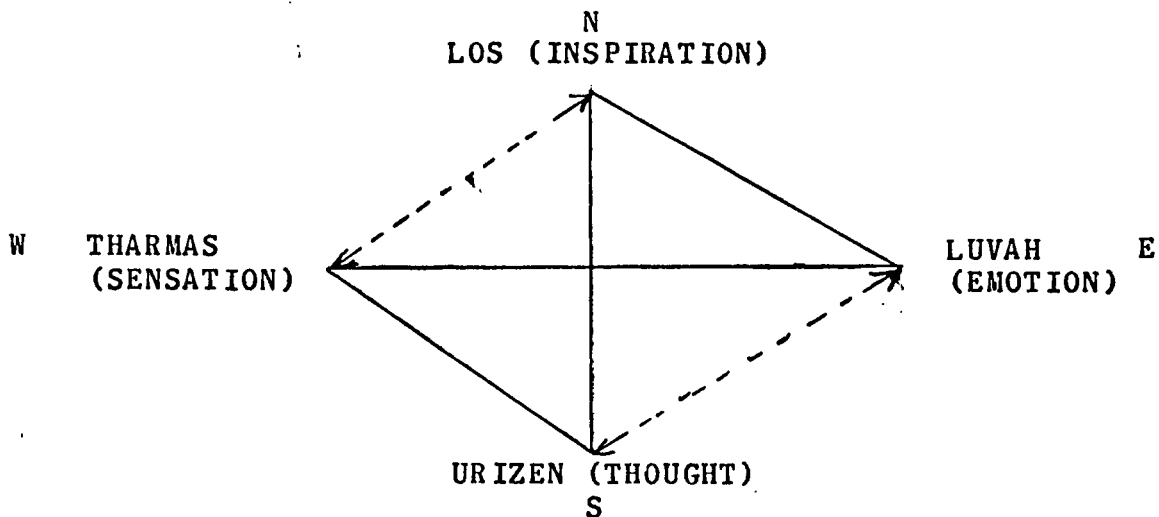
fourfold, as is everything of importance in the prophetic books of Blake. The first to fall is Tharmas (Four Zoas 4:5). In Eternity, or Eden, Tharmas was the instinctual unity of the functions, the "parent power" that held the others together in balance and harmony. His fall is caused by the fact that Urizen, or Intellect, has assumed primacy over the Cosmos, and the Zoas are now locked in a Titanic struggle.

The second fall is that of Luvah, who in Eternity was the Prince of Love, but in the fallen world becomes passion, or lust. Next falls Urizen, and he who was Intellect and in Eternity was called the Prince of Light, in the fallen world becomes the reasoner, the limiter, the repressor, the maker of laws. He assumes the station of a sky-god in the fallen world; he divides up the world and makes "iron laws" for the race of fallen beings to whom he has given limited physical forms. The fall of Urthona is not so simple as the falls of the other three Zoas. He disappears entirely from sight and is incarnated in the world of matter as Los. Los is the Poet, for poetry is the expression in this world of the creative imagination; and his stature grows throughout The Four Zoas, Milton, and Jerusalem, until he assumes a Saviour-like role in the Blakean Apocalypse, appearing as Jesus in Jerusalem (Plate 96).

Each Zoa has as his proper domain one quadrant of the internal Zodiac. Los-Urthona rules the North, Tharmas the West, Luvah the East, and Urizen the South; but at a certain point

in the fallen world, Urizen usurps the place of Los in the North, thereby intensifying further the strife between them, and plunging Man deeper into the fallen world.

Martin S. Day charts the geography of Blake's inner world thus:⁷



In Eternity the Zoas were self-contained and androgynous, as each represented the totality of his function; and together the four made up the total unity of the inner Cosmos. But in the fallen world each is split into two separate forms, the Zoa himself and his Emanation. The Emanation is female and a mate for the Zoa. She is his wife and she bears him children; but she is also, characteristically, in constant conflict

⁷Martin S. Day, "The Poetry of Blake," History of English Literature 1660-1837 (Garden City, New York: Doubleday & Company, Inc., 1963), p. 289.

with him. As the unfallen Zoa was androgynous, so in the fallen world his Emanation is not only his consort but also his sister, and she may be thought of as representing a part of his total function. In some fallen states the Emanation is split off from the body of the Zoa in an Adam-and-Eve fashion.

Day explains the significance of the four Emanations in psychological terms, drawing on the archetypes of Jung. The relationships of Zoa and Emanation follow the broken arrows in the diagram above. Thus Enitharmon, Los' mate, is Sensation as seen by Inspiration; Vala, Luvah's mate, is Thought seen by Emotion, Ahania, Urizen's mate, is Emotion seen by Thought; and Enion, Tharmas' mate, is Inspiration seen by Sensation.⁸

Damon proposes a symbolic interpretation of the four Emanations. For him Enion is the generative instinct, or Lust; Enitharmon is Spiritual Beauty; Vala is Nature, as drawn from the name of the Earth goddess in the Elder Edda; and Ahania is Pleasure, though Urizen calls her Sin and hides her in darkness.⁹

There exist also four worlds, as everything is fourfold for Blake. The highest is Eternity or Eden. It is the un-fallen world, where all is fourfold balance and harmony. It

⁸Day, Ibid.

⁹S. Foster Damon, A Blake Dictionary (Providence, Rhode Island: Brown University Press, 1965), passim (alphabetical).

exists outside Time and Space, and the evil Female Will is non-existent, for the Emanation is contained in the androgynous Zoa. Next is Beulah, a soft, moony world where the Emanation is separate; but there is no strife, for contrarieties are equally true (Milton 30: 1-3). It may be thought of as the subconscious of Man.¹⁰

Beneath Beulah are two other fallen worlds, Generation and Ulro. Generation is the vegetated or material world in which we live. Ulro is of course the lowest of the four worlds. Day calls it "a nightmarish land where the repressed functions erupt in hideous horrors."¹¹ Bloom says Generation is Experience, and Ulro is "the Hell of rational self-absorption."¹²

The arena of these Titanic struggles is the inner being of Man, and Blake's Man is Albion. He is the Archetypal Man, the primordial being, and is the same as the Adam Kadmon of the Kabbalists.¹³ In Eternity he, like the Zoas, was androgynous, but in the fallen state his Emanation, Jerusalem, is separated from him, and he falls into a sleep of death that lasts until the time of the Judgment in Jerusalem. He origi-

¹⁰Damon, A Blake Dictionary, p. 142.

¹¹Day, Ibid., p. 291.

¹²Harold Bloom, The Visionary Company (Garden City, New York: Doubleday & Company, Inc., 1963), p. 17.

¹³Damon, Ibid., p 9.

nally contained within himself all forms of this world; and in Jerusalem (Plate 99) all things, "even Tree Metal Earth & Stone," are reabsorbed into him, "Then Awaking into his Bosom in the Life of Immortality."

This then is the framework of the Blakean mythos. The Fall of Man is the result of the warring of his own faculties, one with another. When the Titanic struggles begin, Albion is laid to sleep on the rock of Eternity in the midst of the Sea of Time and Space. But Jesus finds in Man the limit of Opacity, and names it Satan; he finds the limit of Contraction and names it Adam. He does this "lest Man should fall into Eternal Death," and "To bind the Body of Man to heaven from falling into the Abyss" (Four Zoas 33: 12, 17). Adam is clearly the fallen Man, shrunk to his least form, and Satan is the fallen intellect apparently, darkened and occluded by the Fall into maximum opacity, or resistance to light. But Adam and Satan are "states" says Blake, not beings. So Satan is the material error, and he exists only in Ulro.

When Albion's Fall occurs, "black water" accumulates between Britain and America. This is the Atlantic Ocean, or the Sea of Time and Space, separating Albion (the giant and the island) from the true Eternal sexuality which America represents. And true sexuality means the Eternal union of all Senses of the Body. Just as the Body is now cut off from the rest of Man by its material form, so America is cut off from

the other three continents by the ocean of matter.¹⁴ Albion's Emanation is Jerusalem, whom he hides away as his senses begin to darken and he loses the Divine Vision. In the fallen world Jerusalem and Vala struggle against one another, and Vala appears as Albion's Emanation during his deadly sleep in Ulro. As Albion has lost the Divine Vision, then Vala appears to him as Truth and Beauty, in the fallen world, as opposed to Jerusalem, or Eternal Truth and Beauty, whom he cannot see at all.¹⁵ In The Four Zoas Albion falls but once, and the Zoas within him suffer multiple falls; but in Jerusalem it is Albion who falls repeatedly, sinking each time into a deathlike sleep, but reawaking in a lower world. He is convinced that his last fall is eternal death, but he wakes to Judgment and Regeneration.

In The Book of Urizen and The Book of Ahania, Urizen is the father of Fuzon, an energy-figure, who is replaced in The Four Zoas, Milton, and Jerusalem by Orc, the son of Los. Both Fuzon and Orc are rebels against the "stony law" of Urizen, and both are crucified upon a tree. This is the Tree of Mystery, representing Natural Religion, which grows from the heel of Urizen striking a root into the rock (Four

¹⁴Damon, ibid., p. 19.

¹⁵Karl Kiralis, "A Guide to the Intellectual Symbolism of William Blake's Later Prophetic Writings," Criticism, I (Summer 1959), p. 197.

Zoas 78: 14-15). Urizen also creates the Web of Religion, and is all but captured in its folds. Urizen's last fall is into the state of Satan, in which state he grows scales and assumes the form of a serpent. It is only when he gives up his pretense to rule supreme over the Cosmos that he sheds his scales and arises as a glorious youth into the sky.

Los is the Poet, the Man of Imagination, and is the material form of Urthona in the fallen worlds, as true Imagination is shut out by the world of matter, and poetry is its manifestation. Los is a smith, laboring at his forge and furnace, creating forms for the fallen Zoas, as Enitharmon weaves bodies at her looms. Los and Urizen together build the Mundane Shell, or the material Universe, though it is Urizen who assumes the representation of the Demiurge or mock-creator in the fallen worlds. It is the limited Vision of Man, prompted by his reason, which builds for him an external universe of matter when he has lost the true vision of infinite inner reality. The imaginative nature of Man, restricted by the world of matter and of reason, is the parent of rebellion, as Los is the father of Orc. Orc is chained, and his chains are constantly being destroyed and being formed anew. Rebellion against old forms of religion creates new systems which re-enslave the spirit. Orc is a fallen form of Luvah, as rebellion is a result of passion. But in the Re-generation Orc disappears when Luvah arises, for in the true imaginative life of the risen Man, freed from the restraints

of the world of matter and false religion, there is no use for rebellion.

The three fallen worlds make up a material Cosmos of Beulah, Generation, and Ulro. It is in the fallen state that the Emanations of the Zoas appear. In some states they are born of the same parents with the Zoas; in others the Emanations appear as a globe of blood emanating from the breast of the Zoa, and taking human female form. Much of the conflict in the fallen worlds results from the contentiousness of the Female, seeking to dominate the Zoa. At the time of Regeneration the Emanations are reabsorbed into the Zoas, and the inner harmony of Man is re-established. Albion sacrifices his selfhood, or his fallen ego, and is at once regenerated into Eternity. Albion takes his bow of Infinity, and as he fires the arrow the four Zoas within him also release their arrows. The flaming arrow flies fourfold, the Covering Cherub guarding the gate of Eternity is slain, and unity is completed as Albion's Emanation Jerusalem is absorbed into him. Jerusalem, we recall, is Liberty, and it is only when Man has achieved true freedom that the harmonious life of Eternity can be realized.

The historicity of the Fall of Man need not concern us here. Man is a microcosm, and Blake contends that each man in his own being recapitulates the Fall, be it historical or not. The untaught child, having no pre-formed concepts, no vision of mere matter to restrict his inner sight, sees

with an open eye. His mind has not been forced into the straight path of logic, of reason, of dualistic philosophy that causes him to see only forms of matter. As each child matures, he is constantly bombarded, not only with sense impressions, but with an ubiquitous and all-pervading attitude of mind that says to him, in effect, all things not tangible, not seen with the physical eye, are mere phantoms, and are as chaff in the wind.

The eye of childhood then possesses a clarity of vision lost to the older individual whose sensibilities have degenerated or have been restricted into material senses, and who consequently has lost the ability to perceive things other than the physical existence of matter. And this attitude of mind is induced by the dualistic concept. Thus Blake's insistence on the innocence and freedom of children; thus his statement to Crabb Robinson, "There is no use in education. I hold it wrong. It is the great Sin."¹⁶ Education means training, moulding, restricting the mind to the dualistic concept, making "strait roads," learning the old Classical ideas that have perpetuated the material error. Blake himself retained the childlike attitude of mind that kept him free from such an error.

The result of the material error is the mistaken externalizing of inner reality. Each individual has no more grasp of this inner reality than did the ancient myth-makers; thus

¹⁶Henry Crabb Robinson, Diary, Reminiscences, and Correspondence (London: Macmillan and Co., 1869), II, p. 303.

he looks outward and not inward, seeing himself as the finite center of an external material universe rather than as the infinite totality of an interior cosmos, as Blake would have him do. He cannot do otherwise because his senses are darkened by the fall, which Blake describes as a shrinking up of the total universal self into the restricted form of a material existence.

A psychological interpretation of the Blakean position might run thus. The individual, identifying self as the center of perception, moves from the infinite center of what may be called his "internal geography" to its finite perimeter and takes up the position of that one of the four Zoas with which by the tenor of his personality he feels the greatest affinity. Thus, scanning his interior cosmos, as is frequent in dreams, he perceives the other three Zoas (the magic number three). He also sees their three Emanations and his own, a total of four. These, with the three Zoas, make seven (another magic number). And this he does in the state of Beulah, the world of dreams, or a state of increased awareness in which he can see beyond the material forms of the vegetated or natural world. Only an individual with fourfold vision could look from the "still center" of Being and see the four Zoas, their four Emanations, and their four Spectres, a grand total of twelve (the most powerful magic number of all). One could have this fourfold vision only when he became conscious that

he contained all these forms within himself; that is, he could look inward and see himself as he really is.

