LOS AS REDEMPTIVE AGENT
IN THE PROPHECIES OF
WILLIAM BLAKE

by

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Of the Sleep of Ulro! and of the passage through Eternal Death! and of the awakening to Eternal Life.

(Jerusalem, plate 4, 11. 1-2)
Abstract

In the prophecies of William Blake, the chief agent in bringing about the Apocalyptic restoration of fallen man is the poet-prophet Los. In *The Songs of Innocence and of Experience*, the poet-prophet appears as the Bard who calls the lapsed soul to return to Innocence, the state of integrated vision.

In the minor prophecies, as Blake moves into the fragmented mind of the individual in the state of Experience to show us the movement back to the integrated vision of Innocence, the poet-prophet emerges as Los. He is uncertain of his role, since Blake has not yet granted him the guiding influence of the inspiration of Jesus.

With *The Four Zoas* comes the first complete statement of the myth of the fall and resurrection of man, represented by Albion, and with this myth comes the definition of the role of Los as the part of Albion who retains more of the Divine Vision than any of the other Zoas. At the crucial point in the myth of the fall, Jesus inspires Los, who then begins to build redemptive works of art amid the chaos, although, finally, restoration of Albion is not achieved in this poem.

In *Milton*, the final movement toward Apocalypse begins. Although much of the poem deals with the appearance of the historical poet-prophet, Milton, within the mythic world of Los, the
redemptive work proceeds as Los, with his family, builds Golgonooza, the city of art, as well as redemptive forms for the Spectres of the Dead, those formless abstractions which exist in a disordered mind.

Jerusalem is a presentation of the Apocalyptic reunion of Albion and completes the movement begun in Milton. In this final prophecy, Los never doubts the Divine Vision of Jesus, and having subdued his Spectre, he works toward the resurrection with all his arts. Through Los, inspired as he is by Jesus, Albion achieves renewed vision and all the Zoas return to their rightful positions within him. His work done, Los returns to the Mental Warfare of Eternity in the form of Urthona, his equivalent within the resurrected Albion. Man, fallen from Innocence, is restored to Innocence through the work of one of the parts of his mind.
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Introduction

Born in 1757, William Blake arrived into the Age of Reason. However, times were changing so that it was evident that whatever was, was not necessarily right. The common man moving from village to the town, demanded a necessary reorganization of systems.

The turbulent age from 1760 to 1815 was shaped, of course, by the American and French Revolutions; and it was also shaped by the Industrial Revolution. There is a unity between all three of these; the movement of industry from the village to the factory was pushed on by the same forces that made the political movements. A common restlessness runs under that time, a discontent with the traditional ways of doing and thinking, and an urge to band men together in new alliances.

In opposition to the established order, Blake spoke out in sympathy with the common man, protesting the laws of a society which resisted necessary change. Typical of Blake's point-of-view was his belief that imposed poverty was relieved only by false charity.

"Compell the poor to live upon a Crust of bread, by soft mild arts,
"Smile when they frown, frown when they smile; & when a man looks pale
"With labour & abstinence, say he looks healthy & happy;/


2 Bronowski, William Blake, p. 4.
"And when his children sicken, let them die; there are enough
"Born, even too many, & our Earth will be overrun
"Without these arts." 3

Such was Blake's view of the attitudes of the time.

In an age of which he disapproved, Blake remained true to his imagination and his vision of the unity of all mankind. He felt that if others could recognize this unity, even political suppression would end. As a poet-prophet, or artist in the widest sense of the word, he believed that he had a duty to lead men toward this internal revolution of vision as opposed to the bloody external revolution of political powers. In Blakean terms, a prophet is not merely someone who predicts the future.

Every honest man is a Prophet; he utters his opinion both of private & public matters. Thus: If you go on So, the result is So. He never says such a thing shall happen let you do what you will. A Prophet is a Seer, not an Arbitrary Dictator. It is man's fault if God is not able to do him good, for he gives to the just & to the unjust, but the unjust reject his gift.

(Annotations to Watson, Keynes, p. 392)

An epigraph to Milton, "Would to God that all the Lord's people were Prophets", expresses the wish for vision and, hence, for unity for all men.

In *Milton*, Blake sees himself as a poet-prophet, identifying with his mythic counterpart Los, whose function will be examined at length.\(^4\)

\[... I became One Man with him arising in my strength. \]
\['Twas too late now to recede, Los had enter'd into my soul: \]
\[His terrors now posses'd me whole! I arose in fury & strength. \]
\[(Milton, plate 22, 11. 12-14)\]

In the myth, it is Los who retains vision in the fall and leads man back to unity with the aid of the Divine Vision of Jesus.

Blake was more extreme than were his contemporaries in his view of the role of the poet and of his art.

Evidently, Blake means by "art" a creative life rooted in the arts, but including what more traditional language calls charity.\(^5\)

Seen in this way the life of such a man as Jesus is a work of art.

Because the poet or artist perceives the Divine Vision of unity through the unobstructed operation of his Poetic Genius or imagination, he has the responsibility of communicating his vision to other men.

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\(^4\)This study focuses upon Blake's ideas - the development of his concept of Los as seen in the written works, specifically in the prophecies. It is not a study of the text in relation to the illustrations. Such a study, while beyond the scope of this thesis, is an interesting area for further study and is, indeed, the next logical step in the study of Los.

According to Blake, most of what the enlightened can do for the unenlightened is negative: their task is to sharpen the dialectic of the human and natural visions by showing that there are only the alternatives of apocalypse and annihilation.6

The implications of restoral of vision are religious, social, psychological and political, in other words, operating in all phases of Man's existence. Blake felt that his art would help his readers "cleanse the doors of perception" so that they too could perceive the Divine Vision in an intensity equal to his own, so that eventually man would be reunited with man in brotherhood as part of the Divine Family of Jesus.

In his poetry, Blake introduces a redemptive agent corresponding to himself as artist, who helps to bring about the restoral of vision to those who have lost it. In the myth of Albion, this agent is Los. Since the basic principles involved in The Songs of Innocence and of Experience are the same as those in the myth, the Bard of the Songs corresponds to Los. In the myth, we are shown all aspects of the fall and resurrection of Albion, internal and external, while in the Songs we are exposed only to the external change of perceptual abilities in the individual. Hence Los appears as a highly sophisticated development of the concept of the Bard, more ostensibly so after his inspiration by and identification with Jesus in Night the Seventh of The Four Zoas. As redemptive agent, Los is vital to the resurrection of the fallen man, Albion.

Chapter One

The existence of a redemptive agent in Blake's poetry presupposes the context of a fallen condition with the possibility of resurrection.

The most complete form of art is a cyclic vision, which, like the Bible, sees the world between the two poles of fall and redemption. In Western art this is most clearly represented in the miracle-play sequences and encyclopedic symbolism of the Gothic cathedrals, which often cover the entire imaginative field from creation to the Last Judgment, and always fit integrally into some important aspect of it.¹

William Blake explores this context in The Songs of Innocence and of Experience and in the myth of Albion, presented with varying focus from the minor prophecies² to the major works The Four Zoas, Milton, and Jerusalem.

Blake's basic subject matter in the Songs is this fall of the individual from Innocence into Experience and the growth of the individual out of the fallen condition into a new Eden which transcends the original. The original state of Innocence is that of the child who views the world as benevolent and protective. In this world, the poet appears as the Piper who lacks knowledge of a fallen existence. Spontaneous and trusting, he first appears


Piping down the valleys wild
Piping songs of pleasant glee . . .

celebrating his own joy. He encounters a vision of a child, representing the infant Jesus, who symbolizes the divine imagination. The child demands that the Piper communicate his world picture in more and more material terms, finally disappearing when the Piper resorts to pen and ink. The weeping of the child, though ostensibly for joy, and his disappearance suggest that the child is aware of what the Piper must endure when he inevitably loses his vision by falling out of Innocence into the more material and less visionary world of Experience. Although the fall is thus anticipated in the world of Innocence, there is no need for a redemptive agent until the fall actually occurs. The poet simply rejoices in his own situation.

In the myth of Albion, the parallel to the Piper is Urthona, the prelapsarian form of Los when he is part of the unfallen Albion. Of him we know little except that he too produces music, the form of art closest to the original inspiration and most active upon the imagination. Music is the medium of the Piper when he most clearly perceives the vision of the child. Urthona exists only when the parts of Albion, called Zoas, dwell in the

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4Fearful Symmetry, p. 235.
5Fearful Symmetry, p. 291.
perfect harmony of the unfallen or the resurrected state.

In the Songs, the fallen state of Experience is presided over by the Bard, who is the redemptive agent. He himself is in a state similar to that of the Piper, the difference lying in the fact that the Bard has transcended the state of Experience in which the individual sees the universe as evil and sees the benign paternalism of God, the Lamb, as the raging wrath of the Tyger, whereas the Piper is not aware of this unhappy state. The Bard shows his sympathetic awareness of this state when we see him address the Earth in the "Introduction to The Songs of Experience."

The form of the Bard's inspiration is the "Holy Word," which is parallel to the Piper's inspiration by the child who, in one of his aspects, is representative of the child Jesus. The perception of vision distinguishes the Bard from the mass of humanity, represented by the Earth, who is oblivious to such vision. The impassioned nature of the Bard's cry to Earth suggests that he, too, had once been immersed in a similar state of oblivion to the benevolent unity of the universe as embodied in the vision of Jesus. As an individual, he has grown to a point at which he realizes that his total environment is not evil and, at that moment of growth, has accepted the "Holy Word"

That walk'd among the ancient trees,
Calling the lapsed Soul . . .

("Introduction to The Songs of Experience,"
11. 5-6)
As in *Paradise Lost*, Jesus walked in Eden after the fall of Adam.

The function of the Bard fuses with the function of the "Holy Word", for, just as Jesus spoke to Adam, the Bard speaks to Earth, representative of all men immersed in the state of Experience. The importance of Holy Inspiration in the restoration of Vision is emphasized this early in the Blake canon.

A further characteristic of the Bard that is consistent with his role as a redemptive agent is his perception of time. He sees simultaneously "Present, Past & Future". We all can see the present in terms of the past, but the Bard sees the present in terms of both past and future, providing a divine single unified moment in time which is the moment of artistic creation.

*For in this period the Poet's Work is Done,
and all the Great
Events of Time start forth & are conceiv'd
in such a Period,
Within a Moment, a pulsation of the Artery.*

*(Milton, plate 29, ll. 1-3)*

This moment of fusion of time is part of Eternity and exists in a context separate from the time in which fallen man lives. It is this moment that Northrop Frye calls

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8 "Blake's Introduction to Experience," p. 25.
a vertical timeless axis crossing the horizontal flow of
time at every moment, providing in that moment a still
point of a turning world, a moment neither in nor out
of time, a moment that Blake in the prophecies calls
the moment in each day that Satan cannot find. 9

As well as having vision in the form of contact with the "Holy Word",
the Bard has knowledge of Eternity, a condition difficult for fallen
man who is accustomed to the measurable, fixed clock time to conceive
of. Since he has this greater perception, the Bard acts as redemptive
agent in that he calls fallen man to rise to his level, for all contain
the capacity for this growth, although all do not achieve it.

The call to Earth is itself in the form of a poem, hence it is
a work of art in two ways. From Blake's point-of-view it embodies the
selfless doctrine of charity and concern for other than oneself and,
as such, is in accord with the vision of unity as it proceeds from
the imagination. 10 Secondly, as a poem, it is a work of art in the
more usual sense of an artifact produced by an artist, or in this
case, by a poet, the Bard. Blake himself can be considered as
producing works of art on both these levels, as can his counterpart
Los in the myth of Albion.

We see the Bard acting as a leader of men in a second poem,
"The Voice of the Ancient Bard", first included with The Songs of
Innocence, although more effective as a conclusion to The Songs of
Experience where Blake placed it in 1815. 11 It is parallel to the
invocation in the "Introduction to The Songs of Experience". However,
unlike the Earth, the individual addressed by the Bard, the "Youth

10 John Middleton Murry, William Blake (New York: McGraw-Hill,
of delight," is on the brink of the world of restored Innocence in which

Doubt is fled, & clouds of reason,
Dark disputes & artful teasing.
("The Voice of the Ancient Bard", 11. 4-5)

In contrast the Bard comments upon the world of Experience in which

Folly is an endless maze,
Tangled roots perplex her ways,
How many have fallen there!
They stumble all night over bones of the dead,
And feel they know not what but care
And wish to lead others, when they should be led.
("The Voice of the Ancient Bard", 11. 6-11)

The person who should lead them is, of course, the Bard. Thus, when "The Voice of the Ancient Bard" is placed at the end of The Songs of Experience, these Songs begin and end with a consciousness of the role of the Bard in calling those in the state of Experience to an Apocalyptic emergence into a higher restored innocence.