Man's different perceptions of the Universal Truth, or "Poetic Genius," result in varied systems of myth and religion. Especially for Blake, they mean the same thing. Here will be considered the system of Blake and its parallels with three other major myth-systems, the Greek, the Christian, and the Nordic. The aspect of these systems which will be considered is that of the Creation and the Fall.

Now Blake believed that systems, by the very fact of being, induce a form of mental tyranny, inducing obedience of the mind to the system and placing the imagination in bondage. He could see the necessity, however, for a frame of reference, and thus a system was necessary. Further, a new system would at least be free from the incrustations of error attendant upon the older systems, and the building of a system was to him an act of creation and not of limitation. He makes this clear in the words of Los, the Zoa of Imagination (Jerusalem 10: 20-21): "I must Create a System, or be enslav'd by another Mans [sic] / I will not Reason & Compare: my business is to Create." Creation in the fallen world is at best an act of limitation, for it means imposing form, hence limit, upon ideas which would have a free existence in the unfallen world, yet it is the most imaginative act open to fallen Man.

In considering the correspondences between Blake's system and the other three myth-systems, it is not intended that a one-for-one relationship be established, only that significant

parallels be demonstrated in order to show the underlying unity of the disparate systems. Blake's system is quaternary, though it becomes triune in the fallen world. The Cosmos is composed of four states or worlds: Eternity, Beulah, Generation, and Ulro. Each world is divided into quadrants corresponding to the four cardinal compass points, each quadrant being the domain of one of the four Zoas. After the Fall the Zoas exist only in the three lower worlds.

Eternity is a world free of all restraints of matter, and though forms exist they are Eternal forms and not material forms of limitation. The four Zoas and Albion exist in this realm of the Eternal Now, and Time and Space have not been created. But the Fall begins as Urizen assumes primacy over the Cosmos, and Tharmas falls into the darkening world of Chaos. As this conflict begins in Eternity, it is timeless, eternally incipient, as the seeds of inner conflict lie within the eternal being of Man.

The Greek Titans began their strife with the attack upon Uranus by Kronos, and since he is time, the Fall is beginning with the impingement of time on an eternal world. Jahveh began the material universe with the creation of heaven and earth, thus necessitating the implication that he had existed previously in a realm beyond time and space, illusions of the world of matter. Later, however, Jahveh is made manifest, as he is able to enter the material universe which he has created; and strife between him and his creation begins directly,

when Man revolts against the Law, "Thou shalt not." The Aesir and the Frost Giants sprang to life from the union of light and darkness in a world without matter. The conflict between them resulted in the creation of the material world from the body of Ymir.

The Zoas do not create their own Cosmos, for their Eternal Unity is the totality of that Cosmos, and the Cosmos produces their fallen forms. So the Titans and the Aesir were products of the Cosmos. Jahveh can be understood as a product of the Cosmos if his manifest form be taken as distinct from his divine form, for manifestation is a product of matter. The Kabbalists understood the distinction, and posited the Ain Soph, or the boundless, as the unmanifest divinity and Jahveh as the manifest deity. It was Jahveh then who created the universe of matter.¹

Eternity being abrogated, the universe becomes triune, comprising three realms, worlds, or states. A tripartite universe is the distinctive mark of every fallen world. Below Beulah are Generation and Ulro. Below Heaven are Earth and Hell; there are Asgard, Midgard, and Helheim; Olympus, Earth, and Hades.

Beulah is a dream-world, not material in the sense of being made of matter, but still a fallen world. It is the world in which the Zoas and Emanations become separate; thus

¹Christian D. Ginsburg, The Essenes. The Kabbalah (London: Routledge & Kegan Paul Ltd., 1956), pp. 87-94.

it is the world of sex, or the "married land."² As the world of sex, it is attained by fallen man in the act of procreation, which is an act of love in the fallen world, and which Blake calls "holy Generation, Image of regeneration." (Jerusalem 7: 65). Though Blake tells us that there is no strife in Beulah (Milton 30: 1-3), it is here that the sexes are divided, the female becoming secretive and the male jealous (Four Zoas 9: 24). It is also in Beulah that Urizen descends, proclaiming himself God over all, and says to Los, "Obey my voice . . . I am God" (Four Zoas 12: 23). It is also in Beulah that forms are created for spirits to inhabit the fleshly world of Generation.

In Genesis Jahveh descends into the Garden of Eden and commands Adam to obey in not eating of the fruit of the Tree. He also makes "coats of skin" (Genesis 3: 21) to clothe the divided man and woman in the material world outside Eden. Kronos, Zeus, and Prometheus all rebel against a divine command in a supramundane world, and Prometheus descends to create the race of men, though it is Zeus who proclaims himself God over all. Zeus also casts Hephaestos out of Olympus as punishment for rebellion, and Hephaestos assumes a physical form in his fall, for this is a possible interpretation of his laming by the fall. There is great strife between the Aesir and the Frost Giants before the creation of Midgard-Earth,

²Isaiah 62: 4, a literal translation.

and Odin and his brothers descend to create the race of men in Ask and Embla.

Generation is the material world inhabited by the race of beings fallen from Beulah. Strife between the Zoas, and between the sexes, is intensified. Northrop Frye gives a very cogent explanation:

. . . the ordinary world we live in, a double world of subject and object, or organism and environment, which Blake calls Generation. No living thing is completely adjusted to this world except the plants, hence Blake usually speaks of it as vegetable.³

As the material world inhabited by the race of men, Generation is identical with Midgard, and with the Earth of the Greeks and the Christians. This world exists in the being of Blake's Archetypal Man Albion, as Midgard was made from the fallen body of Ymir. A near-parallel is the fallen Atlas, compelled to support the world so long as the reign of Zeus endured, or so long as the Cosmos continued in a fallen state.

The lowest of all worlds is Ulro, a world of stone, darkness, vacuity, and horror. Whereas Generation is a world of subject and object, Ulro is a world of subject only, for the utterly restricted self broods on its own perceptions.⁴ This is the realm in which the bitterest enmity between the Zoas is expressed, and to which the Zoas descend when they fall

³Northrop Frye, Fearful Symmetry (Boston: Beacon Press, 1962), p. 49.

⁴Ibid., p. 48.

from Generation. It is the world in which Urizen assumes the form of a serpent or dragon when he passes into the state known as Satan. Ulro is Hell, Hades, and Helheim, but it too is contained within the fallen Albion.

Blake characterizes the Zoas as Eternals, not as Gods; yet they are immortal, transcending time and space. They suffer what seem to be deaths, actually falling into a lower state. Three of the four Zoas proclaim themselves God: Urizen (Four Zoas 12: 9), Luvah (Four Zoas 22: 1-2), and Tharmas (Four Zoas 51: 14-15). Los-Urthona alone of the Zoas declines this pretence. Los could not make the pretension, for he realizes that he is merely a manifestation of Urthona. Now these three fallen Zoas, self-proclaimed Gods of a material universe, are in fearsome conflict with one another. They cast each other into darkness, caverns, furnaces, and oceans; they blast and wither and curse each other, and the three who call themselves God usurp the domains and attempt to usurp the functions of the others. Lucifer, at least in the Miltonic account, is cast into a lake of fire by Jahveh in the wars of heaven, as a result of his rebellion. The Aesir maintain a never-ending conflict with the Frost Giants of Jotunheim, in which they will eventually be destroyed. The entire system is doomed to destruction with the Aesir, but it will be regenerated into a realm of perfect peace. The Greek Titans too were cast down after a cosmic warfare.

The world is, in a sense, not "created" in Blake's system,

for if this world is Generation, then it is a state into which he will rise. It is a non-created world in the sense that it (or the capability of descending into that state) exists within the body of Albion. Yet Urizen and Los build the Mundane Shell of our material universe to enclose Beulah, Generation, and Ulro. This for Blake is the error of externalization. The senses, deprived of their Eternal function, fall into the material error, seeing illusory matter (Opacity is the state of Satan or Error) as reality. Thus the mind of Man actually creates the material universe in the fallen state of Generation. Urizen also takes his golden compass (Four Zoas 73, Europe: frontispiece) and strikes the circle of the earth, and in ⁵ America he is shown creating the Sea of Time and Space. So does Jahveh create a universe in Genesis by dividing the waters, and so do the Aesir create a world from the fallen body of Ymir and surround it with the sea of his blood. Zeus does not create a world, but he does cause the isle of Delos to rise from the sea as a place for his twin children to be born. And one can point to a species of world-creation in Cronos' castration of his father Uranos, for Cronos casts the severed genitalia into the sea, where they become dry land. The heavenly life-force is thus embodied in earthly matter.

Order is not created out of chaos for Blake, for Blake

⁵Geoffrey Keynes, William Blake: Poet. Printer. Prophet (New York: The Orion Press, with the Trianon Press, Paris, 1965), p. 65.

sees order and chaos as contraries in the fallen world. Chaos contains all forms of matter within itself; thus order and chaos are contrary states of matter. Creation to Blake is "an act of Mercy" (A Vision of the Last Judgment 91), for even though it limits the form and the mind of man, it releases the fallen imagination from chaos, which is the sleep of Albion (Last Judgment 86). Therefore Blake's chaos is a disintegration from Eternity, and not the prima materia from which all was made.⁶

In the Genesis account, Jahveh created the universe out of Chaos, the prime matter, by his Word, and then began to divide pairs of opposites. Thus in this system Chaos is pre-existent, and order is created from it. Blake however believed that the Genesis story began in medias res, and he equated Jahveh with Urizen as a Demiurge, or mock-creator. For the Greeks chaos was the void above the sea within the silver egg laid by Night in the lap of Darkness. Perhaps the outstanding difference between the Olympians and the Titans is in the fact that the Titans reigned but did not rule, while the race of Gods established order and fixed the boundaries of the three worlds. So in a sense they did bring order out of chaos, which, like the chaos of Jahveh, was pre-existent. Chaos is also the yawning void of Ginnunga Gap, for there the race of Giants sprang from the interaction of opposites, fire and frost, as

⁶Damon, A Blake Dictionary, p. 77.

did the cow Audhumbla. Chaos for Blake is above the stars; that is, it is outside the Mundane Egg of the material universe (Milton 23: 21), but it seeps in through caves in the Mundane shell. Chaos is excluded from Jahveh's universe as water above the firmament, and it seeps through in the form of rain. The original sea of chaos in Ginnunga Gap is outside the void of the heavens formed by the skull of the Giant Ymir, for the sea made from Ymir's blood is not the sea that surrounded the rock of Audhumbla in Ginnunga Gap. The Greek Chaos is above Olympus, but apparently it is still within the silver egg, and above the world of matter.

Physical matter is most frequently represented by Blake as water (the margin'd sea of Beulah, the Sea of Time and Space). The fallen body of Albion, as he condenses into material form in his fall, appears upon the rock of Eternity surrounded by the Sea of Time and Space. The Rock supporting his body keeps him secure in the midst of the sea, as the being of Man is Eternal, and is not to be lost in matter. This is expressed in a different mode in The Four Zoas (p. 33) as Jesus sanctions the incarnation of Albion in flesh, "lest Man should fall into Eternal Death."

The great river of Ocean surrounded the Greek world; and from the water, blown by the north Wind, arose the first rock of Earth. The Titans sprang from Eurynome, the Goddess of All Things, and in one account the first man, Pelasgius, sprang

from the soil of Arcadia. Jahveh not only divided the waters from the waters below it, but he also divided the waters of the deep and let the dry land appear. We are not told that the waters surrounded the earth, only that they were divided.

In Ginnunga Gap the sparks of fire from Nuspelheim, striking the frost of Niflheim, not only congealed the vapor into the body of Ymir, but somehow gave rise to the Sea of chaos. Once more we are not told the origin of the sea. One may assume that it arose from condensation of the vapor, or that it was pre-existent. The pre-existent sea corresponds more closely to archetypal symbolism, and besides, it makes a better tale. From the Sea the rock arose, and Audhumbla came and licked the rock. From the rock where she licked arose the Giant Bur, who was the father of the Aesir.

Thus for Blake the Eternal Being of Man is surrounded by the sea of materiality. And in our four myth-systems it is fallen Man who is so surrounded; the Eternal world for which he is destined transcends matter, error, duality, time and space. True reality for Blake is always internal, as shown in Chapter I. When Albion is self-contained, he is infinite within himself, but in his fall his Emanation is placed outside him. She thus forms in the fallen world the outer limit of his inner self, and so long as he directs his attention

⁷Robert Graves, The Greek Myths (Baltimore: Penguin Books, 1955), I, 27.

and his senses outward, he will encounter limit.

Matter is outside man, for it is the form of his illusory error. The human female creates form in her normal function of childbearing. Therefore Spirit is always masculine and matter is always feminine. Albion is only divided into sexes when his spirit enters the world of matter after his fall. Even so with Adam and his Adamah (Eve). The Lord "did make coats of skin, and clothed them" before they were ejected from Eden-Beulah. Perhaps it would not be presumptuous to interpret this as clothing them in physical bodies rather than the hides of slaughtered beasts.

The Zoa and his Emanation may in one sense be understood as different aspects of the same function. In this view Los is Imagination and Enitharmon is Inspiration, Tharmas is Body (Sexuality) and Enion is the Generative Instinct.⁸ But it is never satisfactory to insist on a singularity of representation with Blake. Bloom comments, "The wrong way to read Blake is to translate every action of each being into its supposed symbolic value," for, as Blake himself wrote to Dr. Trusler:

That which can be made Explicit to the Idiot is not worth my care. The wisest of the Ancients consider'd what is not too Explicit as the fittest for Instruction, because it rouzes [sic] the faculties to act.

⁸Damon, A Blake Dictionary, p. 122.

⁹Harold Bloom, Blake's Apocalypse (Garden City, New York: Doubleday & Company, Inc. 1963), p. 191.

It follows then that the Zoa and his Emanation would be inner and outer aspects of the same function. The true vision is that which is directed inward, and Blake's task is "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," (Jerusalem 5: 18-20). The result of true inner vision is to "Annihilate the Selfhood" in Man, and to unite him with his Eternal Self, or God. "The Kingdom of Heaven," said Jesus Christ, "is within you," and the object of pure meditation for the Hindu or Buddhist Yogi is to turn the eye inward to the Indwelling Self, Atman or Brahman. Blake's God however is not Jahveh, but Jesus, the Eternal Man, the embodiment of the Divine Vision.

In Urizen's den grows the Tree of Mystery, which Blake defines as the falsehood of the worldly Church. It springs up where Urizen's heel touches the rock, and imprisons him in its bark and branches. He struggles free, only to be caught up in the Web of Religion from which he cannot break free. It is upon this tree that Orc is chained in a sort of eternal crucifixion. Orc, like Jesus, is a rebel against the "stony law" of Mosaic code in Urizen's Book of Brass. This tree also grows in Jahveh's Garden of Eden as the Tree of the Knowledge of Good and Evil. Dualism in Blake's view compounds the material error and produces a religion of mystery rather than one of Imagination, or true vision.

The world-ash Yggdrasil supports the fallen heaven of

Asgard, and it will eventually fall, dragging Asgard and the Aesir with it. It is a mighty and magnificent tree, but it bears within it the seeds of its own destruction and that of the heaven it supports. The Greeks had no Great Tree, but one tree is sacred to Apollo: the Laurel. Daphne, guided by the material error, turned outward in her appeal to a fallen God, and was delivered from Apollo (the fiery God of the human spirit) by imprisonment within the bark of a laurel tree. But she is never to be released. Considered in Blake's "diabolic sense," the tale is no mere pleasant fancy.

Orc, a Christ figure, is crucified in chains upon the Tree of Mystery because he refuses to submit to Urizen. He struggles incessantly, bursting his chains, only to have them grow back upon him. This is the series of struggles termed Orc cycles by Frye, who gives several interpretations of them. One idea is the rise, power, and death of historical civilizations. Another is religious systems, which begin in revolt against older (Urizenic) systems, rise out of them, and crystallize into Urizenic error. This crucifixion is accomplished while Orc is in the form of a serpent; thus it also manifests the birth-death-rebirth of the nature cycle, and Orc is not only Blake's Prometheus, but also his Adonis.¹⁰ In his serpent form Orc is named Satan (Four Zoas 115: 26-27), which is a state of error. Warlike rebellion against tyranny is error

¹⁰Frye, Fearful Symmetry, p. 207.

because it offers no real solution, but in a cyclic growth becomes a new tyranny. Thus the Orc-Urizen cycle of repression and revolt embodied in the Orc-serpent parallels the Midgard serpent lying in the sea, completely surrounding the earth, immortal and eternally regenerating, and eternally binding man to the error of matter. The serpent in Jahveh's garden is very similar in that he leads Man into duality, and thus into the material error by persuading him to accept the knowledge of Good and Evil.

The Greek serpent is seen coiled about a tree, or a winged staff, in the caduceus of Hermes. The serpent symbol is different, for the twin serpents are not accusers nor tempters, but eternity symbols upon the tree of divine Life surmounted by
¹¹
 the winged sphere of Godhead.

The fallen worlds of Blake's system consist of limited forms of vision, related to the four worlds and to the functions of the four Zoas. Kerrison Preston explains the four levels of vision thus:

Single vision belongs to Urizen, who sees primarily the material form. . . . Luvah adds the emotions of the heart . . . giving an added meaning to form, which is the double vision of the artist. . . . Tharmas contributes the universality of the senses, touch, taste, all earthly and bodily feeling, the enriching orchestration of harmonious sex, which Blake calls Beulah and the threefold vision. . . . All this is raised to fourfold vision by Urthona, the Prophetic

¹¹Philip Wheelwright, The Burning Fountain (Bloomington, Indiana: Indiana University Press, 1954), p. 134.

imagination, transporting the beholder beyond Beulah to the very garden of Eden, which is still on Earth, but where the pure in heart shall see God.¹²

To this Mark Schorer adds his comment:

. . . with the Jungian psychology of integration; [the] fact is that the value of the visionary experience increases as it becomes more full, as more of the faculties are called into an integral operation, until . . . the four work together as one.¹³ This is the whole man, perceiving a total experience.

The limited vision perceives matter, or the Ratio only (No Natural Religion, second series), and having no means to escape this self-contained limitation, conceives the universe as "the same dull round over again" (No Natural Religion, first series). Externalizing reality means looking to the outward bound and not to the infinite center, and this vision creates the Ratio. Urizen created a Ratio when he struck the first circle of the fallen earth. But it was Los under the direction of Urizen who built the Mundane Shell, as the fallen imagination, acting under the precepts of reason, abstracts forms from matter; and in a very real sense man contains "in his mighty limbs all things in Heaven & Earth" (Jerusalem 27: 14-15), exactly as Albion had done before his "fall into division & Death." Blake says all things have a human form, and so they have, for all forms are imposed by the human understanding.

¹²Kerrison Preston, Blake and Rossetti (London: A. Moring, Limited, 1944), p. 15, cited by Mark Schorer, William Blake: The Politics of Vision (New York: Vintage Books, 1959), p. 267.

¹³Mark Schorer, ibid.

Consider the universe, a totality of extensive matter, yet utterly filled with forms. Is it not the human imagination, prompted by reason, which draws these forms from within itself, imposing them on external matter? Is not matter itself a form likewise so imposed? Does not our modern science tell us that what we conceive as matter is in reality a state of energy, bound by what force we know not into atoms? Are they not solely the human reason and imagination that draw the limits of forms? Man says to himself, here the limit of the body stands, and here the form of the surrounding air begins. Could it not be that the distinction between consistencies of matter is purely in the human mind? Thus "He who sees the Infinite in all things sees God (the Eternal Indwelling Self). He who sees the Ratio only sees himself (the fallen self) only" (No Natural Religion, second series). Of course Blake wanted to "Annihilate the Selfhood" (Jerusalem 5:22), since the fallen self consists of the material form, and only by sacrificing that self can man attain Eternal Unity.

In Blake's system sacrifice is necessary. Death is necessary before resurrection can take place. The crucifixion of Jesus, the hanging of Odin, the annual death of Adonis, of Sol Invictus, of Attis, Tammuz, Osiris, Horus, Baldur, of every sacrificed God or sacred King, was necessary because the ritual gave power to the reality. And Albion's sacrifice was necessary (Jerusalem 96:35) because he was still in a fallen state. The flesh is sacrificed that the Spirit may

live. Flesh is matter, and Blake says that life in this world is Death, and Spirit is the Eternal Self. Spirit is Imagination; Los is Jesus (Jerusalem 96:7). Los built the City of Golgonooza, the City of Divine Art, which provided a way from the fallen world into Eternity. It may be the "new Golgotha, the "place of the skull" in the risen Man, for now no one Zoa will rule, but all will live and work in harmony. It is certainly the New Jerusalem, the Celestial City Four Square of St. John, whose Revelation or Apocalypse was an "unveiling," or an initiation into the true Self. It may also be Valhalla, where the Heroes of Odin feasted; it may also be Olympus, where Heracles was taken after death. Heracles was the son of Zeus and Alkmene (divinity in matter), and on the death of his mortal body, his risen self went into Eternal Unity with the Gods.

The fallen material ego must be sacrificed in order that the Eternal Self may live, and it can do so only in the harmony of all its Zoas. It is the exalting of a part above the whole that constitutes Sin, or Error; and this is precisely the cause of the Fall. "'Attempting to be more than Man We become less,' said Luvah," (Four Zoas 135: 21). Albion sacrificed himself for Jesus, and the sacrifice of the material self for the Divine Unity is Atonement (at-one-ment) for Sin, or error. Only through Experience could ego-desire be satisfied, and thus purged, or burned away in the fires of Orc, for "Without Contraries (of matter) is no progression"

(Marriage of Heaven and Hell 3). Therefore the Creation was indeed "an act of Mercy."

This then, is the working of Blake's system. Eternal Man, seeking to exalt one part above the whole, restricts all his senses, and so falls into Beulah. From Beulah he is born into the world of matter and experience, for Beulah is, among other things, the womb. "There is a Void, outside of Existence, which if enter'd into/ Englobes itself & becomes a Womb, such was Albions Couch/ A pleasant Shadow of Repose . . . " (Jerusalem 1: 1-3). This material life is Eternal Death (dying out of Eternity), but it is not to be forever. The material error plunges him into Ulro (Sin takes him into Hell), but here his desires are purged, his material self is annihilated, his Zoas are reunited, and he is regenerated into Unity or Eternity.

III

We now proceed to a study of the characters and other symbols within the system. Parallels between characters will be less definite than parallels between aspects of the systems themselves, for the import of a character-symbol for Blake depends to a large extent upon the mythic context. We recall from Bloom that Blake is not to be read for direct symbolic meaning. We must expect our reading to "rouze the faculties to act," and to be "not too Explicit."

The Giant Albion is Blake's Archetypal Man. He is called "our Ancestor" (A Vision of the Last Judgment 87), and the "patriarch of the Atlantic Continent" (Ibid.). But Albion is the ancestor of the race in the same sense as was the Adam of Genesis; that is, he is Adam Kadmon, the Earthly Man, emanated from the Heavenly Man, Jahveh.¹ To Blake, however, the Heavenly Man is Jesus, not Jahveh, whom he satirizes in the fall of Urizen, and whom he names "Nobodaddy" (nobody's daddy). The fallen Albion lies upon the rock of Eternity in the midst of the Sea of Time and Space, dead to the life of Eternity, cold and lifeless. Still, he contains within himself all forms of this world. As a living giant he was the total Man with all of his faculties working in harmony. As a sleeping giant he is the sleeping Self, the vast Unconscious

¹Ginsburg, The Kabbalah, p. 94.

of Man, submerged, slumbering, unreachable by the conscious mind, yet containing the totality of Selfhood including the conscious mind itself. He is "the human form . . ., in which all things are comprised, and which also contains all these forms."² Therefore he may be not only Adam Kadmon, but also the Kabbalistic Jahveh (Divine name of the Heavenly Man), since he contains all forms, for "The universe is an immanent emanation from the Sephiroth (the human form of the Heavenly Man), and . . . everything must return to the source whence it emanated."³ All things return into Albion's bosom upon his regeneration (Jerusalem 99: 1-4).

As a slumbering giant containing all of the world, he shows certain analogies to Ymir the Jotun, slain by the Aesir, of whose body Midgard-Earth was made. Ymir is an evil giant, and we do not think Albion evil, yet in his fallen state, the pre-material state of Beulah, he is corruptible, and he eventually sinks into Ulro. During his fall his nostrils bend down earthward, his tongue shrinks into a narrow circle, and a skull englobes his brain. The sky which forms the limit of the Nordic universe is made of the skull of Ymir. Albion's skull is a limitation on his perceptions, as it restricts his senses to materiality; and since man's perception is the limit of his universe, then the skull of Albion parallels the skull

²Ibid., p. 104.

³Ibid., p. 105.

of Ymir.

The children of Albion, his manifold emanations, become the human race in the mundane world; thus in a sense he is the creator of the race, as well as the parent. Ymir did not create the human race, for the Aesir did that; but they used the wood of two trees growing on the earth, Ymir's fallen body. Thus the entire race of humankind in a sense are children of Ymir, creations from his parent form. He too is the slumbering giant, the sleeping Self, the parent of, and containing, the conscious mind of Man.

The Greek Atlas, a fallen Titan, supports the earth, or in some accounts the sky. In his fall he has been ejected from Olympus (equivalent to Blake's Beulah), and is thus as dead to Eternity as Albion upon the rock. Atlas' support of the earth is essentially the same as Albion's containment of it, and Blake even calls Albion "the Atlas of the Greeks" (A Descriptive Catalogue 42). Then Albion's continent was Atlantis, and Blake says he was its patriarch (A Descriptive Catalogue 87). Possibly he meant to set up a quasi-historical basis for his myth. The idea of an Atlantic continent including both Britain and America had enjoyed some vogue and was supported by Captain Francis Wilford.⁴

With the inundation of his rightful domain in the Sea of Time and Space, which is our fallen Atlantic Ocean, Albion's

⁴Edward B. Hungerford, Shores of Darkness (New York: Columbia University Press, 1941), p. 32.

western lands (sexual freedom) are cut off from him, and he shrinks to a tiny island in the Sea. He is the parent of a race of daughters, all virgins, who dwell in the Vale of Leutha, a sort of sexual prison-paradise, whence their "trembling lamentation . . . sighs toward America" (Visions of the Daughters of Albion 1). The Daughters correspond to the Hesperides, daughters of Atlas who guard the golden apple. Albion also corresponds in a sense to Prometheus, creator of the race of men, chained to the rock by a tyrannous sky-god, who is to be released from his bondage to rise once more. We recall that it was the usurpation by Urizen of the station of sky-god which caused the fall of Albion.

As Albion was divided in the Fall, so were the Zoas within him, into male and female. The relationship of Zoa to Emanation has been previously discussed. We must now determine the parallels between the Zoas and their Emanations and other mythic characters.

It has been pointed out that three of the Zoas assume the title of God, creating a trinity in the Blakean cosmos, which is descended from the Unity of Eternity. The most obvious parallel is with the Christian Trinity of Father, Son (Logos), and Holy Spirit, that is, the creator, redeemer, and preserver. Yet these are really three aspects of the triune Godhead, which is at once a creative, preservative, and redemptive force. The Christian system lays no stress upon the destructive force, possibly because the meaning of the

term "death" is left unclear in the scriptures. In the most pedestrian sense, the death of the physical body, the term can hardly apply to Adam and Eve in the Garden; thus here it probably signifies descent into physical form. In other passages it is clearly used to mean the death and decay of the physical body. In another context it may be taken to mean descent into the submerged unconscious of the sleeping Self, or, still another interpretation, ascension from the conscious world into Eternal Unity. Yet death-symbols abound in the Old and New Testaments.