As we saw parallels between the Piper of Innocence and Urthona in the unfallen Albion, similarly we can see parallels between the Bard and Los, the redemptive agent in the myth of the fallen Albion. While in the Songs the fall is presented in terms of a great shift of point-of-view or shift of perception of the external world, in the myth we see exactly what happens within the mind when this shift takes place. In presenting the myth, Blake characterizes the redemptive

poet-prophet figure as a part of man's mind that works toward the reunification of the other fragments to restore the vision of unity.

In order to see Los as parallel to the Bard in bringing about the restoration of vision, we must understand the fall as it appears in the mythic structure. In the myth of Albion, the fall, which involves the shift of point-of-view from Innocence to Experience, occurs when Albion, one of the Eternals, who dwell in the world outside of our concept of time and space, lapses into sleep in Beulah, which, in its protected nature, is similar to the state of Innocence. Having tarried too long in Beulah, Albion becomes disoriented and the parts of his being, personified by Blake as Zoas, strive against each other. Seeking divinity, Urizen, the Zoa of Reason, tries to change places with Luvah, the Zoa of Love, who in turn tries to seize Urizen's position. In the disruption, the unifying Zoa, Tharmas, splits from the feminine element of his character and becomes chaotic in seeking her. The Zoa of creativity and art, Urthona, is separated from the other fragments and falls into Generation, becoming the mythic character Los, who, like the Bard, maintains contact with Divine Inspiration. Los' redemptive functions of arresting the Fall, of exhorting and leading the Zoas to reintegration, of producing works of art in the form of his actions and in the form of material productions which inspire men to unity

and vision, will be examined at length in the following chapters of the thesis.

The importance of the mythic character Los is established by the time *The Four Zoas* was written (dated 1795-1804 in the Keynes edition). He is the hero of the piece.

Los was the fourth immortal starry one, & in the Earth of a bright Universe, Empy lived day & night, Days & nights of revolving joy. Urthona was his name In Eden; in the Auricular Nerves of Human Life, Which is the Earth of Eden, he his Emanations propagated.

*Fairies of Albion, afterwards Gods of the Heathen.* Daughters of Beulah, Sing His fall into Division & his Resurrection to Unity. His fall into the Generation of decay & death, & his Regeneration by the Resurrection from the dead. (*The Four Zoas*, Night I, 11. 14-23)

As seen in the previous quotation, Los himself undergoes a process of fall. Existing within Albion, he becomes a microcosm of what happens to the whole man. While Los is the agent for the redemption of Albion, he himself is inspired to integration and vision by the Divine Vision of Jesus, as the Bard is similarly inspired by the "Holy Word."

On yet another level, Albion represents all men, for his changes symbolize the changes that take place in all of us. Revolution must take place in each man before nations can change. The violence of political revolution as seen in the French Revolution is useless because it is cyclic, not apocalyptic, and the new order

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13 It is possible that this could refer to Albion also. Dual reference is used by Blake. Harold Bloom, however, agrees that the individual referred to is Los, as context would indicate. See Harold Bloom, *Blake's Apocalypse* (New York: Anchor Books, 1965), p. 209.
will become like the old and will, in turn, be overthrown.¹⁴

Let us examine what Blake meant by the Apocalypse of Last Judgement. In terms of the myth, the Apocalypse is the reuniting of the separated parts of Albion. To achieve reunion, the Zoas must first reject selfhood and reunite with their feminine halves, their emanations. Simultaneously, Albion must be restored to his original form, selfless in his union with Jerusalem, his emanation. Reunion is brought about by Los inspired by the Divine Vision of Jesus, and involves, essentially, the restoration of vision in Albion as the movement from Experience to higher Innocence, as demonstrated in the Songs, involves a similar restoration of perspective and transcendence of evil.

Albion's change in attitude is best reflected in his concern for the safety of his friend Jesus, whom he now perceives as a man like himself:

Albion stood in terror, not for himself but for his Friend Divine; & Self was lost in the contemplation of faith
And wonder at the Divine Mercy & at Los's sublime honour.
"Do I sleep amidst danger to Friends? O my Cities & Counties,
"Do you sleep? rouze up, rouze up! Eternal Death is abroad!"

(Jerusalem, plate 96, 11. 30-34)

Albion has learned the lesson of selflessness taught by Jesus whose "Divine Appearance was the likeness and similitude of Los"

(Jerusalem, plate 96, 1. 7). Los has retained vision and has

¹⁴Northrop Frye refers to such series of events as the Orc cycle. See Fearful Symmetry, pp. 209 ff.
succeeded in communicating it to the other Zoas, thus helping them to attain the vision themselves.

As suggested earlier, the doctrine of the Apocalypse or Last Judgement is similar to the movement in the Songs from Experience into higher Innocence. Although all men have the capacity for this growth, all men do not fulfill their potential: some remain in Experience. In the myth of Albion, we see the inner workings of an individual who does recreate his original vision. When fallen man does heed the Bard or the part of himself which urges vision, the final Apocalypse will take place.

In heeding the part of himself which urges perception, man is heeding his own imagination or Poetic Genius, represented by Los in the myth of Albion. As Los, the poet-prophet "kept the Divine Vision in time of trouble" (Jerusalem, plate 95, ¶ 20), similarly, part of the individual, the Poetic Genius, moves the individual toward the apocalyptic reunion of man. That the Poetic Genius is part of a universal force or power is a doctrine set forth in the tractate "All Religions are One":

PRINCIPLE 1st. That the Poetic Genius is the true Man, and that the body or outward form of Man is derived from the Poetic Genius. Likewise that the forms of all things are derived from their Genius, which by the Ancients was called an Angel & Spirit & Demon.

PRINCIPLE 5th. 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.
PRINCIPLE 7th. As all men are alike (tho' infinitely various), So all Religions & as all similars, have one source.

The true Man is the source, he being the Poetic Genius.

(All Religions are One, p. 98)

When perception is exercised in accord with the imagination or Poetic Genius, unity is recognized.

My Eyes more & more
Like a Sea without shore
Continue Expanding,
The Heavens commanding,
Till the Jewels of Light,
Heavenly Men beaming bright,
Appear'd as One Man . . .
(letter to Thomas Butts, 2 October 1800, 11. 45-51)

This restoration of vision is the Apocalypse.

In terms of the myth of Albion, restored vision results in the perfect flexibility of the senses and freedom from the static rigidity of fallen time and space, the condition described when the Bard of The Songs of Experience states that resurrected man "might controll/
The starry pole." It is in this condition that we see the resurrected man at the end of Jerusalem:

Creating Space, Creating Time, according to the wonders Divine
Of Human Imagination throughout all the Three Regions immense
Of Childhood, Manhood & Old Age; & the all tremendous unfathomable Non Ens
Of Death was seen in regenerations terrific or complacent, varying
According to the subject of discourse; & every Word & Every Character
Was Human according to the Expansion or Contraction, the Translucence or Opakeness of Nervous fibres; such was the variation
of Time & Space  
Which vary according as the Organs of Perception vary; & they walked  
To & fro in Eternity as One Man, reflecting each in each & clearly seen  
And seeing, according to fitness & order.  
(Jerusalem, plate 98, 11. 31-40)

The Apocalypse, then, can be seen as relevant to each man, as was the growth through the states of Innocence and Experience to higher Innocence shown in the Songs. In the myth of the fall of Albion, Blake has looked into the psyche of each individual and has traced his struggle toward maturity in terms of a fall into disorder and a final return to a basic reintegration of the components of his being. As a child, the individual exists in a benign world of protection and trust. As the child develops, facets of his mind develop: Reason, Passion, urge for Unity, and Imagination. As the facets develop, the individual loses coordinated, balanced perspective, just as an adolescent child loses physical coordination as the parts of his body develop at different rates. With the loss of perspective comes the loss of the total vision of the benign universe. Like Albion, the individual becomes a battleground for the facets of his psyche as each tries to find its role.

In the myth of Albion, Blake, then, is restating basically the same doctrine as he expressed in The Songs of Innocence and Experience. The difference lies in the situation of the reader. The Songs reveal only the resultant change of vision, whereas the myth reveals the internal conditions resulting in that change. The Bard can only call the "lapsed soul", whereas Los, as well as calling, can work within the individual as a blacksmith forging forms, themselves works of art,
which embody spirits and give them a chance to be recognised as either
truth or error. The doctrine of both the Songs and the myth concerns
the recovery of man's original vision of the unity in a benevolent
universe,

not by returning to it, but by recreating it.
The act of creation, in its turn, is not producing
something out of nothing, but the act of setting
free what we already possess.15

The redemptive agent inspired by the Divine Vision of Jesus is active
in both the Songs and the myth, the difference lying in the fact that
Los acts on a much more comprehensive plane than the Bard, as we shall
see as we proceed with our discussion of the prophecies.

15Northrop Frye, "The Keys to the Gates," in Some BritishRomantics,
ed. James N. Logan, John E. Jordan, and Northrop Frye (Ohio State
Chapter Two - Los in the Minor Prophecies

We cannot see Los playing the complete role of redemptive agent until Blake presents us with the whole myth of Albion in The Four Zoas. However, fragments of the myth are introduced in the minor prophecies, The First Book of Urizen, Europe, The Song of Los, The Book of Ahania, and The Book of Los, and, in these fragments, appear the main characters of the story: Urizen, Orc, Los and Enitharmon. Therefore a study of Los properly begins within these minor prophecies.

In this examination, I have adopted the order set forth in the Keynes edition of 1966. Other editors place the poems in various orders, having attitudes similar to that expressed by David V. Erdman:

a rough chronology is observed, but only when thematic or generic relations fail to offer more meaningful groupings. A definitive chronological sequence of Blake’s writings is impossible from present knowledge.\(^1\)

Keynes, however, attempts the chronological order, restating arguments from the 1925 Nonesuch Press edition:

It was pointed out that Blake’s writings, whatever form they take, are so interdependent that ‘any other attempt at classification must result in the violent and arbitrary separation of pieces which/
should properly come together.' It was claimed in addition that 'the development of Blake's symbolic system and of his doctrines is also elucidated by this plan.'

It is for this latter reason that I chose the chronological order of the Keynes edition, the editor of which admits, as does Erdman, that "the dates assigned to some of the pieces are necessarily conjectural."

Discussions of Los tend toward one of two poles. The first can be represented by Laura DeWitt James' comments in William Blake: The Finger on the Furnace. She produces a list defining the characters in the prophetic books:

LOS:
He is Urthona as he appears in his Savior role in time-space. His name was changed to Los, an anagram of Sol or Sun, and he represents TIME. He was the only Zoa who kept the Divine Vision while travelling through the Vegetated Universe, and hence was the only one who could restore man to Eden.

Such rigidity of function and identity is not totally valid for Los even as he appears in the major prophecies. In the minor prophecies, certainly, the statement is erroneous, for who would expect that the fallen Los of Europe or of The Song of Los, in which his sons distribute Urizenic law, would restore

4James, p. 7.
man to Eternity? While Miss James' statement may be adequate for the purpose intended, presumably that of quick identification in terms of the total myth, it is extremely oversimplified, not allowing for the development of Blake's concept of his character, or for the fluctuation of the character within his symbolic role.

The other pole is represented by Stanley Gardner in *Infinity on the Anvil*, in the introductory statements "On the Nature of Poetic Symbolism":

no mythological figure in Blake represents one single concept consistently through all the writings. Nor indeed do his figures even progress in meaning to a developing pattern as does Langland's Piers. It is impossible to define Orc, Los, Enitharmon, and the rest of Blake's hierarchy, and allow the definition to stand whenever the name appears. The Los of *Europe* is manifestly a personality quite different from the Los of *The Book of Urizen*.

While much of what Mr. Gardner says is true, I will show that there is indeed a developing pattern in Blake's concept of Los, the crucial point being in the second version of Night the Seventh in *The Four Zoas*, when Los is inspired by Jesus. Before this turning point, Los' function does fluctuate, overlapping occasionally with that of Orc, his son, who is associated with the sun as is Los. After the divine inspiration,

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6This version is designated the "a" version in the Keynes edition.
Los' actions are directed more explicitly toward the redemption of Albion, for it is only after this inspiration that Los himself, at this point appearing as a microcosmic version of the larger figure Albion, can become united with his own parts which consist of his Spectre and his Emanation.

In the minor prophecies (before he is inspired by Jesus), Los appears in various ways. A unity of development is maintained around him in the form of recurring images and symbols which are used in this context to define character. Los is associated constantly with his furnaces, the fires of which, like the sun, are representative of the creative imagination. A typical passage occurs in The Book of Los:

Roaring indignant, the bright sparks
Endur'd the vast Hammer; but unwearied
Los beat on the Anvil, till glorious
An immense Orb of fire he fram'd.
(The Book of Los, plate 5, 11. 31-34)

He appears with hammer, anvil, and forge, all of which help to control the furnaces for directed creative purposes.

As the nature of the surrounding symbols may vary, so the nature of Los varies, although he maintains a unity of identity as Eternal Prophet. With his forge, he can produce chains that are redemptive in that they arrest the fall, and destructive, in that they bind and restrict freedom. As a symbol, the Mundane Egg, our vegetative universe, is dual in nature also. Seen as a stage in man's development, it too is redemptive in that it arrests endless fall outside the bounds of Time and Space. Yet when the
six thousand years of Man's vegetative existence are up, the Egg is restricting and inhibiting to the reunited man ready to ascend. Hence, in this instance, Los must destroy what he has created in order to facilitate the reunion of man. In other terms, constructs of the mind, such as certain legal and social institutions, while lending a temporary sense of security to the individual, must be transcended when the individual, having a renewed vision of the unity of all men, no longer needs them.

In his criticism, Mr. Gardner compares Blake's characters to Langland's Piers Plowman. However, as a character in a mythic structure, Los need not function on the same level of consistency as a character in an allegory such as Piers Plowman. Allegory is "a literary device in which abstractions are personified," a form abhorred by Blake because of its frequent use in conveying doctrines of "Moral Virtues", those restrictive rules for behavior taught by the church. Blake preferred symbolism, "a literary device in which psychological realities rise from the subconscious and take sensorial form... Allegory is to poetry what dogma is to religion." 8

Let us then turn to the minor prophecies to see Blake's treatment of Los before that character is inspired by Jesus. With The First Book of Urizen, printed in 1794, Blake told his first


8A Blake Dictionary, p. 17. For a fuller comment on allegory by Blake himself, see A Vision of the Last Judgment, Keynes, pp. 604 ff.
sketchy version of the fall of man into disintegration in terms of mythic figures. As its title suggests, the work focuses on Urizen, the Zoa of Reason, and on "the primeval Priest's assum'd power." He seeks stasis, "a solid without fluctuation," in opposition to the perfect flexibility of the senses as they exist in Eternity where

The will of the Immortal expanded
Or contracted his all flexible senses:
Death was not, but eternal life sprung.
(The First Book of Urizen, plate 3, 11. 36-39)

In solitude, "alone", and separate, Urizen proclaims knowledge of the "secrets of wisdom". This secrecy emphasizes his separation from all in Eternity, and with it, he seeks power. He inscribes laws in his Book of Brass, symbolic of the tyrannical rigidity of the laws which deal, in reality, with that which is not legislatible.

"Laws of peace, of love, of unity,
"Of pity, compassion, forgiveness;
"Let each chuse one habitation,
"His ancient infinite mansion,
"One command, one joy, one desire,
"One curse, one weight, one measure,
"One King, one God, one Law."
(BoU, plate 4, 11. 34-40)

In his separation, he builds himself a world "like a black globe"

\footnote{Frye comments upon "the unusual organic consistency of Blake's symbolism: we cannot trace it back to a time when its main outlines were not clear to him." (Fearful Symmetry, p. 205). Although the main outlines may have been clear to Blake all along, he does not present more than small pieces to the reader until The Four Zoas, and he certainly changes his concept of the role of Los in terms of the total structure.}

\footnotemark[10] Hereafter abbreviated as BoU.
which is viewed with disgust by the Eternals.

When we see Los for the first time, he is simply keeping watch for the Eternals, the unfallen beings of perfect vision, over the newly created world of Urizen. Immediately his relationship to the Eternals is established: he occupies a position of trust. In this position, he reminds us of another representative of the creative imagination, the poet Blake who occupies a similar position of trust, as we see in the invocation to the poem:

Eternals! I hear your call gladly.
Dictate swift winged words & fear not
To unfold your dark visions of torment.
(BoU, plate 2, 11. 5-7)

Both the poet and his mythic character are employed by the creatures of the unfallen world.11

The only suggestion that Los and Urizen were once parts of one integrated man, Albion, comes as we see Los howling after Urizen is torn from his side in the dreadful separation of Reason from Imagination. Los howls with all the energy of the undirected creative imagination:

Groaning, gnashing, groaning
Till the wrenching apart was healed.
(BoU, plate 7, 11. 2-3)

The healing shows Los' basic tendency toward recovery and foreshadows

11In Milton, a later work, Blake and Los become more closely identified.
his own reintegration as well as the reintegration of the whole man. In contrast, we do not see Urizen healing; instead he falls into a dreamless sleep called "Death" by the Eternals.

Frightened by the condition of Urizen, Los "rouz'd his fires", and, in doing so, begins his symbolic function as blacksmith, tending the fires of the creative forge. As well as relating Los to the other blacksmiths of mythology, Hephaistos, Vulcan, and Thor, the work of the blacksmith and the tools he employs remind the reader that Blake's engraving process employed metal and fire, as illustrated in the fourth chamber of the printing house in Hell in *The Marriage of Heaven and Hell* (Keynes, p. 155).

Working with the forge, Los binds the "changes" of Urizen (the development of the vegetative body) with "rivets of iron & brass", a process that, although restrictive, is redemptive in that it arrests Urizen's fall. Also, Los throws nets "round about" to achieve cessation of fall, and divides Time by forging a chain of it, an action which again establishes stasis. The imagery of the chain carefully unites Los' relationship to Time with his actions at the forge:

The Eternal Prophet heav'd the dark bellows,  
And turn'd restless the tongs, and the hammer  
Incessant heat, forging chains new & new,  
Numb'ring with links, days & years.  

*(Bell, plate 10, 11. 15-19)*

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12 *Fearful Symmetry*, pp. 252-3.
Even when his actions seem most restrictive, they are redemptive in their duality. Chains restrict but also arrest fall. Paradoxically, the restrictive measures are aimed towards the return to Eternity where

such was the variation of Time & Space
Which vary according as the organs of perception vary.
(Jerusalem, plate 98, 11. 37-38)

Los gives Urizen a fixed form, "a solid without fluctuation" which is the human body, itself a redemptive work of art in that the vegetative body is necessary, "as no life reaches eternity without first going through the physical world."¹³ Uncomfortable in the perfect flux of Eternity, tyrannical Urizen sought easily-controlled stasis as an end in itself: Los gives him a static form as a means toward achieving Eternity again.

Because of its contrast to the conditions of perfect flux, the newly-created form shocks Los. Having been "rent from Eternity" himself, he is unaware of the purpose of the vegetative form and reacts to it in fear:

The bellows & hammer are silent now;
A nerveless silence his prophetic voice
Siez’d ... ...
(Bou, plate 13, 11. 37-39)

He is the artist rejecting nature,¹⁴ later to become totally and selfishly immersed in its sensual aspect.

¹³Fearful Symmetry, p. 251.
¹⁴Fearful Symmetry, p. 258.
In the silence, Los pities Urizen with the sort of pity in which sympathy is tinged with a feeling of superiority. In Blakean terms, Los' soul divides as a result of this expression of "female" or selfish will and the female part of Los, Enitharmon, becomes separate from her male counterpart. Los becomes immersed in sensuality with Enitharmon and falls as did Albion, the whole man.

When they see

\begin{quote}
Man begetting his likeness \\
On his own divided image.
\end{quote}

(BoU, plate 19, 11. 15-16)

the Eternals are so offended that they give way to their anger and enclose Los and Enitharmon in a tent called "Science", which so obscures Los' vision that "no more Los beheld Eternity." When the poet loses vision through total surrender to pity and sensuality, his balanced perspective is destroyed and he becomes mired in the abstract reasoning Blake calls "Science." Los, as artist, has not yet discovered that the vegetative forms are the means to reintegration, not the final forms for man.

The first child of Los and Enitharmon is Orc, whom Los binds to a rock with the Chain of Jealousy because he envies Enitharmon's affection for the child. The cries of the bound child waken the tyrant Urizen, who sets up his restricting laws all over the world. Los thus initiates the Orc cycle,\(^{15}\) for when Orc

\(^{15}\)Fearful Symmetry, pp. 207 ff. The cycle represents external revolution which, essentially, maintains the status quo. A revolutionary force becomes as tyrannical as the government it overthrows -- the French Revolution is, of course, a most relevant example, because it must maintain power itself.
matures, he will burst out to defeat Urizen, only to become old and restrictive himself, until he in turn is defeated by a violent youth. The cycle must eventually be transcended by internal revolution in each man, as we shall see in *The Four Zoas*.

Fallen and confused, Los uses his fires to separate Enitharmon from Urizen and Orc. The creative fires are perverted to serve the selfish end of jealousy.

In *The First Book of Urizen*, we hear no more of Los. We have seen him keeping watch for the Eternals and binding down and restricting Urizen, who was attempting to set himself up as a tyrant. The symbols of the blacksmith have been established as Los works with the vegetative body and with Time. Also, we have seen him divided from the female side of his nature, with the result that he has lost immediate control of it. In other terms, through pity and sensuality he has lost his vision of Eternity. He and Enitharmon have produced Orc and, as a result of Los' selfishness, have bound him with the Chain of Jealousy, thus initiating the Orc cycle. Los is far from the selfless leader of men who will restore mankind to Eternity. He is not yet comparable to the Bard of the "Introduction" to *The Songs of Experience*.

In *Europe*, printed in 1794, we see Los functioning on an extremely low level. Blake presents him ironically:

"And Los, possessor of the moon, joy'd in the peaceful night."
*Europe*, plate 4, 1. 7

As "possessor of the moon," Los is ineffectual, the moon being the
symbol associated with Enitharmon, as the sun is associated with Los himself when he is active as the creative imagination. While she is separate from him, he cannot prevent her from exercising her female will by sending their sons to

"...tell the Human race that Woman's love is Sin;
"That an Eternal life awaits the worms of sixty winters
"In an allegorical abode where existence hath never come,
"Forbid all Joy, & from her childhood shall the little female
"Spread nets in every secret path."

(Europe, plate 5, II. 5-9)

The ideas expressed above are Blake's view of the philosophy of the Christian era ushered in by the birth of the traditional figure of Jesus, presented in this poem in parodied Miltonic verse (plate 4, II. 1-4). To Blake, this denial of sensuality is as wrong as total immersion in it.

Los enjoys the peaceful night in which "strong Urthona takes his rest," not realizing the serious implications of the sleep of the original form of the imagination. He calls upon Orc, whom he bound down in The First Book of Urizen, to rise:

"And we will crown thy head with garlands of the ruddy vine;
"For now thou art bound,
"and I may see thee in the hour of bliss, my eldest born."

(Europe, plate 4, II. 25-27)

As Orc, the spirit of revolution, rises in fury, Los disappears from the poem, foreshadowing the crisis Blake will reach in The Four Zoas concerning which of the two will play the chief role in the redemption of man. Since, as spirits of energy associated
with fire and the sun, each overlaps upon the other, as signified by one being the son of the other, they cannot exist together unless one is subservient to the other. Two equal masculine entities cannot exist together, whether it be in a herd of elk, in a human family, or in a myth exploring the aspect of man's psyche. In *The Four Zoas*, Blake finally focused on the version of Night the Seventh in which Jesus inspires Los in his redemptive role. Orc, the force of external revolution, will be modified to serve Los, the spirit of internal revolution in the mind of each man.

In *Europe*, Enitharmon falls asleep and "a female dream" occurs, men having been separated from one another by her teachings.

Enitharmon laugh'd in her sleep, to see (O woman's triumph!) Every house a den, every man bound: the shadows are fill'd With spectres, and the windows wove over with curses of iron: Over the doors "Thou shalt not," & over the chimneys "Fear" is written. . . .

(Europe, plate 12, 11. 25-28)

Only when the strife reaches France does Los come back on the scene in apocalyptic fury:

Then Los arose: his head he rear'd in snaky thunders clad, And with a cry that shook all nature to the utmost pole, Call'd all his sons to the strife of blood.

(Europe, plate 15, 11. 9-11)

Here he is using his voice not to lead man to vision, but to call him to corporeal war.
In Europe, a new symbol is introduced, "the wine of Los", which is eventually transformed into the wine that is the blood of Jesus and the apocalyptic vintage of nations. Los calls upon his sons to

"Bind all the nourishing sweets of earth
"To give us bliss, that we may drink the sparkling wine of Los!"