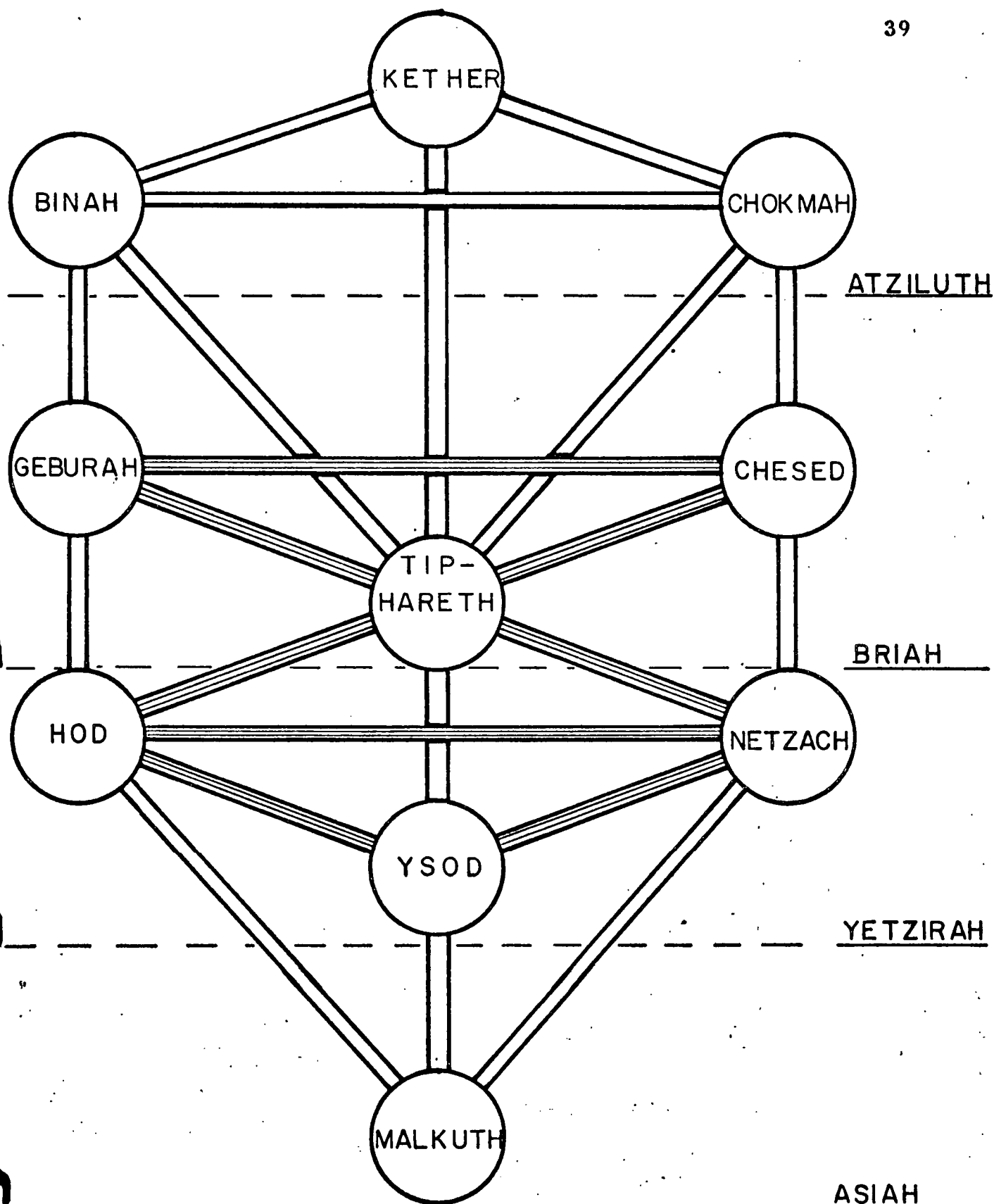
We have the serpent Satan, at once an accuser and a symbol of cyclic rebirth. He is both good and evil, and his tree is the key to his riddle. In the Hindu Trinity of Brahma, Siva, and Vishnu, it is Siva, the God of Death, who creates new forms in the same cyclic rebirth. Los is similar, for he destroys forms in order to forge new ones; yet he is not a regent of death. In a sense the other three Zoas are all regents of death, for their assumptions of Godhood cause the "death" of Albion.

The Kabbalah presents the unfallen form of the Heavenly Man as ten ⁵Sephiroth, or Emanations arranged in four tri-
⁶angles:

⁵Ginsburg, op. cit., p. 96,
translation.

ספירות, literal

⁶Ibid., p. 97-98; and Laura DeWitt James, William Blake: The Finger on the Furnace (New York; Vantage Press, 1956), p. 16.



The three lower triangles are arranged in such a way that the Sephira which forms the lower point of the upper triangle is also the upper point of the lower triangle, while the two Sephiroth forming its lower side also form the upper side of the lowermost triangle. The triangles form three worlds which impinge upon each other, and the fourth world is distinct and separate from the lower three. The world of Atziluth is centered in the head, Briah in the chest, and Jetzirah in the genitals of the Heavenly Man,⁷ just as the proper domains of the Zoas in unfallen Albion were: Urizen - the head, Tharmas - the breast, and Luvah - the loins. Besides the Trinitarian aspect we can see a further correspondence between the Zoas and the Sephiroth, for the world of Assiah is centered in the legs,⁸ the domain of Urthona. And in Eden (Beulah), according to the Kabbalah, Adam and Eve were clothed in bodies of light and not of flesh, as previously noted. Thus, while Beulah is a material and fallen world, it is a supramundane and non-physical world where bodies are made of much finer matter than ours.

The Trinity of Zoas corresponds also to two Nordic Trinities, which may be variants of the same one. In the Prose Edda Gylfi holds discourse with Harr, Jafnharr, and

⁷Ibid.

⁸James, ibid.

Thridi. They are seated one above the other on risers, the lowermost being Harr (whose name means high), the second Jafnharr (equally high), and the highmost Thridi (third). This arrangement is possibly attributable to the fact that Snorri was, after all, a Christian writing in the 13th Century. Harr tells Gylfi that Ask and Embla were created by Odin, Vili, and Ve, who gave them respectively spirit and life, wit and feeling, and form, speech, hearing, and sight. This corresponds loosely to the account in the Voluspa of the Elder Edda, in which Odin gave soul, Hoenir sense, and Lodur being and blooming hue.

These three Zoas, as a Trinity, are of course equal to the Greek Trinity of Zeus, Poseidon, and Hades, who divided up the world and ruled in Olympus (Beulah), the Sea (the world of matter), and the underworld (Ulro). Blake divides the functions of the Zoas in the being of Man differently from the division of functions of the Gods, and the correspondences will be discussed as we take up the Zoas separately, but the total effect is always the same - - divine Unity.

We begin, as Blake did, "with Tharmas, Parent power." Probably Blake does not mean to equate him with the Father of the Jahveh Trinity, though Damon suggests this representation.⁹ The function of Tharmas is the totality of senses and the instinctual unity that held the other Zoas together in

⁹Damon, A Blake Dictionary, p. 419.

harmony. It is because of the disruption of this unity by the wars of the Zoas that he begins to fall, "darkning [sic] in the West." Supposedly, as Parent, he is the creator of Man in the fallen world, which also follows, as Tharmas is Body as well as Sensation. His realm is Beulah, and this equates him with Zeus (in a degree only), for Zeus is the ruler of Olympus, the highest state in the fallen world. As ruler of Beulah he is also the ruler of Asgard, or Odin the All-Father, though he may also be equated with Hoenir or Vili, who gave to Man sense, or wit and feeling.

As Zoa of the Sea Tharmas is one with Poseidon the Earth-Shaker, and as parent and Zoa of the Sea, he personifies the element that gave birth to the earth and still surrounds it. Therefore he is the parent of the red earth of Adam, and he surrounds the Rock of Eternity on which the body of Albion rests, and the rock from which sprang Bur the father of the Aesir. In his fall, his sense, the Tongue, is split off into its two components of taste and touch. Touch remains a pitiful shadow of its former eternality, but taste is shriveled behind the circle of teeth, and it becomes the False Tongue of Ulro. Thus Tharmas is an aspect of the Accuser, whereas he had previously been the pure joy of harmonious sexuality. Bloom gives an incisive view of Tharmas' fall, noting that it had begun with his desire for Enitharmon:

Tharmas forgot his unifying function and sought the outer delight of the perceptive or imaginative faculty, and found it all too ironically, for in becom-

ing his it has incarnated itself as his daughter and replaced him in existence. By seeking to become more of man, Tharmas has become much less, and dwindled to "spaces, regions, desert [sic], flood & forest."¹⁰

Albion has done the same as Tharmas; he has embraced Vala, who is Nature, and the Emanation of Luvah, thus exalting a part of creation over the unity of it. The fallen Tharmas then becomes "the Vegetated Tongue even the Devouring Tongue" (Jerusalem 14: 4) of falsity in Ulro, and may be equated with the Fenris-wolf of Nordic myth.

Tharmas' fall is compounded by his Emanation Enion in her psychic dissection of his being (Four Zoas 4: 19-26, 5: 16-22), which destroys him. Tharmas then as a fallen Zoa becomes his own Spectre, whom Enion draws out (Four Zoas 11 5: 16, 6: 1), creating chaos from him who was once unity. As he becomes the state of Chaos, or the Vegetated Tongue, against whom the Daughters of Beulah have closed the Gate (Four Zoas 5: 43), he prevents Man from re-entering Unity. So long as the unifying force of the Parent Power remains in a state of chaos, the reunification of the total Man is impossible. Thus he is the Covering Cherub,¹² who in Genesis prevents the archetypal Adam from re-entering the unity of Eden.

¹⁰Bloom, Blake's Apocalypse, p. 201.

¹¹Frye, Fearful Symmetry, p. 281

¹²Ibid., p. 282.

Enion becomes the mother of Los and Enitharmon (Four Zoas 8: 2), who may be termed in the fallen world Poetry and Inspiration. The Spectre of Tharmas is the father, but this is the fallen Tharmas. The creative urge, which in unfallen man was total sexuality, produces poetry in the fallen world, or man's best effort of creative imagination. Enion is clearly an Earth-mother, weaving a web of days and nights. As such, she is one with Gaea, the Titaness of the Earth, mother of Kronos and Rhea, who were Time and Space, or Los and Enitharmon (Milton 24: 68).

Urizen is the Intellect, and becomes Reason in the Fall. He assumes primacy over the fallen cosmos as his first act (Four Zoas 12: 8), and immediately is faced with rebellion by Los (Four Zoas 12: 20), just as Jahveh's first command was disobeyed by Adam. Urizen has offered to Los the dominion of Beulah and of the fallen Luvah and Vala, subject only to Urizen's restrictive Law (Four Zoas 12: 17). But, like the dominion offered by Jahveh to Adam over the creatures of the realm of Eden, it is a false dominion, for it is bound by a code of prohibitive law and is subject to a fallen god who "sees the Ratio only" and assumes that it is real. This is Nobodaddy in action. He is "Unknown, unprolific!/ Self-closd [sic] , all-repelling" (Urizen 3: 2-3), having lost the creativity of Eternal Unity by proclaiming a separate selfhood. He is Jahveh, the demiurge, mock-creator of a fallen universe of material forms. He and Los build the Mundane Shell (Four

Zoas 31: 15; Jerusalem 42: 78), as in Genesis, where God and the Spirit of God are not distinctly disunited, yet are named separately. Even united with the fallen Imagination (Los), he is not a true creator, for his mathematically built heaven collapses in ruins (Four Zoas 44: 6-20), much as Jahveh's did in Noah's flood. This heaven, or universe, was made when Urizen used compass, plumb, and line of gold, silver, iron, and brass to strike the circle of the earth (Four Zoas 73: 16-20; Urizen VII: 33-40). One of Blake's most powerful engravings shows Urizen dividing the fallen world with a golden compass (Europe, frontispiece).

In Ahania, Urizen is the father of Fuzon, a Christ-figure who rebels against him and is crucified; once again he is Jahveh. He hides Ahania in darkness and she falls into chaos (2: 36-39), just as Zeus chained Hera and hung her from the clouds of Olympus in establishing his dominion. Fuzon's rebellion then is also like the rebellion of Hephaestos, for which he was cast out of Olympus. His crucifixion of Fuzon, and his later crucifixion of Orc, resemble very much the chaining of Prometheus on the Caucasus peak, once more for rebellion against the "stony law." Urizen's Book of Brass represents the Mosaic code of Jahveh and the repressive rule of Zeus, the rule of Reason "perverted to ten commands." He means to improve the lot of fallen man by establishing a rule of ethical conduct, but in proclaiming one right pattern he creates negations to that rule, and rebellion against it. His Mundane

Shell is the universe built by Odin from the skull of Ymir, and the firmament of Jahveh. He also creates the Sea of Time and Space, as Jahveh parted the waters and as Odin made the sea from the blood of Ymir, and his division of the fallen world with the golden compass is like Zeus' division of the world of his two brothers.

When Urizen sits in his dens, after exploring the fallen world to consolidate into his own domain, his heel strikes a root into the rock, from which grows the Tree of Mystery (Four Zoas 78: 4-8). This Tree becomes the false church of this world, a religion of error and mystery, upon which Orc is crucified. The sacrifice of Orc-Jesus-Prometheus is not in vain, for his flames eventually consume his mortal form, and the Tree as well, making regeneration possible at last.

During the period when Orc is chained to the Tree (vide supra, p. 28), Urizen suffers a further fall and appears in the form of a serpent (Four Zoas 106: 26-45). Interestingly, Orc has also assumed the form of a serpent (80: 44). Orc is a rebel against Urizen, but as rebellion against any system comes to flower, it sets up a system of its own, and thus recreates the error which created it. The serpent form is named Satan, and Satan is the state of Error. Thus the rebellion (Orc) and the repression (Urizen) are inextricably bound together, and can never be separate or free until Reason can abandon its repression, freeing the rebel from the necessity of rebellion, and releasing Orc from his chains. When Urizen

gives up his primacy, he is instantly freed from the serpent form and regenerated into his youthful human body of light (Four Zoas 121: 3-32), and Orc consumes himself in flames and is reborn as Luvah (126: 1-6).