(Europe, plate 4, 11. 19-20)

His request is valid but with heavy irony, for we, as initiated readers, realize that indeed the production and consumption of the wine will bring bliss, but it will not be the bliss of intoxication as Los, here under the influence of Enitharmon, suggests, but rather the bliss of apocalyptic reunion with Eternity, as we shall see in later poems.

In Europe, until the end of the poem, Los is as far from being the leader of men as we shall ever see him. Finally he arises in Orc-like wrath, symbolic of political revolution rather than of renewal of vision through growth out of selfhood. He rises to war rather than to lead the individual Albion to higher Innocence. As Harold Bloom points out, "the poem ends, with obviously deliberate indecision, in the Europe of early 1793..." when Blake could not be sure how the most recent example of external revolution, the French Revolution, would end. The resulting chaos and tyranny in France convinced Blake of the futility of such revolution, and he expresses the futility by making Orc participant in an endless

16 Bloom, p. 171.
cycle which can be transcended only by apocalyptic reunion of Albion's Zoas through the work of Los. 17

In The Song of Los, printed in 1795, Los' role as poet-prophet is stated, if not demonstrated. The poem, written in the voice of Los himself, is introduced by Blake:

I will sing you a song of Los, the Eternal Prophet:
He sung it to four harps at the tables of Eternity.
(The Song of Los, plate 3, 11. 1-2) 18

Blake is using the image of the poet-prophet figure as a minstrel or an Anglo-Saxon scop, telling his prophetic poem in the mead-hall of the Eternals. Befitting his elevated position, Los sings to four harps which parallel the four-fold vision of the Eternals and the four Zoas of man. As in the beginning of The First Book of Urizen, Los is in a position which suggests that the Eternals have confidence in him, and that foreshadows his role as the Zoa who can lead the other Zoas to reunion which results in the resurrection of Albion.

Los is separated from the Eternals, although he is among them. Unlike them, he moves in the fallen world and his song is concerned with events in that world. Obviously he has not lost knowledge of Eternity, but rather moves freely through all levels

17 Although, with Bloom, "I tend to sympathize...with Middleton Murry's bias against political interpretation...," (Bloom, p. 165), I feel that Blake's temporary vacillation between Orc, the spirit of external revolution, and Los, the spirit of internal revolution, as redemptive agent can be seen in the context of the events in France in the early 1790's, when the revolutionaries changed from liberators to bloody tyrants.

18 Hereafter cited as SoL.
of existence as does the Bard of the "Introduction to The Songs of Experience."

In *The Song of Los*, Los tells how Urizen's laws are distributed to mankind by the children of Los with the cruel results innate in the restrictive laws themselves, showing what happens when the creative imagination lapses and is forced to act entirely under the directives of reason.

Adam shudder'd! Noah faded! black grew the sunny African
When Rintrah gave Abstract Philosophy to Brama in the East.

Moses beheld upon Mount Sinai forms of dark delusion.
To Trismegistus, Palamabron gave an abstract Law:
To Pythagoras, Socrates & Plato.

(SoL, plate 3, 11, 10-19)

Each nation becomes immersed in fixed laws and religion of static particular details, forgetting that:

The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is everywhere call'd the Spirit of Prophecy.

(*All Religions Are One*, Keynes, p. 98)

So immersed do the nations become that "like a dream, Eternity was obliterated & erased" from their perceptions. In this context, the nations are macrocosms of what happens in the microcosm of each individual man when he becomes governed by the element of reason in his psyche, loses his faith in the Divine Wisdom as perceived by his imagination, and falls into disorder.
In *The Song of Los*, Los is working upon several levels at once. As a poet, he is narrating his vision to the Eternals. His children work for Urizen:

...the terrible race of Los & Enitharmon gave Laws & Religion to the sons of Har, binding them more And more to Earth, closing and restraining Till a Philosophy of Five Senses was complete. (*Sol*, plate 4, 11. 13-16)

This "Philosophy" emphasizes the restrictive aspects and the misuse of the vegetative form created to arrest the fall.

Yet another son of Los howls at the binding of man, himself bound down with the Chain of Jealousy. The howling, heard by the Kings of Asia, causes them to move toward release:

And each ran out from his Web,
From his ancient woven Den;
For the darkness of Asia was startled
At the thick-flaming, thought-creating fires of Orc.

(*Sol*, plate 6, 11. 3-6)

As Orc rises, Urizen weeps and man moves toward corporeal war.

The Grave shrieks "with delight" at the prospect of so much fodder.

Jesus appears briefly in *The Song of Los*. He is given a "Gospel" and although, "a man of sorrows", he is not helpful in alleviating the suffering of man. Instead, his gospel appears to be part of the binding Urizenic religious law, under the influence of which

The human race began to wither, for the healthy built Secluded places, fearing the joys of Love, And the diseased only propagated.

(*Sol*, plate 3, 11. 25-27)
This Jesus figure is far from the Divine Vision who will inspire Los.

At this point in the development of Blake's concept of the function of the poet-prophet, Los himself is not an active agent of redemption. Instead, the function falls upon one of his sons, Orc, who works to destroy the restrictive, non-redemptive forces, of the other sons, Rintrah and Palamabron, who, at this point, are merely tools of the restricting paternal law-giver Urizen. It appears that Orc, representing active eternal revolution, is the redemptive agent, instead of Los, who represents the force which would restore man through the achievement of reorganized vision. As with Europe, we can see that Blake has not yet fixed upon Los.

Los appears only twice in The Book of Ahania, printed in 1795, for the Book is the story of the struggle between Urizen and the fiery spirit of rebellion, here embodied as his own son, Fuzon, instead of as Orc. As Northrop Frye says:

The use of a son of Urizen in the place of Orc in a poem engraved in 1795 indicates that Blake is becoming increasingly aware that by "Orc" he means something inseparably attached to Urizen.

Since Blake is still emphasizing the redemptive qualities of

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19 Since The Book of Ahania carries on the story of Urizen, Keynes logically speculates that "it was probably intended to be The Second Book of Urizen, but Blake changed his mind." (Keynes, p. 895) Blake abandoned the book after printing one copy (Keynes, p. 896).

20 Fearful Symmetry, p. 214.
the spirit of rebellion, Los hovers uneasily in the background; moreover, it is Urizen who operates the forge. He works upon a protective shield and operates without heat.

It was forg'd in the mills where the winter
Beats incessant: ten winters the disk
Unremitting endur'd the cold hammer.
(The Book of Ahania, plate 2, 11. 23-25)

This coldness is a symbolic representation of the cool, calculating nature of Urizen's intellectually controlled activities. In contrast, the hot forge of Los causes metal to flow and be molded, but such flux is antithetical to all that Urizen desires.

Because the shield is so inadequately forged without the benefit of the fires of the creative imagination, it is pierced by Fuzon's beam of fires. Urizen's cold and hence unproductive loins are divided by that same beam of fire, causing him to be separated from Ahania, his female portion, or Emanation. At this point, Blake returns focus to the beam of light.

But the firey beam of Fuzon
Was a pillar of fire to Egypt
Five hundred years wand'ring on earth,
Till Los siez'd it and beat in a mass
With body of the sun.
(BoA, plate 2, 11. 44-48)

The force that has injured the rigid law-giver Urizen, immersed in selfhood, belongs with the light of the creative imagination as symbolized by the sun, usually associated with Los, who binds

21Hereafter abbreviated as BoA.
it to Urizen in *The First Book of Urizen* and forges it in *The Book of Los*. Los and the spirit of revolution, be he Orc or Fuzon, have this much in common: both have energy with which to struggle with the tyrannical Urizen. Los' energy is that of the creative imagination; Orc-Fuzon's is that of physical violence.

Los' main action in *The Book of Ahania* takes place after Fuzon is crucified in a manner which reminds us of the death of Jesus and of the fact that, in a time of revolution, the lofty aspirations of the revolutionaries die or are perverted. Disease, representing orthodox religion, is rampant and "bones of man” hurtle amid "clouds of disease."

The Eternal Prophet beat on his anvils;
Enrag'd in the desolate darkness
He forg'd nets of iron around
And Los threw them around the bones.

*(BoA, plate 4, ll. 27-30)*

Here we see Los working with his forge, striving to retain some degree of order to prevent total disintegration. However, as the creative imagination by itself is not effective in halting the conflict between reason and the spirit of revolution, Los does not stop the conflict between Urizen and Fuzon. Not until Los is inspired by Jesus can he elevate man to transcendence of endless cycle through the restoration of integrated vision.

*The Book* ends with Ahania pleading with Urizen to accept her in the joy of sexual love. Rejected when Urizen rejected sexuality through immersion in selfhood, she bemoans her state of being held "in these chains of darkness." The conclusion echoes the "Earth's
Answer" in *The Songs of Experience*, as noted by Harold Bloom in *Blake's Apocalypse*. In Ahania's situation, however, there is no Bard to call her and to watch over her, for Los is not yet defined in his role at this point, not even succeeding in controlling the struggle between Urizen and his son. In this poem, there is no salvation for Ahania -- it ends in a bitter and hopeless outburst against her situation, for she can find redemption only through reunion with Urizen who is too power-hungry and selfish to unite with her.

Los is associated with the fiery forge, in contrast to the cold forge of Urizen. Aside from his name, we recognize him as much by his association with the forge as by his actions, redemptive only to the extent that they arrest the flux of the fall. *The Book of Ahania* shows Blake's indecision concerning the roles of Los and Orc (here Fuzon), a vacillation which comes to a crisis in *The Four Zoas*.

The disruption of the Eternal, Albion, is related for a final time in the minor prophecies in *The Book of Los*, printed in 1795. This time the focus is on Los, the Eternal Prophet. When we see him first, he is raging and breaking chains which bound him to the watching of Urizen, the position of trust assigned to him in *The First Book of Urizen* by the Eternals. Los finds himself enclosed in...

...a solid
Without fluctuation, hard as adamant,
Black as marble of Egypt, impenetrable.

(*The Book of Urizen*, plate 4, 11. 4-6)

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22 Bloom, p. 195.
23 Hereafter abbreviated as BoL.
Feeling his senses restricted by the solid sought by the rigid, reasoning Urizen, Los breaks free in "Prophetic wrath" for, unlike Urizen, he cannot endure restriction of his senses.

Breaking free from the rigidity which is analogous to Urizenic thought, Los rejects one solution open to man fallen into the state of Experience. Instead of accepting restriction, Los chooses to continue his fall, during which:

"tho' day or night was not, their spaces
Were measur'd by his incessant whirls
In the horrid vacuity bottomless,"

(BoL, plate 4, ll. 34-36)

Even while falling, Los organizes Time, anticipating his function of introducing the stabilizing order necessary to give man the opportunity to grow towards reintegration and Eternity. Like Blake, and alike all creative spirits, Los must find his own system, for he cannot accept one imposed upon him from without.

Only when Los' wrath subsides and he begins to think himself does his descent slow and become a drifting, "oblique" movement. This tempering of one aspect of the individual's psyche with another, energetic wrath with thought, successfully stops the fall and emphasizes the importance of the integration of the parts of man's mind, an integration which is fundamental to Blake's myth of Albion.

Los begins to assume human form with "finite inflexible organs" and, as a result of the working of his mind, begins to cope with the void,
till the Vacuum
Became element, pliant to rise
Or to fall or swim or to fly,
With ease searching the dire vacuity.

(BoL, plate 4, 11. 50-53)

He adapts himself to his environment and organizes it,
"separating the heavy from the thin." In this separation, heavy
solids sink and, the "thin" rising, light is now perceived, surely
a step toward restoration of vision. Los sees Urizen’s backbone,
which he had seen formed in The First Book of Urizen. He reacts
by building the instruments of the creative powers: the furnaces,
the anvil, and the hammer, with which he can control Urizen.

In his forge, Los creates the sun, which becomes his symbol,
tempering it as a blacksmith does his metals (BoL, plate 5, 11.
27-45). His work continues for nine ages until, having been
dipped into the Deeps (the cosmos) the globe "stood self-balanc’d."
Having begun the creation of the universe, Los binds the sun to the
spine of Urizen, who lies in torment.

In The Book of Los, Blake has established some of the func-
tions of the Eternal Prophet. Los divides Time, establishing an
order so that man will be given an opportunity to reorganize.
Also, Los tends his creative forge and, with it, brings the sun
into existence. The sun becomes the symbol of Los’ creative
powers and, as such, is the life-giving force in the vegetative
universe. Los binds the sun to Urizen’s vegetative body, binding
creative inspiration to reason, an act which symbolizes the
fettering of the creative and imaginative powers as they occur
in fallen man. The vegetative form of man must be used and then
transcended so that the imaginative powers can be flexible and free again, and so that the parts of man's psyche can work together.

Blake presents fragments of the myth of Albion in the minor prophecies. In these fragments, we see the beginnings of the concept of Los as the redemptive agent, although his powers are limited by his own fall as part of Albion. Still present, however, is a confusion with the role of Orc, the spirit of revolution in the material world. As pointed out earlier, Blake resolves the confusion in Night the Seventh of The Four Zoas, in which Los is inspired by Jesus to bring about revolution within man. Los leads toward apocalyptic reunion of the whole man, as the Bard in the "Introduction" to The Songs of Experience is attempting to lead Earth to a reintegration and restoration of vision. In the last three prophecies, The Four Zoas, Milton, and Jerusalem, we see the process in full size, and in them, the function of Los is clarified.

24 Obviously, the Jesus of inspiration is not the Jesus we have seen as "man of sorrows" in SoL, or as the child whose birth in Europe heralds the beginning of the 1800 years of Enitharmon's rule through "Thou Shalt Not" laws. (Keynes, p. 243)
Chapter Three - Los in The Four Zoas

While in the minor prophecies we are given only pieces of Blake's total myth of the fall, we are given several versions of it in The Four Zoas, first called Vala or The Death and Judgement of the Ancient Man a DREAM of Nine Nights. The varying accounts emphasize the fact that none of the component parts of man, called Zoas, have comprehensive vision, this unity having been lost in the fall. We have versions and episodes which interweave and intersect as do the parts of a dream. In the introductory passage to Night the First, Blake tells us all we can know as absolute about the inter-relationships of the Zoas and, hence, about their fall:

Four Mighty Ones are in every Man; a Perfect
Unity
Cannot Exist but from the Universal Brotherhood
of Eden,
The Universal Man, to Whom be Glory Evermore, Amen.
What are the Natures of those Living Creatures the
Heavenly Father only
Knoweth, No Individual knoweth (not), nor can know
in all Eternity. (Night the First, 11. 9-13)

Having warned us, by implication, about seeking one unalterable version of the fall, Blake presents several, each,

1Title page of The Four Zoas, Keynes, p. 263.

2In the Keynes edition, Blake's late additions and corrections are printed in italics. (Notes, Keynes, p. 897)
of course, concerning Los as the fallen form of Urthona, whose existence is crucial to the resurrection of Albion. If we are the attentive sort of readers whom Blake wishes to attract, we piece the story together from the accounts of Enitharmon, Ahania, Tharmas, Urizen, the Shadow of Enitharmon, and the Spectre of Urthona. Blake is very definite about the readers he wants, as he states in a letter to Dr. Trusler, dated 23 August 1799:

You say that I want somebody to Elucidate my Ideas. But you ought to know that what is Grand is necessarily obscure to Weak Men. 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 the faculties to act. I name Moses, Solomon, Esop, Homer, Plato. (Keynes, p. 793)

If we are not deterred by Blake's demands, we sift through Albion's dream to find what happens inside man when he falls from Innocence into Experience. In summary, we find Albion, symbolic of each man, relaxing in sexual ease to such an extent that, instead of being refreshed by the relaxation, he loses the delicate balance of the four component parts of his psyche, the balance which is necessary to maintain man in Eternity (or in the state of serene Innocence). Love and sexual passion (Luvah) desire too much power, unseating the reason (Urizen). The reasoning power desires the passionate intensity and divine power of love. In terms of the myth, Urizen gives the "Horses of Light", symbolic of the

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3The changes in perception of and reaction to the eternal world as a result of the fall Blake has explored in The Songs of Innocence and of Experience. See Chapter One.
reasoning power used correctly, to Luvah (or permits Luvah to steal them). Thus Luvah has the power which should belong to reason. In return, Urizen receives the wine of the Almighty, which should belong to Luvah, as the power of love, spiritual or carnal. Thus the reasoning power, Urizen, assumes divinity in drunken perversion of the symbolic representation of the blood of Jesus, the wine which we shall see in the apocalyptic Harvest and Vintage of Nations. The positions of Luvah and Urizen being exchanged, each out of place, the whole man falls. Urthona, the prophetic Zoa of the Imagination, who is part of God in man, or the Poetic Genius, and Tharmas, the ordering "Parent pow'r", find themselves in chaos. Thus the parts of man are in confusion, and Jerusalem, man's emanation, is abandoned to ruin. The whole man, having lost all perspective, succumbs to a sleep which is similar to the state of Experience in its lack of perception. The whole poem is, in effect, Albion's dream while he sleeps. The Four Zoas begins in the midst of the fall into disorder, and only when the mythic characters indulge in reminiscence and mutual accusation do we learn of the contributing circumstances, each version being highly influenced by the subjectivity of its narrator.

In the fallen world, one of the Zoas, Los, retains more of the Divine Vision than the others, and therefore works to halt the fall, to reunite the whole man, and to bring him back to Eternity. Los, who was Urthona, is born into the vegetative world through Divine Mercy.

As Northrop Frye points out, we are not given much information
about Urthona.¹ We see him functioning in Eternity after the re-
surrection:

...Urthona rises from the ruinous Walls
In all his ancient strength to form the golden armour
of science
For intellectual War.
(Night the Ninth, 11. 852-854)

In this situation, he works as the creative imagination must in
the mind of the individual who has the complete vision of the
state of Innocence: he synthesizes what the individual perceives
through his integrated psyche to form the Divine Vision of Unity
with which that individual takes part in life and responds
actively with love, reason, imagination, and a feeling of unity
with all men.

Urthona's fall takes place, as does the fall of Albion
himself, because of the actions of Urizen and Luvah. Urizen
admits that, as he fell, "I seiz'd thee, dark Urthona." (Night
the Fifth, 1. 225) The Spectre of Urthona gives the details first
to Tharmas (Night the Fourth, 1. 184ff.) and later to the Shadow of
Enitharmon (Night the Seventh, 1. 278 ff.). Perhaps it is
because Urthona appears more as victim than perpetrator of the
fall that Los, his fallen form, retains more vision than any of
the other Zoas, and can, therefore, be the agent of redemption.

In presenting the birth of Los, Blake employs the same
technique he used to narrate the fall of the whole man, Albion.

¹Fearful Symmetry, p. 291. See the following pages for Frye's
complete statement on Urthona.
Again we must piece the story together. Essentially Urthona himself undergoes a separating fall similar to Albion's.

...."I saw
"My loins begin to break forth into the veiny pipes & writhe
"Before me in the wind engulfing, trembling with strong vibrations,
"The bloody mass began to animate. I, bending over,
"Wept bitter tears incessant. Still beholding how the piteous form
"Dividing & dividing from my loins, a weak & piteous
"Soft cloud of snow, a female pale & weak, I soft embrac'd
"My counterpart & call'd it Love. I nam'd her Enitharmon . . . ."  
(Night the Fourth, 11. 93-100)

The female aspect of Urthona is separate, hence out of control and free to do evil. The Spectre of Urthona describes his own birth:

"A shadow blue, obscure & dismal, from the breathing Nostrils
"Of Enion I issued into the air, divided from Enitharmon.
"I howl'd in sorrow."

(Night the Fourth, 11. 105-107)

Los must do battle with the Spectre throughout his career as redemptive agent, for the Spectre is:

...the isolated subjective aspect of existence in this world, the energy with which man or any other living thing copes with nature . . . . In a poet the Spectre of Urthona is what is usually called the "man" in him, the identity that grapples directly with nature and gets along in the world, that earns a living and meets other people and supports a family and acquires opinions. It furnishes the pride, self-respect and personal ambition without which no genius could function.5

5Fearful Symmetry, pp. 292-3.
Obviously, when the Spectre of Urthona is not under the control of Los (as the creative imagination), it becomes a selfish power which seeks only self-aggrandizement, and thus wars against the force of selfless imaginative power necessary for Los' redemptive functions.

Los and Enitharmon are born into the vegetative world from the womb of Enion, the mother figure of the fallen world and fitting emanation of Tharmas, "Parent pow'r" and unifying aspect of the fallen world. The facts of the birth are important as they result in Tharmas' eventual recognition of Los as Urthona (Night the Fourth, 1, 131), a recognition which temporarily halts strife and moves Tharmas to assign Los the task of rebuilding the fallen universe, as he (Tharmas) hopes a return to some sort of order will result in reunion with Enion.

At the time of the birth, emphasis is placed on the fallen nature of the event:

... with fierce pain, she brought forth on the rocks
her sorrow & woe:
Behold two little Infants wept upon the desolate wind.
(Night the First, 11. 191-2)

However grim their birth may be, the survival of Los and Enitharmon is a result of the mercy of the daughters of Beulah, those benign female beings whose domain is "from Great Eternity a mild & pleasant rest" (Night the First, 1, 94), and whose function is to watch over the sleepers in Beulah to prevent them from falling into "Eternal Death" (Night the First, 1, 100). Although they are terrified at the fall of Albion, one of the daughters helps Enion and her children:
Astonish'd sat her sisters of Beulah to see her soft affection
To Enion & her children, & they ponder'd these things wond'ring,
And they Alternate kept watch over the Youthful terror,
They saw not yet the Hand Divine, for it was not yet reveal'd,
But they went on in silent Hope & Feminine repose.
(Night the First, 11, 227-232)

Although Jesus, as manifestation of the "Hand Divine", is not yet guiding Los, his intervention is foreshadowed by the mercy of the daughters of Beulah.

The fallen form of Urthona, then, is Los, who divided from his female aspect, Enitharmon, and from the Spectre of Urthona. (An additional part, the Shadow of Enitharmon, exists only for a short time, as a result of a Urizenic plot in Night the Seventh.) In division, Los becomes a microcosm of Albion, the whole man, who is divided and fragmented to such a degree that he has lost the Divine Vision, just as the individual moving from Innocence to Experience loses the perception of God as lamb.

As the aspect of Albion who will work toward reintegration, Los, with Enitharmon, becomes aware of certain powers left to him from his identity in Eternity. He employs them in various ways, directed in the early Nights of the dream by the other fallen Zoas, each of whom is trying to be God, the ultimate controlling force. The development of these powers continues with limited success until Los is inspired by Jesus, sent by the Eternals to aid him in resurrecting the fallen Albion. The
children become aware of their specific powers:

His head beamed light & in his vigorous voice
was prophecy.
He could control the time & seasons & the days
& years;
She could control the spaces, regions, desert,
flood & forest....
(Night the First, 11, 239-241)

Through time and space, not intrinsically desirable conditions
when compared to Eternity, the Zoas are arrested in their fall and
given a chance to re-organize in hopes of achieving unity and
reascending.

The child Los outlines their function:

"But we, immortal in our own strength,
survive by stern debate
"Till we have drawn the Lamb of God into a mortal
form.
"And that he must be born is certain,
for One must be All
"And comprehend within himself all things
both small & great,
"We therefore, for whose sake all things aspire
to be & live
"Will so receive the Divine Image that amongst
the Reprobate
"He may be devoted to destruction, His mother's
womb."
(Night the First, 11, 290-298)

Because he retains some of the knowledge and skills of the unfallen
existence, Los knows that he and Enitharmon will be instrumental
in causing the incarnation of Jesus in the vegetative universe,
although he has not yet begun the production of the vegetative
bodies so crucial to the redemptive process. The bodies will
provide forms for the abstract "terrific Passions & Affections/
Of Spectrous Dead" (Night the Eighth, 11, 208-9), so that at the
time of the apocalypse, error can be recognized and cast off. From birth, Jesus will be devoted to the destruction of the vegetative bodies, not that they are evil in themselves, but because, with their limited perceptive capabilities, they must be transcended. Blake at no time suggests that the mortal body is evil; on the contrary, he refers to Generation as the "image of Regeneration" (Jerusalem, plate 7, I. 65). To him, the birth, death, and resurrection of Jesus in The Four Zoas is symbolic of how the body should be used and transcended (Night the Eighth, 11. 260-267).