Orc is the fallen form of Luvah in Time-Space. He is emotion, the Prince of Love in Eternity, and the Rebel against repression in the fallen world. In the Trinity he is the Son, the man of Passion, the human Pathetic. In his fallen form he erupts into war, which Frye sees as perverted eroticism, a larger human Onanism, or the wasting of seed.¹³ Luvah-Orc and Urizen represent the totality of human life in the fallen world: life and death, youth and age, blood and bone; the one imprisoning the other, yet both completely bound to one another.

When Luvah falls and disappears, Jesus appears in the robes of Luvah, stained with blood (Four Zoas 33: 13), in token of the coming sacrifice of earthly life for the life of the risen Man Albion. As noted earlier, the sacrifice is necessary for regeneration; the flesh is sacrificed that the spirit may live, Orc-Luvah is sacrificed that Albion may live; the earthly Jesus is sacrificed on Golgotha that the divine Jesus may live. Even Baldur is sacrificed for the same reason, for after Ragnorok he appears as God in the risen world.

In Blake's view error can only be destroyed after it has

¹³Frye, Fearful Symmetry, p. 289.

14
 taken form. The serpent-Satan is error, and it is the serpent form of Orc that dies in flame in order that Luvah may be reborn. In his crucifixion he is the same as Prometheus chained to the rock, and his cycle is akin to that of Prometheus, whose wounded flesh grew whole again each night for the eagle of Zeus to rend afresh each day. The serpent form places him even closer to Loki, chained to the rock with the serpent poised over him dripping venomous error in his face. Loki is also the father of the Midgard Serpent, a Satan form of himself who devours the Urizenic Odin when the fallen cycle draws to an end.

Orc's cyclic crucifixion makes him an Adonis, sacrificed and reborn each year, as the serpent is not only error but also the cyclic immortality of life. As Adonis, he is also Horus, Attis, and Thammuz, the dying god whom Jessie Weston¹⁵ equates with Bacchus or Dionysus.

Vala is the Emanation of Luvah, and in the fallen world she becomes the Shadowy Female, the bride of Orc. She is Nature, and thus Natural Religion; therefore, she is in a sense the embodiment of the Tree of Mystery upon which Orc is immolated, another of Blake's mocking ironies upon the error of the false church. Vala becomes Rahab (Jerusalem 78: 15-16), and engages in a struggle with Jerusalem for the

¹⁴Schorer, op. cit., p. 234.

¹⁵Jessie L. Weston, From Ritual to Romance (Garden City, New York: Doubleday & Company, Inc., 1957), p. 156.

place of Albion's consort. He accepts her because he apparently cannot see Jerusalem in his fallen state. Thus Man turns away from true freedom and embraces the error of a false religion of mystery created by a fallen and repressive sky-god.¹⁶ As Rahab, the Whore of Babylon, and the false church of this world, she is indeed the "Mother of Abominations." Blake knew the history of the mediaeval church, and he could see the misery produced in England by the repressive sexual and moral code of the Church of England (London 9-16).

If Luvah-Orc is Prometheus, than Vala is Pandora, and as Rahab she has certainly released a host of horrors from her box. As Luvah is Baldur, then Vala is Nanna, consumed with her lord in the funeral flames to rise again with him after Ragnarok. If Luvah (Orc) is Loki, Vala is Sigyn who kneels beside him to keep the serpent venom from falling in his face; and the relationship may be even closer than first appears, for Loki is sometimes thought to be another name for Lodur, the brother of Odin and a member of the Trinity.¹⁷ Blake must have thought the two synonymous, for Luvah bears the blood of life and the ruddy glow of youth, which Lodur gave to Ask and Embla "being and blooming hue." Thus again Vala is Sigyn. If the Church is the Bride of Christ, then

¹⁶Kiralis, op. cit., p. 197.

¹⁷Peter Andreas Munch, Norse Mythology, Trans. Sigurd Bernard Hustvedt, Vol. XXVII of Scandinavian Classics (New York: American-Scandinavian Foundation, 1942), p. 296n.

Vala-Rahab as the bride of Orc-Luvah once more bears out the Christian symbolism. After the disappearance of Rahab, Vala reappears in her risen form as the consort of the risen Luvah. Perhaps Blake was following the Apocalypse of St. John, in which the Harlot of Babylon is consumed in flame (Revelation 19:3), and immediately appears the pure Bride of the Lamb (Revelation 19: 7).

Ahania, the Emanation of Urizen, has a small part to play. As the consort of Urizen-Zeus-Odin she would be Hera' (vide supra, p. 45) or Frigga. Damon says Ahania is Pleasure, and as a sex-goddess Frigga could be Pleasure also, though Blake does not suggest a sexual representation for Ahania. Ahania's heart breaks and she dies of joy at the regeneration of Urizen (Four Zoas 121: 37). This may indicate that Urizen is not ready to assume his Eternal station until Albion's body of fallen matter is plowed up so that new life may grow, and it may show that the natural (i.e., fallen) heart must be broken before regeneration may be completed. She is certainly the principle of division sacrificed to the unity of fuller life.

Los is "the fourth immortal starry one," the Eternal Prophet, the Poet in this fallen world. As the Zoa of Imagination and the "Vehicular Form of strong Urthona" he is the highest, most imaginative state which man can attain, as poetry is man's most creative pursuit. This is doubly applicable because man creates forms of matter in his own imagination. Los is the one who really builds the fallen forms and

the Mundane Egg, acting under the direction of Urizen; therefore he, like his unfallen self Urthona, is a smith, forging material forms. As a smith-god, he is equal to Hephaestos, maker of wondrous forms, magic armour and living metal men. His metal is iron, drawn from the "red earth" of ferrous ore, and he creates the material bodies of the race of Adam. The Hephaestos image is reiterated in Night the Ninth of The Four Zoas when he reappears in his Urthona form as a lame smith, "limping from his fall" (137: 8). As creator of the race of men Los is a form of Prometheus, the rebel against the repression of a jealous Zeus, and the first act of Los is rebellion against the jealous power of Urizen (Four Zoas 12: 20). As Poet-Prophet, Los is the Ancient Bard, "Who Present, Past & Future sees;" he is again Prometheus, who could also see the present, past, and future.

As a member of the Trinity Los participates in the creation of the race of Adam from the red earth of his iron ore; he gives them material bodies (Milton 2: 26), and Damon says¹⁸ he is the Holy Spirit. As the Man of Vision, he is the one "Whose ears have heard/ The Holy Word/ That walk'd among the ancient trees." His sense is the Ear, and his hearing of the Word suggests another source for his name; he may be both the Sun (sol) and the Word (logos), and as a poet, his tool is of course the word. As the Bard, his voice (in words) "might

¹⁸Damon, A Blake Dictionary, pp. 419, 459.

controll [sic]/ The starry pole;/ And fallen fallen light renew!" The full use of Imagination can bring Reason back into its proper station and restore to the Zoas their true bodies of celestial light or spirit.

As creator of physical forms, or parent of the race of man, Los is Adam. In The Book of Urizen (V: 7-8) his mate Enitharmon is drawn from his bosom as a globe of blood which takes human female form. In The Four Zoas (8: 2) he and she are born into Beulah as a "bright boy & girl" (8: 6), and "A male & female naked & ruddy as the pride of summer" (8: 23; 87: 17-25). As Adam the Archetypal Man Los is both the fallen man and the risen man, for he appears as Jesus (Jerusalem 96: 7), and his Emanation Enitharmon is reabsorbed into his Urthona form (Jerusalem 93: 17).

Los-Urthona is not included in the Trinity of Arthur; i.e., "the Strongest Man, the Beautifullest Man, and the Ugliest Man"; he is the fourth, whose form "was like the Son of God." This of course places Los as the supporter of Shadrach, Meshach, and Abednego in the furnace, and identifies him again with Jesus. In the Nordic Trinity he has affinities with Odin, though he cannot be identified with Odin as a sky-god. He creates the bodies of men (Ask and Embla), and Odin gave them soul or spirit, the function of Los. The affinity is closer when we see Odin becoming the man of Vision by the draught from Mimir's well. Odin is crippled in that he had to give up one eye for the draught, and Urthona is

lamed by his fall into division. This would equate Enitharmon with Frigga, the Mother-goddess, and of course Enitharmon weaves the bodies of fallen men in the gate of Luban. Damon¹⁹ says Luban represents the vagina, and Frigga is also a sex-goddess. Los and Enitharmon are also the parents of Orc-Baldur, the sacrificed dying god who will rise again as Luvah, the god of gentle passion (the risen Baldur). Of all the four Zoas, Urthona is the only one who "kept the Divine Vision in time of trouble," for as Los he was the only Zoa who knew that he was the fallen form of a higher reality, and he made the regeneration of the Divine Vision possible by the building of Golgonooza. This is the New Jerusalem of the Apocalypse, the Celestial City Four Square, in the Eternal form of the Heavenly Man Fourfold. It is also the spiritual or regenerated London.

As the regent of Time, with Enitharmon as Space, they have the functions of Kronos and Rhea. Los is never a tyrant, and he swallows no children, but he does seize the infant Orc from Enitharmon through jealousy (Four Zoas 60: 24; Urizen V: 4), and for an instant this equates him with the jealous Zeus binding Prometheus to the rock.

Even in his fallen state Los is the highest faculty of Man, the Saviour of Albion who kept his faith and the Divine Vision, and Blake himself, the Visionary Poet and hero of his

¹⁹Ibid., p. 253.

own Apocalypse.

Satan in all instances is the state of error. He usually appears in serpent form, most notably in the cases of Orc-Luvah and Urizen. Satan is the Limit of Opacity or resistance to the Divine Light. He is the Accuser, the psychological component of Man himself, which sets up a false standard which cannot but be encroached upon, in order that he may be blamed for the breach. Man is accused before his own inner self, which in the Urizenic state of repression accepts the material error of Good and Evil. To Blake the only sin is "Eating of the Tree of Knowledge of Good & Evil" (A Vision of the Last Judgment 86); i.e., sin is that which keeps Man from Unity; it is the material error and not a horrendous culpability visited in perpetuity upon thousands of bleeding generations of descendants of one pair who disobediently ate the fruit of a forbidden tree, the prohibition of a jealous and wrathful demi-god. Now the Cherub guarding the Tree of Life is no longer a demonic figure of divine retribution, but an actual mercy, for he prevents man's mortal state from living forever. "Creation," says Blake, "was an act of Mercy," and so it was, for not only is death (life in the world of matter) prevented from becoming eternal, but error is able to take form only in the fallen world of duality, so that it can be destroyed.

Satan therefore is the same for Blake that he is for orthodox Christians: the Accuser-Tempter, and the embodiment of the state of Sin or Error. He is the same as Loki, the

motiveless malignancy of semi-divine mischief, which Blake understood as emanating purely from the state of error inherent in mortality. Loki will of course be destroyed in Ragnarok, just as Blake's Covering Cherub will be when the Zoas die in their mortal forms and rise into Unity in their Eternal forms.

The resemblance between the serpent-Satan form of Orc-Luvah and Prometheus has been noted above (p. 48). Prometheus is no accuser, but he does represent rebellion, which is at best an error of the material world. The material error, the resultant narrowing of vision, and the assumption of primacy by one of the Zoas (or shall we say the exaltation by the individual of one part of his inner psychic quaternity over the total unity of being), all combine to produce the fall. The fallen state is perpetuated by its own inherent error (Satan), as is the crucifixion of Orc, and the serpent state of Urizen.

Even so, Prometheus creates the race of men and steals the fire for them, an act of self-exaltation on his part. This is the cause of his crucifixion, which is also self-perpetuating, as he steadfastly refuses to yield to the Urizenic repression of Zeus. He is released at last by Heracles, who, as mentioned above (p. 32), can be taken as representing the divinity-in-materiality of the man of vision. Thus Prometheus resembles Blake's Satan, for he creates the error of materiality in the race of man, and he is imprisoned by that error. Both are approximately equal to the Christian Satan, who be-

comes a serpent, causes the Fall of Man, is punished for it by being bound to the earth ("upon thy belly shalt thou go, and dust shalt thou eat . . . ," Genesis 3:14), and is annihilated in the Apocalypse.

The Daughters of Beulah are Blake's Muses, but he makes them the children of Imagination rather than Memory, for of course this is the true source of inspiration. Beulah is the threefold state of sexuality, and the most imaginative state attainable by fallen man. It produces art of imagination and energy instead of the dull and lifeless imitations which Blake castigated in Poetical Sketches with his song "To The Muses." The Daughters of Beulah may be seen as more closely akin to the Fates or the Norns than to the false Muses of Memory, for they create destiny in the fallen world by closing the Gate of the Tongue (Four Zoas 5: 43), and by creating the Space of Ulro for the Circle of Destiny (5: 36-37). Among them are Eno, an early earth-mother and possibly a precursor of Enion, Leutha, and Ololon, the embodiment of the sixfold Emanation of Milton. Damon points out that Jerusalem is their sister²⁰ (Jerusalem 48: 22), and thus may also be a Daughter. As Liberty she is certainly a source of inspiration.

The Sons and Daughters of Albion are apparently the race of Adam, the inhabitants of the fallen world. As such they

²⁰Damon, A Blake Dictionary, p. 44.

correspond clearly to the children of Adam and Eve, of Ask and Embla, and of the race of men created by Prometheus. They are imprisoned in the error of conventional sexual morality, especially the Daughters, who dwell in the Vale of Leutha. She, one of the Daughters, is the fallen goddess of Sex under Law, whom Blake once identifies as Sin (Milton 11: 28 - 13: 44). She is Satan's Emanation, and symbolizes the world of torment that the Satanic element in each of us makes²¹ for ourselves.

Among the Daughters is Oothoon, the candid virgin who, unlike her cousin Thel, refuses to be bound by the warping code of false morality. In this she seems not so much a rebel against the code as merely innocent of its influence. Like Persephone, she goes out a virgin to pluck a flower, though it is plucked in a vale representing sexuality rather than in the meadow of narcissi where Persephone plucked the flower of her own self-absorption. Like Persephone, too, she²² is raped by a thundering Titan (not a Bacchic god), and like Persephone she accepts, for a time at least, the idiot morality of her conventionally-moralised accusers. Unlike Persephone, however, she has plucked not the narcissus, but the flower of sexuality, and she is a woman of vision; for

²¹David V. Erdman (ed.), The Poetry and Prose of William Blake (Garden City, New York: Doubleday & Company, Inc., 1965), p. 827 commentary by Harold Bloom.