Among the first of Los' redemptive actions is his refusal to work for Urizen (Night the First, 11. 331-334). In doing so, he resists domination by the delusive, rationalizing power of reason which can ask:

"Why should the Divine Vision compel the sons of Eden
"To forego each his own delight, to war against his spectre?
"The Spectre is the Man. The rest is only delusion & fancy."
(Night the First, 11. 339-341)

Having successfully resisted Urizen's appeal to selfhood, Los agrees to work for Tharmas after the inevitable collapse of

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6The Spectres of the Dead can be compared to abstract, unformed ideas. When an idea is given form (as when written down as a poem), it can be recognized and accepted or discarded. This is essentially what happens when the Spectres (abstractions) are given form. Aspects of them which are unacceptable (such as selfishness) can be left behind with the vegetative body when, in the apocalypse, that form is transcended. Urizen, on the other hand, holds power by keeping the Spectres unformed and, therefore, vague. The Tree of Mystery symbolizes the Urizenic religious doctrine of unquestioned obedience to laws, the reasons for which are as vague as the reason, in orthodox Christianity, for the Edenic prohibition concerning the fruit of the Tree of the Knowledge of Good and Evil.
Urizen's Mundane Egg (Night the Third, 11. 135 ff.), which was produced without the aid of the creative imagination. Agreement between Los and Tharmas, however, is not without difficulties. Los rightly resists Tharmas' claim of godhead, but wrongly asserts his own:

"And Los remains God over all, weak father of worms & clay,
"I know I was Urthona, keeper of the gates of heaven,
"But now I am all powerful Los, & Urthona but my shadow."
(Night the Fourth, 11. 41-43)

As punishment, Tharmas, once the Zoa of unity, but now chaotic in his fallen state, divides Los from his female aspect, Enitharmon (Night the Fourth, 11. 56 ff.). Reunion occurs when, through concern for Los' preservation, the Spectre of Urthona explains the identity of Los to Tharmas. Tharmas recognizes Los as his son by Enion. Although Tharmas still asserts godhead, Los works for him, motivated, at least in part, by fear:

Terrified, Los beheld the ruins of Urizen beneath,
A horrible Chaos to his eyes, a formless
unmeasureable Death
Whirling up broken rocks on high into the dismal
air
And fluctuating all beneath in Eddies of molten
fluid.
(Night the Fourth, 11. 161-164)

Beginning to work, Los organizes the powers he was born with:

...in his hand the thundering
Hammer of Urthona forming under his heavy hand
the hours,
The days & years, in chains of iron round the
limbs of Urizen
Link'd hour to hour & day to night & night to day
& year to year,
In periods of pulsative furor; mills he form'd & works
Of many wheels resistless in the power of dark Urthona.
(Night the Fourth, 11. 179-183)
Time is created within which the fallen Zoas will be given an opportunity to reintegrate through incarnation in the vegetative universe.

Los misunderstands the intervention of the Saviour who found the limits of Opacity and of Contraction so that "Limit/ Was put to Eternal Death" (Night the Fourth, 11. 275-276). As in The Book of Urizen, Los himself loses vision and falls:

...terrified at the Shapes
Enslav'd humanity put on, he became what he beheld:
He became what he was doing: he was himself transform'd.
(Night the Fourth, 11. 284-286)

So immersed does Los become that his furnaces go out; that is, his powers of creativity decline sharply and man reaches the lowest point in the fall into Experience, that of complete involvement in the vegetative universe.

Los then creates in a new way, a way befitting his new form. He embraces Enitharmon, who gives birth to a child, Orc. In un-redemptive jealousy which shows the extent of his fall, Los chains down Orc with the Chain of Jealousy, thus initiating the Orc cycle discussed earlier in Chapter Two and explored at length by Northrop Frye, a cycle which must be transcended before the resurrection of Albion.

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7 It is interesting to note that Blake presents the birth of Orc, the fiery spirit of rebellion and external revolution, taking place when the creative imagination is in its most fallen form. When man is immersed in the world of Experience, he uses his energy to create violence and revolution, for the visionary "furnaces" are out.

8 Fearful Symmetry, p. 207 ff.
While Orc is a child, Los begins to build a structure which we will see grow in importance as we follow Blake's myth through the later poems, Milton and Jerusalem. The structure is, of course, Golgonooza, the great city of redemptive art. In The Four Zoas, however, the city does not rise out of joy:

....Los around her Enitharmon built pillars of iron And brass & silver & gold fourfold, in dark prophetic fear, For now he fear'd Eternal Death & uttermost Extinction; He builded Golgonooza on the Lake of Udan Adan, Upon the Limit of Translucence then he builded Luban. Tharmas laid the Foundation & Los finish'd it in howling Woe, (Night the Fifth, 11, 73-78)

As S. Foster Damon suggests, "the beginning of revolt [the birth of Orc] starts the poetic instinct's creation." Perhaps more important, Los builds the structure out of fear of "Eternal Death", a fact which foreshadows the later function of Golgonooza as the place in which Los and Enitharmon build the redemptive works of art which are the vegetative bodies for the Spectres of the Dead (Night the Seventh, 1, 454 ff.). The building of the city shortly after the birth of Orc brings into opposition the two forces -- internal revolution through art and external revolution through bloodshed -- which Blake will choose between in Night the Seventh.

As has been suggested earlier, the crucial point in Los'
career and, indeed, in Blake's total myth, comes in Night the Seventh of The Four Zoas. Blake wrote two versions of the Night, one labelled "a" in the Keynes edition and emphasizing Los' inspiration by Jesus and reunion with the Spectre of Urthona, and the other, labelled "b" and making no reference to the Spectre or the inspiration by Jesus. Keynes suggests that the version without the inspiration of Jesus ("b") was written as the later of the two. Northrop Frye, however, does not agree:

The reader will notice that there are two versions of Night VII, and that the only one we have spoken of so far is the one beginning "Then Urizen arose," [Keynes' version "a"] The other is certainly earlier, [Keynes' version "b"] and in symbolism is an undifferentiated mixture of the present Nights VII and VIII. Most of what was valuable in it was transferred to Jerusalem.

John Middleton Murry, too, feels that the "inspir'd" reunion of Los and the Spectre of Urthona (as found in Keynes' version "a") is in keeping with the later developments of Blake's myth. Concerning The Four Zoas, Murry writes:

The last phase of the book belongs, spiritually and creatively, to the same order of illumination as Milton. All the fundamental insights which make of Milton so rapturous an adventure are unmistakably present in the last phase of The Four Zoas; and,... the eternal moment of creative vision out of which Milton inevitably grew, is clearly indicated in Night VII of The Four Zoas.

Harold Bloom concludes "on internal evidence" that Keynes' version

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10 Keynes, p. 320 fn.
11 Fearful Symmetry, p. 298.
12 Murry, p. 158.
"a" was the later of the two.\textsuperscript{13} We shall see as we proceed to examine the events of Night the Seventh that the intercession of Jesus to cause the reunion of the parts of the fallen Los is crucial to Los' directed action toward the resurrection of Albion which follows. Blake found that, after presenting the fall of the redemptive agent, he must provide for the restoration of selfless vision in that agent so that he could help the fallen man, Albion, to rise again. The fallen individual in Experience cannot rise again until he achieves a certain mental state; Blake found that he could not explain how that state is achieved when the imagination is dulled by the fall, except finally through Divine Mercy in the form of Jesus. From this realization, Blake proceeded to conclude The Four Zoas, and to write the two parts of the final poem, Milton and Jerusalem.

Let us return to The Four Zoas to see a definite change in Los after his inspiration by Jesus in Night the Seventh. Before the moment of inspiration, a Urizenic plot is in progress, the purpose of which is:

"To bring the Shadow of Enitharmon beneath our wondrous tree,  
"That Los may evaporate like smoke & be no more,  
"Draw down Enitharmon to the Spectre of Urthona,  
"And let him have dominion over Los, the terrible shade."

(Night the Seventh, 11. 113-116)

The plot succeeds to some extent, for Los and Enitharmon are separated and she hides in the labyrinthine branches of the Tree of Mystery, an act which represents the coy withholding of herself

\textsuperscript{13}Bloom, p. 266.
as sanctioned by conventional religion, the latter symbolized by Urizen's Tree. Enitharmon herself is divided from her Shadow, which is recognized and loved by the Spectre of Urthona. Pregnant through the love of the Spectre, the Shadow bursts the gates of Enitharmon's heart (Night the Seventh, 11. 323-324). As a result, Enitharmon will never again be able to close her heart against Los. Los feels pity for her because she is hurt, but this time it is not a dividing, superior feeling; on the contrary, it is a true, sympathetic pity, for the loving "Spectre enter'd Los's bosom" (Night the Seventh, 1. 336). Being receptive and open, Los unites with his Spectre, who, "inspir'd", explains the situation:

"Tho' horrible & Ghastly to thine Eyes, tho' buried beneath
"The ruins if the Universe, hear what inspir'd I speak, & be silent.
"If we unite in one, another better world will be
"Open'd within your heart & loins & wondrous brain,
"Threefold, as it was in Eternity, & this, the fourth universe,
"Will be Renew'd by the three & consummated in the Mental fires...."
(Night the Seventh, 11. 351-356)

The Spectre, "by Divine Mercy inspir'd" convinces Los, who opens within and resolves to "quell my fury & teach/Peace to the soul of dark revenge & repentance to Cruelty" (Night the Seventh, 11. 368-369). Los, the Spectre, and Enitharmon reunite and the true, focused labour of redemption begins, initiated by the Divine Vision.

But This Union
Was not to be Effected without Cares & Sorrows & Troubles
Of six thousand Years of self denial and many Tears del.] of bitter Contrition.
(Night the Seventh, 11. 398-400)
Los and Enitharmon eat the fruit of the Urizenic Tree of Mystery and, hence, worry about futurity, fearing that the Lamb of God

"Will give us to Eternal Death, fit punishment for such
"Hideous offenders: Uttermost extinction in eternal pain:
"An ever dying life of stifling & obstruction:
"Of existence to be a sign & terror to all who behold,
"Lest any should in futurity do as we have done
"Such is our state; nor will the Son of God redeem us, but destroy."
(Night the Seventh, 11. 426-431)

These fears foreshadow Los' reaction to the death of Jesus in Night the Ninth, when he fears that the loss of the vegetative body means "Eternal Death."

Overcoming his fears through selfless concern for the Spectres of the Dead, Los is the complete artist again and Golgo­nnooza really begins to take shape. Los and Enitharmon together produce their special redemptive works, the vegetative embodiments for the spectres who lack forms. Los creates the forms and Enitharmon colours them, working in union as did William and Catherine Blake in producing the printed, material forms of Blake's redemptive ideas. Rintrah and Palamabron, sons of Los, appear "in infant innocence" and even Orc is relatively quiet now

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14See footnote 6.
15Murry, p. 168.
16Rintrah and Palamabron become important characters in Milton, but are mentioned only briefly in The Four Zoas.
that Blake has established focus upon Los.

As the Eldest brother is the father's image,  
so Orc became  
As Los, a father to his brethren, & he joy'd  
in the dark lake . . . .  
(Night the Seventh, 11. 479-480)

The inspiration of Jesus is so effective that Los feels love even for Urizen, a fact that reveals the extent of his restored vision. He no longer hates individuals, as would a person with the limited vision of the state of Experience; instead, as we shall see in Night the Eighth (1. 379 ff.), he hates the evil that Urizen has in him.

In his work, Los is aided by the strength of Tharmas and Urthona, as well as by all his sons and daughters. All are unified by the love of Jesus. In Los' redemptive works are

All mortal things made permanent that they may be put off  
Time after time by the Divine Lamb who died for all  
And all in him died, & he put off all mortality.  
(Night the Eighth, 11. 482-484)

While the redemptive artifices take shape, Urizen rises one final time, seeking "To undermine the World of Los & Enitharmon" (Night the Eighth, 1. 98). The evil in Urizen takes separate form:

Terrified & astonish'd, Urizen beheld the battle take a form  
Which he intended not: a Shadowy [male del.] hermaphrodite, black & opaque;  
The soldiers nam'd it Satan . . . .  
(Night the Eighth, 11. 102-104)
Deluded by the Shadowy Female (Night the Eighth, 1. 145 ff.),
and "tangled in his own net" (Night the Eighth, 1. 181), Urizen
repents. From this point, the chief enemy of Los and Enitharmon
is Satan, a force which Los explains:

"There is a State nam'd Satan; learn distinct
to know, 0 Rahab!
"The difference between States & Individuals of
those States.
"The State nam'd Satan never can be redeem'd in
all Eternity;
"But when Luvah in Orc became a Serpent,
he descended into
"That State call'd Satan."
(Night the Eighth, 11. 379-383)

The unredeemable state must be abhorred, but we can still love the
individual, just as we saw that Los loves Urizen.

In their struggle against Satan, Los and Enitharmon are
aided by Jesus who

Pitying ... descended thro' Jerusalem's gates
To put off Mystery time after time; & as a Man
Is born on Earth, so was he born of Fair
Jerusalem
In mystery's woven mantle, & in the Robes of Luvah,
(Night the Eighth, 11. 260-263)

He is crucified on the Tree of Mystery, an act which represents
the attempt of orthodox religion to destroy the doctrine of love.
Los knows that Jesus dies because of Satan, but fails to under-
stand the actual crucifixion.

At the time of the crucifixion, Los is frightened at the
death and does not perceive Jesus standing beside him in spirit.
When Jesus begins "separating/Their spirit from their body" (Night
the Ninth, 11. 4-5), Los is quite reasonably afraid, as is any
individual facing death, no matter how sure he is of another form of existence.

Terrified at Non Existence,
For such they deem'd the death of the body,
Los his vegetable hands
Outstretch'd; his right hand branching out in fibrous strength,
Seiz'd the Sun; His left hand, like dark roots, cover'd the Moon,
And tore them down, cracking the heavens across from immense to immense.
(Night the Ninth, 11. 5-9)

As Harold Bloom points out, Los begins apocalyptic destruction of the fixed vegetable world without conscious redemptive purpose. While Los' reaction is psychologically valid as the reaction of the individual facing the death of the body, it is not a deliberate redemptive action such as we might expect from Los after he has been inspired by the Divine Vision. On the other hand, we must remember that Los is a fallen form -- only Urthona would have complete vision. Blake is attempting to produce the instant of movement from Experience to Innocence, from the temporal world to Eternity. Since that instant is only an instant, Blake has difficulty in presenting it through the relatively slow medium of the printed page. The problem Blake encounters is intrinsic in the attempt to present the internal events in the resurrection of the fallen man.

Los' work culminates as the Last Judgement begins, with "millions" standing in "flames of mental fire, Bathing their limbs in the bright visions of Eternity" (Night the Ninth, 11. 44-45). The destruction of the Tree of Mystery in the fire symbolizes the

\[17\] Bloom, p. 291.
end of the perverted mysterious religions. Albion awakes and sees Jerusalem, his emanation, "which now descendeth out of heaven, a city, yet a Woman" (Night the Ninth, 1. 222). The dead rise. The judge who condemned Jesus begs forgiveness. Urizen, renewed, takes on the planting of seed and reunites with the resurrected Ahania. Luvah and Vala are returned to the loins of man. Tharmas and Enion appear as innocent children and the spirits of all the Zoas "were exhal'd/In all their ancient innocence" (Night the Ninth, 11. 571-572).

One of the Eternals (those beings who did not fall), viewing the end of the vegetative world, speaks with the Divine consciousness of the unity being renewed by the apocalypse. He knows

"That Man subsists by Brotherhood & Universal Love.
"We fall on one another's necks, more closely we embrace.
"Not for ourselves, but for the Eternal Family we live.
"Man liveth not by Self alone, but in his brother's face
"Each shall behold the Eternal Father & love & joy abound."
(Night the Ninth, 11. 637-642)

This is the state Los knows after being inspired by the Divine Vision. This is the state of higher Innocence, that of the little black boy in The Songs of Innocence and of Experience, who is recalled to us by the song of the African Black concerning the return to his native land (Night the Ninth, 11. 687-691). Finally, this is the state of the reintegrated Albion, the man who achieves the kind of vision found in Eternity, called Innocence in the Songs.
The apocalyptic imagery of the resurrection of Albion is that of the Harvest and Vintage of Nations in which the chaff and grapes are eliminated, leaving only the grain and juice, converted to the bread and wine of communion, which is the body and blood of Jesus. The crushing of the grapes is painful:

But in the Wine Presses the Human Grapes sing not nor dance,
They howl & writhe in shoals of torment, in fierce flames consuming
In chains of iron & in dungeons circled with ceaseless fires,
In pits & dens & shades of death, in shapes of torment & woe; . . . .
(Night the Ninth, 11, 748-751)

Physical destruction is not pleasant, but it is necessary for resurrection in Eternity where all merge to become one, as symbolized by the bread and wine of Jesus. The wine is the wine we saw in Europe; here, however, it is seen in its final apocalyptic strength, having aged as Blake's concepts developed. It is the wine which Urizen usurped, now returned to its rightful place.

In the apocalypse, Urthona reappears weak and lame, but he carries his hammer. By the completion of The Four Zoas, "Los, who is Urthona, rose in all his regenerate power," to grind the grain of Nations in order to make the bread, as his contribution to the unity as symbolized by the communion imagery. Finally renewed,

Urthona is arisen in his strength, no longer now Divided from Enitharmon, no longer the Spectre Los./
Where is the Spectre of Prophecy? where the delusive
Phantom?
Departed: & Urthona rises from the ruinous Walls
In all his ancient strength to form the golden armour
of science
For intellectual War. The war of swords departed now,
The dark Religions are departed & sweet Science reigns.
(Night the Ninth, 11. 849-855)

Since he is no longer necessary as redemptive agent, Los is replaced
by Urthona in the resurrected state, who takes part in the intel­
lectual warfare of Eternity in which no one dies unrenewed. The
warfare, as exercise of sport and joy, can be related to the
occupation of the Piper of The Songs of Innocence, which is simply
to celebrate joy, inspired by the Divine Vision. However, the
state of Urthona is more sophisticated, for he has retained aware­
ness of the tribulations of the vegetative world and his vision
has been reconstructed to transcend these tribulations.

In Fearful Symmetry, Northrop Frye argues that there is
little evidence that Los helps to bring about the apocalypse.

...it is not really the work of Los, though the
opening action is ascribed to him: it is the old
revolutionary doctrine of the spontaneous re­
appearance of Orc, this time, for some unexplained
reason, to be the last one ..../ The Four Zoas has
given us an imaginatively coherent account of how
we got from an original Golden Age to the world we
are now in. It has not given us an imaginatively
coherent account of how we can get from eighteenth
century Deism to the Last Judgement through the
power of Los, not Orc.18

Harold Bloom agrees that "nothing in the poem accounted for
the origins of its marvelous apocalypse."19

18Fearful Symmetry, pp. 308-309.
19Bloom, p. 310.
Both Frye and Bloom overstate the case. As we have just seen, Los has been working constantly toward the reintegration of Albion by creating works of art such as the forms for the Spectres of the Dead and by attempting to lead the Zoas towards reintegration. Time and Space were created as the mercies of Eternity so that man's mind might reorganize itself. Los himself, as we have seen, has been inspired to unity by Jesus and leads others to the Divine Vision of Unity. Los' work throughout the poem, then, does account for the apocalyptic resurrection of Albion.

As previously discussed, Los' apocalyptic destruction of the vegetative universe does create problems; however, we must realize that Los is not Urthona, the creative imagination with full vision as it exists in Eternity or in Innocence. Los' action can be explained by the fact that he is, though not perfect himself, inspired by the perfect man, Jesus. Los' action can be attributed to this inspiration. As we saw before, Blake is attempting to show the restoration of vision to fallen man by the power of the creative imagination, Los. The difficulty arises when the imagination falls too (as in Night the Fifth). The only answer for Blake at this point is an act of mercy -- the inspiration by Jesus. From The Four Zoas on, Blake shows a growing concern with Jesus, as we shall see in Milton and Jerusalem, and, in his new concern, he abandoned The Four Zoas, never doing final revisions or etching it on copper.20

20 Keynes' notes, p. 897.
Jesus becomes important in the prophecies for the first time in *The Four Zoas*. Before this poem, he appeared only briefly, once as the Orc figure in *Europe*,\(^{21}\) arriving to herald the beginning of Enitharmon's reign as represented by orthodox Christianity, and again in *The Song of Los*,\(^{22}\) in which he is given a gospel which appears to be part of the binding Urizenic law.

In *The Four Zoas*, Jesus is a figure of mercy. He finds the limits of Opacity and of Contraction, Satan and Adam, thus bounding the fall of Albion. He inspires the Spectre of Urthona to reunion with Los. He inspires the furnaces, symbolic of the creative imagination, and prevents them from forming more restrictive chains. Constantly appearing in Luvah's "robes of Blood", he represents true selfless love, the unfallen condition of Luvah himself. Of the Seven Eyes of God elected to watch over Albion, Jesus is the seventh. When the Eternals meet, it is

*As one Man all the Universal family; & that One Man They call Jesus the Christ.*

*(Night the First, 11. 472-473)*

In the building of Golgonooza, Jesus is present as an inspirational force and the Daughters of Beulah see the city, itself a work of art, and the human body of Jesus (Night the Eighth, 11. 42-44), as are all works of art when seen in the right perspective. Jesus dies to put off the vegetative form, and separates Los and Enitharmon from their vegetative bodies to free their spirits, an

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\(^{21}\) See Chapter Two.

\(^{22}\) See Chapter Two.
act which causes Los to begin the controversial apocalyptic destruction.

As we shall see, in *Milton* and *Jerusalem*, Jesus' role becomes more defined and Los becomes more certain in his role as he depends upon and trusts Jesus more and more. Los and Jesus become identified to the extent that Albion, in *Jerusalem*, sees Jesus in the form of Los. From the point of inspiration in Night the Seventh, Blake continues to develop his doctrine of renewal of vision through internal revolution, a doctrine he had originally explored in *The Songs of Innocence* and of *Experience*. He discards Orc and political revolution in favour of Los and perceptual revolution in each fallen man. This doctrine is carried through the final prophecies, *Milton* and *Jerusalem*. 
Chapter Four - Los in Milton

In Milton, Blake explores yet another way of presenting the set of ideas which he dealt with in The Songs of Innocence and of Experience, in the experimental minor prophecies, and in The Four Zoas. In the Songs, he shows how an individual's perception of the external world changes as that individual moves from Innocence to the fallen world of Experience and returns to a renewed Innocence. Using the myth of Albion, in the minor prophecies and in the more comprehensive The Four Zoas, Blake shows what happens inside the individual during the fall into Experience and the struggle for restoration to Innocence, or Eternity. In the myth, the individual, represented by Albion, has the express aid of one of the fallen Zoas, Los, who, as representative of the creative imagination, can function effectively himself only after integration of his various aspects. Los' integration is achieved through the inspiration of Jesus. In Milton, Blake shows the achievement of the Divine Vision by an historical character who is treated in mythic terms. Thus Blake incorporates a specific example into his myth to vary the presentation of the doctrine.

The choice of Milton as the specific character who has the potential for vision, but who, through selfhood, has not yet achieved it, is suggested earlier in the Blake canon, in The Marriage of Heaven and Hell. In the Marriage, Blake makes it clear that he believes Milton to be a sound, if misguided, poet, who did not achieve his potential:
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 Devil's party without knowing it.¹

To Blake, the "Angels & God" of orthodox (or Puritan) Christianity, which Milton embraced, are representative of the reason when it seeks to rule alone and to cast out love, desire, and energy from man. Blake felt that Milton's true potential was revealed by the fact that he wrote unconvincingly of the forces of dominating reason, and convincingly about the forces of energy, or "the Devils & Hell." Like Milton, Blake felt the necessity of writing "To Justify the Ways of God to Men,"² but the God of Milton is not the God of Paradise Lost and Paradise Regained. Blake's God is referred to in the eighth line of the poem by the resounding title of "Eternal Great Humanity Divine" and the development of Milton in Blake's poem is from the Puritan to this Blakean idea of God.³

In Milton, Blake presents Milton's journey through the vegetative universe of Los and Enitharmon toward restored vision and redemption. Milton is influenced to leave his heaven, in which we see him "pond'ring the intricate mazes of Providence,/ Unhappy tho' in heaven" (Milton, plate 2, 11, 17-18) by the song of a Bard. The song presents the story of the sons of Los:


³Bloom, p. 334.
Rintrah, Palamabron, and Satan. As the Bard in the "Introduction" to The Songs of Experience attempts to influence the Earth, the Bard in Milton succeeds in influencing Milton to seek vision and to abandon selfhood. (Milton, plate 14, 11. 20-24) In his journey, Milton becomes an associate of Los, as well as a model for both Los and Albion, as each grows toward resurrection. At the end of the poem, when Milton is united with his emanation

All Animals upon the Earth are prepar'd in all their strength
To go forth to the Great Harvest & Vintage of the Nation.
(Milton, plate 42, 1. 39
plate 43, 1. 1)

The apocalypse itself does not come about until Jerusalem, Blake's last prophetic poem.