²²Bloom, Blake's Apocalypse, p. 103.

when Theotormon smiles sardonically at her self-induced punishment, her answering smile is one of ultimate mockery. She has escaped the imprisonment of the "margin'd ocean" by her enjoyment of the pleasure of sexuality.

Blake's symbolic characters bear such affinities to the older form of folk myth, and indeed to those of literary and religious myth, that it is apparent that he is telling once more the same ancient tale, though in his own way. Many of his disconformities seem to be deliberate contradistinctions for the sole purpose of avoiding the incrustated error due to many ages of misconception by fallen man in the fallen world.

IV

Bearing in mind Blake's system, its symbols and its workings, we shall now see how it applied in his own lifetime, and how it produced his revolutionary philosophy, opposing him to conventional morality and placing him in the "Devil's party."

There are three classes of men created by Los at his forge: the Elect, the Redeemed, and the Reprobate (Milton 2: 26; 6:35 - 7:2). Presumably, to the fallen understanding, the Elect are sinless saints, predestined to salvation; the Redeemed are those who have sinned and repented; and the Reprobate are the damned, who have rejected the truth.

Blake, however, inverts the classifications. For him the Elect are the repressive "Angels" of conventional morality, who would circumscribe the creative spirit of Man and bind him to the Ratio, to whom Good is obedience to their Law and imaginative energy is a horror. They "cannot Believe in Eternal Life/ Except by Miracle & a New Birth" (Milton 25: 33-34). The Redeemed are those who have accepted the morality of the Elect, and consequently have assumed a sense of Sin. They "live in doubts & fears perpetually tormented by the Elect" (25:36). To them the Elect shall finally confess their errors (13:32-34).

The Reprobate are the Transgressors against the Moral Law. They are the original geniuses who break the rules and

transgress the laws,¹ because, like Jesus, they act "from impulse, not from rules" (Marriage of Heaven and Hell 23-24). They are the true Saviours of Mankind (13:31). Jesus was the greatest of all Transgressors, an arch-rebel against the "stony law" of Urizen-Jahveh, which, like Orc, he "stamp[ed] to dust," by breaking, as the Devil points out in The Marriage of Heaven and Hell, every one of the ten commandments (23). Jesus was a bastard, thus a transgressor by his very birth; and he went through life an iconoclast, upsetting and putting aside the Moral Law of Jahveh, the "Jewish Imposture." Blake characterizes the three classes as "the two Contraries & the Reasoning Negative" (Milton 5:14). The two contraries are the Redeemed and the Reprobate, and the Reasoning Negative is the class of the Elect, the class of Satan (7:4).

The Elect, operating under the precepts of Reason, create the Ratio, or the outward bound. That is, they direct the human vision outward to forms of matter rather than inward to the true reality of the Universal Self. The outward sight by its orientation creates limits and restrictions, which in turn create prohibitions to human activity. The proscribed human imagination yearns always, by its very nature, toward the dim memory of psychical and spiritual freedom. Those in whom imagination is strong rebel against prohibition, thus becoming Transgressors, and Reprobates. Since

¹Damon, A Blake Dictionary, p. 88.

imagination is the integrating faculty in the human being (vide supra, p. 30), these very Transgressors are to become the Saviours of Man by restoring to him his inner vision.

Blake makes a graphic point of the material nature of the Ratio in Milton, where Bowlahoola, or the Stomach, "is nam'd Law by Mortals" (24:48). The stomach is the most physical of the bodily organs, since it creates the body out of matter. Then the stomach becomes Law, as matter creates the prohibitions of the Ratio. Bowlahoola stands before the gate of Luban, blocking the entrance to Golgonooza, the city of spiritual Art and Manufacture (24:49). And we recall that the Transgressor is the Saviour (13:31), since only those who cannot be bound by the Law are able to utilize their energies and transcend the Law. We are further reminded that "Those who restrain desire do so because theirs is weak enough to be restrained (Marriage 5). Those in whom desire is weak are the Elect, since desire is the energy of imagination in action, and the Elect have lost touch with imagination. "The restrainer or reason usurps its [desire's] place and governs the unwilling" (Marriage 5), as the Elect torment the Redeemed.

Blake has restated the legend of the Promethean fire, as Shelley was to do later. Prometheus the arch-rebel, the man of Imagination, has created the forms of the race of Man as Los did at his forge. Zeus, the Urizenic repressor, forbids that the fire (the energy of Imagination) be used to

save the race from the darkness of mortality. Prometheus breaks the Moral Law ("Thou shalt not") by giving to them the spark for their own use. His crucifixion by the power of Zeus does not dampen his energy, for he still has the power to save Man, and he saves Zeus himself from the imprisonment caused by his own tyranny. Zeus is denied sexual freedom because Prometheus alone knows the identity of Thetis, the nymph who can cause the downfall of Zeus by bearing a son greater than his father. The strength of the human spirit incarnate in Heracles releases Prometheus, the energy of the prophetic imagination, from his chains of jealousy. Forgiving the sin of Zeus, he reveals the secret, so that Zeus too is released from his own bondage. Note that Heracles himself had been held in bondage by the Female Will of Hera, an aspect of the repressive Zeus.

Appallingly, but necessarily, this state of affairs is manifested in the life and social condition of mortals. Urizen, in the guise of priesthood, morality, government, and law, works his deadly repression upon the spirit of Man. The vision of the Ratio shrinks the mind into the narrow and darkened cave of the skull, limits the Eternal faculties, and binds Man to the Wheel of Birth and Death. Dependence upon matter brings on material suffering. This is the Blakean system of cause and effect in operation, for "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" (Milton 26:44-46). The worm, the flea, the louse, the pestilence are both spiritual and physical. Just so, the physical worm eats up the physical rose, as the "invisible worm" of jealousy eats up the rose of love.

Blake excoriates the repressors in "London." The chartered river reflects the bound and chartered lives of its people. The marks of repression upon their souls are mirrored in the marks of physical suffering upon their faces. They cry out, and it is not only a cry against physical suffering, but also the cry of yearning spirits toward the remembered freedom of spirit which was their birthright. "Mind-forg'd manacles" reinforce the binding effect of the chartered river, for the "chartered liberties" of the English nation have become a cruel perversion of true liberty, which cannot be chartered, as "the letter killeth, but the spirit giveth life." One of the blackest of tyrannies is the Church's capture of little children, for the body and the spirit both are captured, warped and blackened like the chimney sweeper, and fed with the "cold and usurous hand" of "Holy Thursday."

The Law and the government make a virtual slave of the soldier, and he is sacrificed in millions, a victim of Empire and of perverted sexual instinct (Jerusalem 68:63; Europe 13:9 - 14:28),² which he unwillingly works to perpetuate, that

²See also Damon, A Blake Dictionary, p. 124.

they may further victimize his fellows. He is a human grape in the wine-press of Los, which is War on Earth (Milton 27:8). The warmth and energy of his lifeblood are crushed out upon the cold, repressive stones of the palace of Law. War in Eternity is an intellectual struggle of the spirit for Truth (Jerusalem 38:31-41),³ but in the fallen world "the Soldier strikes, & a dead corse [sic] falls at his feet" (38:43).

It is not made clear what the youthful harlot is cursing, but the conscious object of her curse does not matter; she curses all of society, even life itself. The Church, like its Urizenic god, has created her, and it damns her for existing. The Church's stern and oppressive moral code in sexual prohibitions has indeed created the harlot as well as murdering the soldier, for it has obeyed the command of the Female Will of Enitharmon, "Go! tell the Human race that Woman's love is Sin!" (Europe 6:5). Thus the sexual joys of marriage are warped and perverted into stern duty, and the harlot arises through her own need and that of the woman-dominated male. The plagues with which she blights the marriage may be physical ills, but they are also certainly ills of the spirit, for her plight damns the institution of marriage which has reduced her to this state; and the marriage van has become a hearse to carry Man, not to the joy of life, but to death.

³Erdman, The Poetry and Prose of William Blake, p. 182-183.

The Church damns the harlot, and the harlot damns the Church. Though her suffering is cyclic, and though she is a symbol of rebellion against the Urizenic code of the Church, she is not an Orc-figure, for she does not possess the fire of Orc to immolate herself and the Church together, as the flames of Orc destroyed himself and the Tree of Mystery upon which he was chained (Four Zoas 126:1).

In a society seemingly founded on fear, war, and poverty, the children suffered most. Infant slavery was common, with destitute parents selling their own children for drudges and chimney sweepers. Shocking as the fact may be, the lives of the children in bondage were more shocking still. They slept on the floor, or on the ground, in all weather. The spines and joints of the chimney sweepers were warped and twisted by forced climbing through chimney pipes sometimes as narrow as nine inches across. Cancer of the skin and of the scrotum was common, due to prolonged contact with carbon waste. And this state of affairs, to Blake's horror, was accepted, even condoned, by society, and by the Church. The chimney sweeper in Songs of Innocence tells us that he was sold when scarcely able to pronounce the word "sweep" (printed "weep" by Blake), the sweeper's vending-cry. In Songs of Experience, the sweeper realizes the enormity of his situation:

Where are thy father & mother? say?
 They are both gone up to the church to pray.

 . . . gone to praise God & his Priest & King
 Who make up a heaven of our misery.

Spiritual torment is quite as appalling as physical misery. Sweet joy and innocent pleasure are punished as sins, sometimes through ignorance, sometimes by intent, but always by the vicious morality of the Elect. Because the chimney sweeper retains a crumb of the joy of life, his parents and the guardians of society assume that he is coping with the conditions of his life and is happy.⁴ They do not consider his joy a sin, but it earns him his punishment all the same. In "A Little Girl Lost" of Songs of Experience, Ona is "a maiden bright" because in her innocent sexual pleasure she has no sense of sin. She is a younger Oothoon, who triumphed over the moral code, while Ona is merely innocent of its influence. Her father's shocked grief is hypocrisy, not conscious, but still hypocritical. He uses his paternal love and "protection" as instruments of repression. He is a Urizen-figure, and his holy book is the table of moral law.⁵ Ona is doubly lost: lost to Morality because she has "sinned," and lost in the Blakean sense because she has joined the Redeemed and succumbed to the Moral Law.

Moral good and evil are states of matter, created by the Fall of Man into division and darkness. But division has also produced the Female Will, a divisive force which causes

⁴Hazard Adams, William Blake: A Reading of the Shorter Poems (Seattle, Washington: University of Washington Press, 1963), pp. 262-263.

⁵Ibid., p. 220.

strife between the separated sexes in the fallen world. In Eternity, as pointed out in Chapter I (p. 6), the Zoa was androgynous, but the sexes are separated in the Fall (Urizen 15:13). The newly separated female, being only a part of the total entity, becomes perverse and seeks to dominate the male.⁶ She becomes secretive, coy, tempting, and forbidding, and the male is caught in her snare. She uses her allure and her power over him to curb his energy and subject him to her will (Urizen 19:10-14).

The Female Will strengthens, if it does not create, the moral code of repression (Europe 6:5; 12:28); Enitharmon's children, whose perversion of sexual desire creates human war (vide supra, p. 63), wake the stars of Urizen with their songs (14:33), and Vala (the Natural Female) is the mother of Urizen (Four Zoas 83:12). Arthur, whom Blake describes as a "hard cold constrictive Spectre" (Jerusalem 54:25) and the Spectre of the fallen Albion (54:15; Descriptive Catalogue 42-43), created the Female Will by his chivalric idealization of woman.⁷ Later Blake asks, "O Albion why didst thou a Female Will create?" For Albion's Fall produced division, which in turn produced the Female Will. Arthur is in the power of Vala, who scorns him: "O Woman-born/ And Woman-nourished & Woman-educated & Woman-scorn'd!" (Jerusalem 64:

⁶Damon, A Blake Dictionary, p. 447.

⁷Ibid., p. 30.

14-15), as did his own Queen Guenevere, who deceived him with Launcelot. Thus the Female Will creates in man the very thing it despises; yet it perversely seeks to extend its dominion "Till God himself becomes a Male subservient to the Female" (88:21); and in this sense it also creates the Moral Law (88:19).

Blake held the Female Will to be one of the greatest forces corrupting society.⁸ Indeed we may consider the Female Will to be the principle of division. We have seen above that it produces frustration, jealousy, deceit, war, harlotry, and Moral Law. Since Vala represents the Female Will (Jerusalem 64:6-24), it is also Rahab, the Whore of Babylon, mother of abominations, and the False Church of this World. Yet this principle is inherent in matter, and it vanishes when the female Emanation is reabsorbed into Unity with the risen Zoa.

The Elect, deceived by matter, enmeshed in their own Web of Religion, subject to the Female Will of their Rahab-religion, victimized by her daughter Tirzah, the prude of their own creation, tyrannize and torment the Redeemed whom they can dupe into accepting their delusive values and oppress the Reprobate who by the strength of vision must always rise against them. Theirs is a false code of values based on the outward-looking delusion of natural sight, and an assumption

⁸Ibid., p. 447.

of the morality of good and evil: "what the religious call Good & Evil. Good is the passive that obeys Reason. Evil is the active springing from energy. Good is Heaven. Evil is Hell" (Marriage 3). Blake satirically adopts the terms of the Elect for use against them, and uses them in the sense he has just explained because the Elect use them in that way. Thus his Angels henceforth are the Repressors of the human spirit and his Devils are its prophets. From this point on the Devils become increasingly the heroes of Blake's expanding Apocalypse. Urizen and Rahab are Angels; Los and Orc are Devils. The Reasoners, whether intentionally or not, continue the oppression by promoting their philosophy of the five senses. The prophets become Transgressors merely by not obeying the rule of Reason. Reason attempts to curb their "excesses," thus increasing the force of their rebellion, and the Orc-Urizen cycle is in full swing. While the rebels have the true vision and the repressors have the false, both are creatures of the fallen world of matter; neither will triumph, but both will be absorbed in unity in the regenerated Man.

Orc, Los, and Blake himself had taken their cue from the great Transgressor Jesus, the rebel against the Decalogue and the entire Moral Code of the "Jewish Imposture." They were men of wrath against oppression and of pity for the victims, destroying temples, loving their enemies, and forgiving sins. Blake said of his idol Milton: "The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty

when of Devils & Hell, is because he was a true Poet and of the Devils party without knowing it" (Marriage 5). Blake had deliberately added his own name to the same roll. In the grandest sense he was a true Poet and of the Devil's party. But he knew it.

V

The closely matching symbols of the Greeks, Nordics, and Christians upon which Blake drew, and which he unified into his own myth-system, have further parallels in the myth and folklore of virtually all peoples on the globe. Campbell names Finnish, Nigerian, Navajo, Tibetan, Balinese, and Sudanese, among many others.¹ The basic form of myth and legend is the hero-tale. The names of the hero are legion, as Campbell's title suggests, but the basic structure of the tale is the same. The hero rises or descends from his original home and returns. If he is a true hero, he returns with something of value; if not, he returns with nothing. He achieves his quest with unexpected aid from a supernatural source, and he is almost universally of undefined or questionable birth, though in some way he represents the aspirations of his people.

This affinity of myth-symbols is quite understandable when myth is considered as an expression of universal psychic experiences within the collective unconscious of the race of Man. This assumption follows Jung's statement that "myth-forming . . . elements are present in the unconscious psyche."²

¹Joseph Campbell, The Hero With A Thousand Faces (New York: Meridian Books, 1956), passim.

²C. G. Jung, Psyche and Symbol (Garden City, New York: Doubleday & Company, Inc., 1958), p. 115.

Jung points out that archetypes appear in myths just as they do in dreams and in the products of psychotic fancy, even in individuals who can have no conscious knowledge of myth-symbols;³ and Campbell calls dream the personalized myth, as myth is the depersonalized dream.⁴ The primitive mentality, says Jung, does not invent myths, it experiences them; for they are original revelations of the pre-conscious psyche, involuntary statements about unconscious psychic happenings. This is the true basis for myth-making, for the conscious mind of primitive man was far less developed than his unconscious.⁵

Archetypes and productions of the unconscious, then, played a far larger part in the life of the primitive men from whom the myths have descended, and myths in quite ancient times had a much more real significance to the general understanding than is the case today. Myth was in a sense the conscious mind's answer to the challenge of the unconscious, an attempt to plumb the depths of the Self and to procure a bit of it in a form which the conscious mind could grasp. It is doubtful that the realm of the unconscious can be apprehended by the conscious mind, but its frontiers are increasingly encroached upon; and in increasing the scope

³Ibid.

⁴Campbell, op. cit., p. 19.

⁵Jung, op. cit., p. 116.

of the conscious mind, we subdue the unconscious, making it more and more unattainable, thus producing an increasing psychic menace. As in the world of matter every action has its compensating opposite, so in the world of the psyche. Essentially this is a restatement of Blake's contention against the circumscriptions of the Moral Law and the Female Will.

Jung defines ego as the conscious personality, Self as the total personality.⁶ In Blakean terms this would make the ego the fallen man, existing in the world of matter; and the Self would be the risen Albion, living in the wholeness of Unity or Eternity. The archetypal child-figure is universally the saviour; he is the unconscious force within the ego (fallen man), which, suppressed, erupts and menaces the consciousness, but which brings about its ultimate salvation (integration). He is Orc, crucified upon the Tree of matter and Mystery, in rebellion against the conscious ego-figure of Urizen. When the one renounces its dominion and embraces the other, balance and harmony are restored, and Selfhood or individuation is achieved. In Blakean terms, the risen Albion becomes the awakened Self, assimilating its disparate elements into the fourfold harmony of Eternity.

In the world of matter (i. e., consciousness or ego), the unconscious has become isolated, subdued, unattainable.

⁶Jung, op. cit., p. 4.

It is the sleeping Self, a dead or slumbering giant who contains within himself the world of ego; he contains the cosmos, the totality of man's existence, which is shrunk to the narrow compass (Blake's own term) of ego-consciousness. The sleeping Self is Albion upon the rock, Atlas supporting the earth, Ymir forming the earth with his dead body. It is Adam, the archetypal Man, fallen into the death of the world of matter. The awakened Self is the risen Albion, the resurrected Jesus, the reborn Baldur, the transfigured Heracles.

The conscious self of the ego, despite its insistence on the restrictions of matter, constantly strives for knowledge of the unconscious, and struggles toward the totality of Self, redemption, salvation, or atonement (at-one-ment). In myth, religion, folklore, and dream, man consistently produces the symbol of the circle of four, the mandala, which Jung describes as the unifying symbol or the archetype of wholeness.⁷ In fact, Blake's system of fours, which, as we have seen, corresponds in structure and essentials to other systems of myth and religion, is exactly this: a unifying symbol of wholeness, a mandala.

The mythic hero goes into the world of the unconscious and brings back with him an object symbolizing a bit of the unconscious world, "something of value" that will enrich his conscious life; or, like as not, he brings back nothing.

Jung, op. cit., pp. xxvii; xxxiii.

If Man is unable to escape the stultifying effects of matter or consciousness, he is unable to grasp even a grain of sand from the other world. But this is a personal tragedy, and he is devastated by it, though he may not be able to realize what has happened. In this he is Orpheus returning without Eurydice, Phaethon dashed headlong from the sun-chariot, Blake shattering the Crystal Cabinet, even the wretched knight of "La Belle Dame Sans Merci." It is a rare hero who can venture into the unconscious, return unscathed, and bring with him the faery princess, the Golden Fleece, or the golden ball from the bottom of the well. Blake seems to have triumphed over the mythic heroes of old, for he brought back a whole world with him.

The Frog King of the legend was ugly, for he was warped out of recognition by the world of matter. He was able to descend into the bottomless well of the unconscious and to return the golden ball (the kernel of selfhood) to the princess. Even then she still thought him ugly, for he was her animus, and he belonged in the world of the unconscious. But after she had taken him in (into herself) and learned to live with him, he assumed a beautiful human form and she married him. The wicked old witch (Urizen appearing to the feminine ego) had changed his shape because he had offended her. But he and the princess are reconciled in marriage, and they live happily ever after. Thus it appears that the forbidding bogey, the dweller upon the threshold, and the Covering Cherub

are manifestations of the ego that prevent fallen (i. e., conscious) man from entering the Unity of Selfhood. The ugly frog is the Emanation of the princess, with its contentious will; the handsome prince is the reconciled Emanation ready to be reabsorbed with her into a risen Zoa; the wicked witch is her Spectre, and her hortus clausus is her mandala.

In this example the miraculous origin of the hero is not apparent, though it is traditional in the hero-myth. The hero is usually the child of an earthly mother and a divine father, since the mother gives the body, which is material, and the father gives the life or spirit, which is divine. He is a living syzygy, mortal and immortal, human and divine, conscious and unconscious. As examples; the mixed parentages of Heracles (Zeus and Alkmene), Perseus (Zeus and Danae), Jesus (Jahveh and Mary); Siegfried, the child of Siegmund and Sieglinde, the children of Wotan (Odin). He may be the child of a goddess and a mortal father, as Aeneas and Achilles were; or, if mortal, he is lost, abandoned, or reared by animals or nature spirits. However, always he must have a mysterious beginning because he is different, not one of us, and must be singled out from birth.

The hero descends into the unconscious, which is monstrous, menacing, or frightening. Theseus invaded the Labyrinth and faced the Minotaur, Perseus fought the Gorgon, Jason journeyed to Colchis after the Fleece, and Odysseus faced the horrors of war and countless dangers on his return.

Aeneas, Odysseus, Heracles, Theseus, Orpheus, and Psyche all descended into the underworld of Hades. The hero meets the menace of the unconscious and defeats it, and he is ennobled by his victory. His people benefit from it as well: the death of the Minotaur releases Athens from tribute to Crete, the Golden Fleece brings the favor of the gods, and Oedipus' defeat of the Sphinx ends the blight and restores the land to fruitfulness.

His name, oidipous ("swollen foot") may indicate that he is a crucified sacred king; it certainly marks him as a man who understood the riddle of the feet, or the mortal life of man in this world. Incidentally, this is the answer to the riddle. As the feet carry man through the world, so the mortal life carries him through the world of matter. Since he understood the mortal life of man, the Sphinx, the menace of the unconscious, was destroyed by her own power.

Albion and his Zoas exist in a pre-conscious world in Eternity. With his fall into division, he emerges into the conscious world, yet a world not torn by division, where the anima is "other," but not contentious or repellent: the world of Beulah. As the fall continues, the anima becomes contentious, the world shrinks, solidifies, and becomes harsh. This is the world of exclusive consciousness, Generation; and as the ego becomes self-assertive, it becomes the world of Ulro, where the fixed forms of matter and the shrinking scope of the fallen self close in upon the individual. Yet

the total cosmos is still contained in the Self, now as the sleeping giant of the unconscious, or as the slumbering Albion. When the material error is recognized, the consciousness turns inward, the fallen ego is sacrificed, and individuation is possible, so that the Self assimilates the ego, and the individual becomes a "whole man."

Symbols of the unconscious processes, of the archetypal elements, of the conscious struggle of the awakening man, appear everywhere in human experience. It has been pointed out above that they appear in myth, folklore, religion, dreams, and even in products of psychotic fancy. Common symbols seem to migrate about the earth in an impossible fashion, and to occur in unlooked-for places, for they are not conscious artifices, but spontaneous universal productions from the collective unconscious of man. Small wonder then that the early Christian fathers, attempting to create historicity for their myth, were embarrassingly hard pressed to explain the parallels between its doctrines and rituals and those of the pagans.⁸ Harrison states that the myth-figures were not actual facts and existences, but only conceptions of the human mind, "shifting and changing colour with every human mind that conceived them."⁹ She is speaking specifically of the myth-figures of the Greeks, but in the present context the state-

⁸Homer W. Smith, Man and His Gods (New York: Grosset & Dunlap, 1957), p. 199.

⁹Jane Harrison, Prolegomena to the Study of Greek Religion (New York: Meridian Books, 1955), p. 164.

ment can be applied to all the figures with which the present study has dealt.

Blake could see the universal underlying truths in all the many myth systems that he knew, not in the terms of modern psychology, but he understood their vital meaning in terms of the human spirit. There is, to Blake, only one religion; its forms differ because of "each Nation's different reception of the Poetic Genius." He concludes, "The true Man is the source[,] he being the Poetic Genius." Thus the title of the tract, "All Religions Are One." But the limited understanding of fallen man, attempting to interpret these perceptions in terms of matter, had created many veneers of error, which had become incrustated upon the central cores of meaning. In short, they had created systems. Blake could see, regretfully, that these systems could be combatted only by another system; "I must Create a System, or be enslav'd by another Man's," (Jerusalem 10: 20).

Blake's system has four worlds, four Zoas, four Emanations, four Spectres, four senses, four rivers, four divisions of the cosmos, four divisions of the body of Man, and four as the symbol of unity or perfection. Each Zoa holds as his proper domain one quadrant of the cosmos, and one quadrant of the body of Man. In the wars of the Zoas one may usurp the place of another, but a corresponding shift is made by the other three, so that at least a semblance of balance is maintained. Harmonious balance can be restored only when all four

resume their proper stations, give up their usurpations of supremacy, and turn from the material outward bound to the infinite centre of Being in the body of Albion the Archetypal Man. And this they do in a grand apocalypse at the end of Jerusalem, each of the four Zoas taking his bow as Albion takes his, the flaming arrow flying fourfold, annihilating the Druid Spectre of Albion, which was his Covering Cherub, or his conscious ego. As the Zoas contend within him, Albion falls into the world of matter, or consciousness. He attempts to hide his Emanation Jerusalem from Jesus, that is, to hide his anima from his higher self, which resides in the unconscious and transcends the conscious state. Later he rejects Jerusalem and embraces Vala or Nature instead. This causes his death, or sleep, in which he becomes the symbol for the slumbering unconscious, the Sleeping Self. But since he contains in his mighty limbs all forms of this world, he is also the total psyche, which contains the consciousness.

Blake's system corresponds in function and aspect to the myth-systems of the Greeks, the Christians, and the Nordics. It has been shown that the older systems are set in three worlds while Blake's is set in four. This fact can be attributed to the fact that Blake extended his system to include what Jung described as the post-conscious state. Yet the Post-Ragnarok world of the Nordic system and the New Jerusalem of St. John can be seen as equal to Blake's Eternity. And we can divide the Greek cosmos into Heaven (the sky), Olympus,

Earth, and Hades; or if we see this system as one of Sky, Earth, Sea, and Underworld, then Olympus would be Self, the total psyche, where all four coexist equally. The approximate equivalencies are these: Beulah is the heaven world of the Greek gods, or possibly Olympus. It is also the Heaven of the Christians, or the Garden of Eden, and the Asgard of the Norse. Generation is the fleshly world of man. Ulro is the underworld, Hell, Hades, Helheim. It is the submerged dream-world of the unconscious, where hidden unconscious functions erupt to torment the conscious ego that has suppressed them. R. G. Collingwood says "Man's world is infested with Sphinxes, demonic beings of mixed and monstrous nature, who ask him riddles and eat him if he cannot answer, compelling him to play a game of wits where the stake is his life and his only weapon is his tongue."¹⁰ Blake's Eternity is the post-conscious world of the individuated psyche, where the risen man exists. It is the "new heaven and new earth" of the New Jerusalem. It is the risen world reborn after Ragnarok; it is Olympus, where the risen man Heracles went to live in harmony with the gods.

Blake's Urizen is a jealous sky-god, a tyrannical repressor, not only of fallen man, but of the other Zoas. He is Zeus, who chained Prometheus to the rock, forced Atlas to

¹⁰R. G. Collingwood, The New Leviathan (Oxford: Clarendon Press, 1947), p. 12.

support the world, and refused the gift of fire to man. He is also Jahveh, who promulgated the "stony law" of the Decalogue, who created the race of Adam by expelling him from the Eden-world of light and damned him for existing, and who demanded the blood sacrifice of his own son in crucifixion for the transgressions of other men. Odin is not so repressive; yet he did create the race of fallen man, and he does rule supreme in the heaven of the outward bound of matter. Los-Urthona is Heracles, the divine man who labored under the rule of Zeus-Urizen. He is another aspect of Odin, the god of vision, who gained his insight by a draught from Mimir's well, which drew from the world of the unconscious; who also created the forms of men in the fallen world. He is Hephaestos, the lame smith-god who created forms at his forge, and whose poetic or prophetic power was lamed by his fall into the world of matter. He is Adam, parent (builder) of the physical forms of fallen man, and he bears affinities to Jesus, the man of Imagination, who "kept the Divine Vision in time of trouble" (Jerusalem 95: 20).

Orc-Luvah is the arch-rebel. He is Prometheus, crucified upon the Caucasus peak for rebellion. He is Baldur, the dead and risen god in the new heaven after Ragnarok. He is Jesus, the rebel against the laws of Jahveh, crucified by Jahveh for rebellion, and the sacrificed and risen god of the human spirit. Tharmas is Poseidon, the water-deity, and his element surrounds the earth, the being of Man, and the rock of Eternity. He is

Hoenir, or Vili, the brother of Odin who gave sense, wit, and feeling to fallen man. He may be the Holy Spirit of Genesis, that moved upon the face of the waters, and in his fallen form he is the Covering Cherub, who prevents Man from re-entering Unity.

All these mythic beings, their worlds, and their system can be seen as representing psychic functions in the being of man; the conscious ego-world, the unconscious, the pre-conscious and the post-conscious states. The Zoas are figures generated from the collective unconscious as representing intuition, reason, sensation, and emotion; their Emanations are the animas; and Albion, asleep and awakened, is the unconscious being and the individuated psyche, or the total Self of Man.

Blake's grasp of the meanings of myth-symbols and their distortion, his understanding of "the riddle of the Sphinx," the life of Man in this world, his imagination, and his compassion, forced him into the role of a rebel in his own time. Since society's Elect (the repressors) had taken the part of Angels under the Urizenic Moral Law, Blake took the part of the Devils, to become, in his own words, "a true Poet and of the Devils party."

His system is remarkable in its inclusion of all the significant symbols, relationships, and meanings, it is amazing in its scope and application; it is vastly more remarkable in being the production of a single brain. He was not only

a true Poet, who kept the Divine Vision, he was a Prophet, anticipating the insights of modern psychology into myth, religion, and the meanings inherent in the life of Man. He was indeed

" . . . the Bard!
Who Present, Past, & Future sees
Whose ears have heard,
The Holy Word,
That walk'd among the ancient trees.

Calling the lapsed Soul
And weeping in the evening dew;
That might controll,
The starry pole;
And fallen fallen light renew!"

BIBLIOGRAPHY

A. BOOKS

- Adams, Hazard. William Blake: A Reading of the Shorter Poems. Seattle, Washington, 1963.
- Bentley, G. E., Jr., and Martin K. Nurmi. A Blake Bibliography. Minneapolis, 1964.
- Berenson, Bernard. Aesthetics and History. New York, 1954.
- Besant, Annie. Man and his Bodies. Chicago, 1923.
- Blackstone, Bernard. English Blake. Cambridge, England, 1949.
- Blake, William. Jerusalem. Text and facsimile. Paris, 1918.
- _____. The Marriage of Heaven and Hell. Introd. Clark Emery. Coral Gables, Florida, 1963.
- _____. The Poetry and Prose of William Blake, ed. David V. Erdman. Commentary by Harold Bloom. Garden City, 1965.
- _____. The Portable Blake, ed. Alfred Kazin. New York, 1965.
- _____. The Prophetic Writings of William Blake, ed. D. J. Sloss and J. P. R. Wallis. 2 vols. Oxford, 1964.
- _____. Selected Poetry and Prose of William Blake, ed. Northrop Frye. New York, 1953.
- _____. Songs of Experience. Facsimile from a copy in the British Museum. London, 1927.
- _____. The Songs of Innocence. Facsimile from the Beaconsfield Original in the British Museum. Copy No. 29. London, 1927.
- _____. Vala, ed. H. M. Margoliouth. Oxford, 1956.
- _____. The Writings of William Blake, ed. Geoffrey Keynes. 3 vols. London, 1925.
- Blavatsky, Helena P. The Secret Doctrine. 3 vols. Wheaton, Illinois, 1928.
- Bloom, Harold. Blake's Apocalypse: A Study in Poetic Argument. Garden City, 1963.

- Bodkin, Maud. Archetypal Patterns in Poetry. London, 1963.
- Bronowski, Jacob. William Blake and the Age of Revolution. New York, 1965.
- Bucke, Richard Maurice. Cosmic Consciousness: A Study in the Evolution of the Human Mind. New York, 1951.
- Campbell, Joseph. The Hero With a Thousand Faces. New York, 1956.
- Cassirer, Ernst. Language and Myth. Trans. Susanne K. Langer. New York, 1946.
- _____. The Philosophy of Symbolic Forms. Trans. Ralph Manheim. Vol. II. New Haven, 1955.
- Collingwood, R. G. The New Leviathan. Oxford, 1947.
- Conybeare, F. C. The Origins of Christianity. Evanston, Illinois, 1958.
- Damon, S. Foster. A Blake Dictionary. Providence, Rhode Island, 1965.
- _____. William Blake, His Philosophy and Symbols. Gloucester, Massachusetts, 1958.
- Day, Martin S. History of English Literature. 3 vols. Garden City, 1963.
- Eliot, T. S. The Sacred Wood. New York, 1921.
- Ellis, Edwin J. The Real Blake: A Portrait Biography. London, 1907.
- Erdman, David V. Blake: Prophet Against Empire. Princeton, New Jersey, 1954.
- Fisher, Peter F. The Valley of Vision: Blake as Prophet and Revolutionary, ed. Northrop Frye. Toronto, 1961.
- Fortune, Dion. The Mystical Qabalah. London, 1948.
- Frazer, James G. The Golden Bough. Abridged edition. London, 1959.
- Frye, Northrop. Anatomy of Criticism. Princeton, New Jersey, 1957.
- _____. Fearful Symmetry: A Study of William Blake. Boston, 1962.

- Gaskell, G. A. Dictionary of all Scriptures and Myths. New York, 1960.
- Gilchrist, Alexander. Life of William Blake. Revised edition. London, 1945.
- Ginsburg, Christian D. The Essenes. The Kabbala. London, 1956.
- Gleckner, Robert F. The Piper and The Bard. Detroit, 1959.
- Goblet d'Alviella, Eugene Felicien Albert, comte. The Migration of Symbols. New York, 1956.
- Goldberg, B. Z. The Sacred Fire. Garden City, 1930.
- Graves, Robert. The Greek Myths. 2 vols. Baltimore, 1959.
- Harper, George Mills. The Neoplatonism of William Blake. Chapel Hill, North Carolina, 1961.
- Harrison, Jane. Prolegomena to the Study of Greek Religion. New York, 1955.
- Hollander, Lee M., ed. The Poetic Edda. Austin, Texas, 1962.
- Hungerford, Edward B. Shores of Darkness. New York, 1941.
- Isherwood, Christopher, and Swami Prabhavananda, trans. The Bhagavad-Gita. New York, 1954.
- James, E. O. The Ancient Gods. New York, 1960.
- James, Laura DeWitt. William Blake: The Finger on the Furnace. New York, 1956.
- Jung, C. G. Modern Man in Search of a Soul. Trans. W. S. Dell and Cary F. Baynes. New York, 1933.
- _____. Psyche and Symbol. Ed. Violet S. de Laszlo. Garden City, 1958.
- _____. The Undiscovered Self. Trans. R. F. C. Hull. New York, 1964.
- Kerenyi, C. The Gods of the Greeks. London, 1951.
- Keynes, Geoffrey. William Blake: Poet. Printer. Prophet. New York, 1964.
- Langer, Susanne K. Philosophy in a New Key. New York, 1948.

- Lonnrot, Elias, comp. Kalevala: The Land of Heroes. Trans. W. F. Kirby. 2 vols. London, 1951.
- Margoliouth, H. M. William Blake. London, 1951.
- Munch, Peter Andreas. Norse Mythology. Trans. Sigurd Bernhard Hustvedt. New York, 1942.
- Murry, John Middleton. William Blake. New York, 1964.
- Nurmi, Martin K. Blake's Marriage of Heaven and Hell: A Critical Study. Kent, Ohio, 1957.
- Ostriker, Alicia. Vision and Verse in William Blake. Madison and Milwaukee, Wisconsin, 1965.
- Ovid. Metamorphoses. Trans. Frank Justus Miller. 2 vols. London, 1946.
- Panofsky, Erwin. Meaning in the Visual Arts. Garden City, 1955.
- Percival, Milton O. William Blake's Circle of Destiny. New York, 1938.
- Praz, Mario. The Romantic Agony. Trans. Angus Davidson. New York, 1956.
- Pryse, James Morgan. The Apocalypse Unsealed. Los Angeles, 1925.
- _____. The Restored New Testament. Los Angeles, 1925.
- Robinson, Henry Crabb. Diary, Reminiscences, and Correspondence. Second edition. 3 vols. London, 1869.
- Roe, Albert S. Blake's Illustrations to the Divine Comedy. Princeton, New Jersey, 1953.
- Schorer, Mark. William Blake: The Politics of Vision. New York, 1959.
- Smith, Homer W. Man and His Gods. New York, 1957.
- Steiner, Rudolf. The Gospel of St. John. Trans. Samuel and Loni Lockwood. New York, 1948.
- Sturluson, Snorri. The Prose Edda. Trans. Arthur Gilchrist Brodeur. New York, 1946.
- Taylor, G. Rattray. Sex In History. New York, 1954.

- Waite, A. E. The Holy Kabbalah. New Hyde Park, New York, [n. d.]
- Weston, Jessie L. From Ritual to Romance. Garden City, 1957.
- Wheelwright, Philip. The Burning Fountain. Bloomington, Indiana, 1954.
- White, Helen C. The Mysticism of William Blake. New York, 1964.
- Wilson, Mona. The Life of William Blake. London, 1927.
- Witcutt, W. P. Blake: A Psychological Study. Port Washington, New York, 1966.
- Wood, Ernest E. The Glorious Presence. New York, 1951.

B. PERIODICALS

- Bloom, Harold. "Dialectic in The Marriage of Heaven and Hell," P M L A, LXXIII (December 1958), 501-504.
- Chayes, Irene H. "Little Girls Lost: Problems of a Romantic Archetype," Bulletin of the New York Public Library, LXVII, 9 (November 1963), 579-592.
- Fisher, Peter F. "Blake and the Druids," Journal of English and Germanic Philology, LVIII (1959), 589-612.
- Frye, Northrop. "Poetry and Design in William Blake," Journal of Aesthetics and Art Criticism, X, 1 (September 1951), 35-42.
- Gleckner, Robert F. "Blake's 'Tiriel' and the State of Experience," Philological Quarterly, XXXVI, 195-210.
- Grant, John E. "Interpreting Blake's 'The Fly,'" Bulletin of the New York Public Library, LXVII, 9 (November 1963), 593-612.
- Harper, George Mills. "Symbolic Meaning in Blake's 'Nine Years,'" Modern Language Notes, LXXII (January 1957), 18-19.
- Kiralis, Karl. "A Guide to the Intellectual Symbolism of William Blake's Later Prophetic Writings," Criticism, I (Summer 1959), 190-210.

- Kuhn, Albert J. "Blake on the Nature and Origin of Pagan Gods and Myths," Modern Language Notes, LXXII (December 1957), 563-572.
- Raine, Kathleen. "Blake's Debt to Antiquity," Sewanee Review, LXXI (Summer 1963), 352-450.
- Sutherland, John H. "Blake's 'Mental Traveller,'" Journal of English Literary History, XXII (1955), 136-147.

C. ESSAYS AND ARTICLES IN COLLECTIONS

- Bloom, Harold. "William Blake," The Visionary Company. Garden City, 1963. Pp. 1-131.
- Brooks, Cleanth. "Notes for a Revised History of English Poetry," Romanticism: Points of View, ed. Robert F. Gleckner and Gerald E. Enscoe. Englewood Cliffs, New Jersey, 1964. Pp. 133-141.
- Frye, Northrop. "Blake after Two Centuries," English Romantic Poets: Modern Essays in Criticism, ed. M. H. Abrams. New York, 1960. Pp. 55-67.
- _____. "Blake's Introduction to Experience," Blake: A Collection of Critical Essays, ed. Northrop Frye. Englewood Cliffs, New Jersey, 1966. Pp. 23-31.
- _____. "Blake's Treatment of the Archetype," Discussions of William Blake, ed. John E. Grant. Boston, 1961. Pp. 6-16.
- Erdman, David V. "Blake: The Historical Approach," Discussions of William Blake, ed. John E. Grant. Boston, 1961. Pp. 17-27.
- Grant, John E. "The Art and Argument of 'The Tyger,'" Discussions of William Blake, ed. John E. Grant. Boston, 1961. Pp. 64-82.
- Keith, William J. "The Complexities of Blake's 'Sunflower': An Archetypal Speculation," Blake: A Collection of Critical Essays, ed. Northrop Frye. Englewood Cliffs, New Jersey, 1966. Pp. 56-64.
- Nurmi, Martin K. "Fact and Symbol in 'The Chimney Sweeper' of Blake's Songs of Innocence," Blake: A Collection of Critical Essays, ed. Northrop Frye. Englewood Cliffs, New Jersey, 1966. Pp. 15-22.

Spender, Stephen. "The Interior World of the Romantics," Romanticism: Points of View, ed. Robert F. Gleckner and Gerald E. Enscoe. Englewood Cliffs, New Jersey, 1964. Pp. 182-191.

Wellek, Rene. "The Concept of 'Romanticism' in Literary History," Romanticism: Points of View, ed. Robert F. Gleckner and Gerald E. Enscoe. Englewood Cliffs, New Jersey, 1964. Pp. 192-211.