Milton and Jerusalem, then, are inseparable, and constitute a double epic, a prelude and a fugue on the same subject, for Milton is Blake's longest, greatest and most elaborate "Preludium."4

Although all the basic doctrines such as the fall and sleep of Albion form an essential background to Milton, the conflict among the four Zoas is not stressed as the historical character is absorbed in the mythic structure. Indeed, there is little emphasis on any of the Zoas other than Los. Only Urizen receives more than passing reference, along with his sons and the sons of Luvah. Urizen fights with Milton, seeking to hinder his passage, but is defeated when Milton gives him a sculpted clay body, thus giving him a recognizable form, as Los

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4 Fearful Symmetry, p. 323.
and Enitharmon give forms to the Spectres of the Dead. Los and
Enitharmon can now recognize Urizen:

Then Los & Enitharman [sic] knew that Satan
is Urizen,
Drawn down by Orc & the Shadowy Female into
Generation.
(Milton, plate 10, 11. 1-2)

Similar to the way that Orc and the Shadowy Female draw down
the unredeemable Satan into Generation, Los and Enitharmon draw
down Jesus, the redemptive inspirational force. Albion himself
sleeps on his couch throughout except for a brief period, after
which he falls back to sleep again.

In Milton, much of the emphasis is on Blake himself, who
becomes a character in the poem, conscious of himself as a poet-
prophet and uniting with Los and Milton. In the Preface, he
longs for a new time, presumably post-Apocalyptic:

...when the New Age is at leisure to Pronounce, all
will be set right, & those Grand Works of the more
ancient & consciously & professedly Inspired Men
will hold their proper rank, & the Daughters of
Memory shall become the Daughters of Inspiration.
(Preface, p. 480)

As a visionary character in his own poem, Blake appears more
confident of his role than he did in The Four Zoas, for here
he identifies himself and voices his own ideas, stepping out
from behind the relative anonymity of created characters.
Blake further states his own apocalyptic purpose in the lyric
"And did those feet in ancient time", concerning the establish-
ment of the New Age in England:
I will not cease from Mental Fight,
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green & pleasant Land.

(Preface, p. 481, 11. 13-16)

Blake feels that he occupies the role of Los in eighteenth century England.

Blake emphasizes his own poetic and prophetic qualities in his Miltonic invocation of the Muses. The location of his talent is

...the Portals of my brain, where by your ministry daughters of Beulah
The Eternal Great Humanity Divine planted his Paradise...

(Milton, plate 2, 11. 7-8)

thus implicitly identifying Jesus, the inspirational force, with the imagination of Poetic Genius, also located in the brain. Like Los, Blake recognizes the force of Divine inspiration.

Blake's garden at Felpham is the setting for the climatic action of the poem. Here Ololon, Milton's emanation, descends looking for him. Comparison between Los and Enitharmon and Blake and his wife Catherine is implied, for just as Ololon descends to Los and Enitharmon in Beulah, she descends in a parallel fashion to Blake and his wife in Felpham. At the end of the poem, still in his garden, Blake has witnessed much of the immortal doings. Having heard the trumpets of Albion's four Zoas, he swoons, only to return to his vegetative state:
My bones trembled, I fell outstretch'd upon
the path
A moment, & my Soul return'd to its mortal
state
To Resurrection & Judgement in the Vegetable
Body,
And my sweet Shadow of Delight stood trembling
by my side.
(Milton, plate 42, 11, 25-28)

By returning to it, Blake emphasizes the importance of the vegetative body in achieving reintegration in Time.

Leaving for a moment Blake's involvement as a character in the poem, let us examine in detail the song of the Bard which causes Milton to return to the vegetative existence and to become involved in the myth of Albion. In the song, we see once again, as in the Book of Urizen and The Four Zoas, Los creating a human body for Urizen. Again Los becomes what he beholds, separate from Enitharmon and the Spectre. The Bard covers the rest of the by-now-familiar process "quarried" from The Four Zoas, with a conciseness for which we are grateful:

Subduing his Spectre, they builded the Looms of Generation;
They builded Great Golgonooza Times on Times,
Ages on Ages,
First Orc was born, then the Shadowy Female; then
All Los's Family.
At last Enitharmon brought forth Satan, Refusing Form in vain. . . .
(Milton, plate 3, 11, 38-41)

Having encountered these processes before, we are familiar with their implications. Even Satan is given form so that he may be recognized and rejected. This large family includes all life,
even flies and trees. The more usual types of sons and daughters
perform many of the redemptive functions of Los and Enitharmon:

And every Generated Body in its inward form
Is a garden of delight & a building of magnificence,
Built by the Sons of Los in Bowlahoola &
Allamanda:
And the herbs & flowers & furniture & beds &
chambers
Continually woven in the Looms of Enitharmon's
Daughters,
In bright Cathedron's golden Dome with care & love
& tears.
(Milton, plate 26, 11. 31-36)

Once again, we see male and female co-operating to produce the
vegetative body, creating forms for the formless so that they
too may be redeemed. The bodies are redemptive because no one
can be judged without first passing through generation, "the
image of Regeneration" (Jerusalem, plate 7, 1. 65). Similarly,
no one can achieve the complete vision of higher Innocence without
having passed through the tribulations of self-restricted vision
called Experience.

Working with his Sons, Los controls the forming of the three
classes of mortal men (Milton, plate 6, 11. 33-35), a concept
explored for the first time in Milton. These three classes, the
Elect, the Redeemed, and the Reprobate, are represented by Los'
three sons: Satan, Palamabron, and Rintrah respectively (the
latter pair having been mentioned briefly in The Four Zoas and
in The Song of Los). Satan, the Elect, is the Reasoning Negative,
in relation to the Redeemed and Reprobate, who are Contraries. As
Los and Enitharmon recognize, Satan is Urizen, believing not by
faith, but only by demonstration. He can never attain Eternal Life in Blake's terms:

For the Elect cannot be Redeem'd, but Created continually
By Offering & Atonement in the cruelties of Moral Law.
(Milton, plate 5, 11. 11-13)

His function is that of miller, grinding down all that opposes his mill. Because of his approach to opposition, he is a "negation" for nothing positive is gained through the suppression of opposition.

Rintrah is the Reprobate and has all the prophetic wrath of his class, "those form'd to destruction" of all that is false and uninspired. To this class Jesus belongs:

He died as a Reprobate, he was Punish'd as a Transgressor.
Glory! Glory! Glory! to the Holy Lamb of God!
(Milton, plate 13, 11. 27-28)

The Reprobate live in faith, perceiving the Divine Vision with no doubts at all. They do not temper their vision to make it socially acceptable, but remain true only to the vision. Rintrah's instrument is the plow, which breaks up the flat, regular surface of the land so that seed may be planted. Rintrah is like the Nietzschean figure who breaks down the old, accepted, and outmoded ideas of a society to prepare it for new concepts.

Palamabron's class is best explained by the instrument he uses, the harrow. It follows the plow, smoothing over the rough,
torn-up ground. Palamabron makes the prophetic wrath socially acceptable. However, as Harold Bloom points out, "to be harrowed is to be tormented or distressed, and this darker aspect of the word will be relevant to Palamabron." He is of weak faith, therefore subject to Satanic bullying, as shown when Satan, seemingly out of sympathy, usurps Palamabron's function for a day, sending him to the mills (Milton, plate 7, l. 6 ff.). The result is, of course, chaos, for which Palamabron is blamed.

From the discussion above, we can see how, in contrast to Satan, Rintrah and Palamabron function together positively, for "Without Contraries is no progression" (The Marriage of Heaven and Hell, p. 149). Although different in nature, they exist most effectively together:

The former are the persecuted and outcast prophets: the latter are the timid well-meaning orthodox whose good qualities emerge only after the prophets have hammered their timidity to pieces. The clash of contraries is thus an essential part of the "redemption" of mankind.

At the great assembly called to judge the trouble caused by Satan, the three classes reveal themselves. Like Urizen and Tharmas in The Four Zoas, Satan, in selfhood, proclaims himself God, thus showing how completely he has lost the Divine Vision.

6 Bloom, Blake's Apocalypse, p. 344.

7 Fearful Symmetry, p. 189.
Thus Satan rag'd amidst the Assembly, and his bosom grew
Opake against the Divine Vision: the paved terraces of
His bosom inward shone with fires, but the stone becoming opake
Hid him from sight in an extreme blackness and darkness,
And there a World of deeper Ulro was open'd in the midst
Of the Assembly. In Satan's bosom, a vast unfathomable Abyss.
(Milton, plate 9, 11. 30-35)

Rintrah, the Reprobate, builds columns of fire, symbolic of his prophetic wrath, between Palamabron and Satan. Palamabron is protected from Satan by Divine Mercy in the form of Rintrah's intervention.

At the conclusion of the Bard's didactic song, "there was murmuring in the Heaven of Albion" (Milton, plate 14, 1. 4) to such an fearful extent that "The loud voic'd Bard terrify'd took refuge in Milton's bosom" (1. 9). Having learned from the song, Milton recognizes his own condition:

"I in my Selfhood am that Satan: I am that Evil One!
"He is my Spectre! in my obedience to loose him from my Hells,
"To claim the Hells, my Furnaces, I go to Eternal Death."
(Milton, plate 14, 11. 30-32)

He travels to the world of Los and Enitharmon, entering the story of Albion, while "His real and immortal Self" sleeps in Eden (Milton, plate 15, 11. 10-15).

As Milton enters the vegetative world, "a wanderer lost in
dreary night" (*Milton*, plate 15, 1. 16), Los, "Prophet of Eternity", performs his redemptive functions aimed toward the resurrection of Albion, much aided by his children. When he sees Milton, urged by the ever restive Enitharmon, he actually hinders him. Los does not recognize Milton and fears that he comes to loose Satan upon the sleeping Albion. Milton overcomes all obstacles, and Los soon repents, having recollected a prophecy from Eternity:

At last when desperation almost tore his heart in twain
He recollected an old Prophecy in Eden recorded
And often sung to the loud harp at the immortal feasts:
That Milton of the Land of Albion should up ascend Forwards from Ulro from the Vale of Felpham, and set free
Orc from his Chain of Jealousy . . .

(*Milton*, plate 20, 11. 56-61)

With this knowledge, he overrules Enitharmon and begins to act. This unexpected recollection is parallel to the Divine Inspiration by Jesus in Night the Seventh of *The Four Zoas*. Both are unanticipated acts of instantaneous awareness. Both lead to reunion with Enitharmon, once through love, and once through domination because of superior knowledge. Following each act, Los proceeds with his artistic, redemptive functions, aided by his emanation.

In *Milton*, after the recollection of the prophecy, Los is powerfully conscious and confident of his identity:

"I am that Shadowy Prophet who Six Thousand Years ago
"Fell from my station in the Eternal bosom. Six
Thousand Years
"Are finish'd. I return! both Time & Space obey my will."

(*Milton*, plate 22, 11. 15-17)
He knows his purpose as the fourth Zoa, and is certain of his relationship to the Divine Family, as well as of the approaching end of Time. He has a confidence which is in direct contrast to his situation in the minor prophecies before the Divine intervention. Blake's own confidence in his doctrine is reflected in Los' awareness of his purpose:

"We were plac'd here by the Universal Brotherhood & Mercy
"With powers fitted to circumscribe this dark Satanic death,
"And that the Seven Eyes of God may have space for Redemption.
"But how this is as yet we know not, and we cannot know
"Till Albion is arisen; then patient wait a little while."

(Milton, plate 23, 11. 50-54)

Although Rintrah and Palamabron, to whom these words are aimed, are not immediately convinced, Los' teaching is sound.

Some of the redemptive creation of Time and Space is done by the sons of Los; some is done by Los himself:

But others of the Sons of Los build Moments & Minutes & Hours
And Days & Months & Years & Ages & Periods, wondrous buildings;
And every Moment has a Couch of gold for soft repose,
(A Moment equals a pulsation of the artery)

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

Time is redemptive because, in it, through creativity of artists inspired by their Poetic Genius, or the Divine Vision of Jesus, fallen man can be brought to see, once again, the unity of the cosmos, which is One Man, Jesus. The "Pulsation of the Artery" is the instantaneous moment of artistic creation and, as such, bears a microcosmic relationship to the six thousand years of fallen Time in which, through the artistry of Los, redemptive forms are created to aid Albion in the achievement of integration.

The Sons of Los build the sky, "an immortal Tent." The image of the tent is one of temporality, emphasizing the fact that this created, vegetable world is not permanent. The more usual image of the sky, that of the Mundane Shell, is one of fragility also, the comparison being that of a bird's egg. The image of the bird's egg captures perfectly the function of this universe. It is a stage in man's development which nourishes life until that life is ready to emerge. When the creature inside the egg is ready, the shell becomes restrictive and must be broken. Similarly, when man is ready, he must move out of the vegetative world, or Experience, into the more mature world of Eternity, of higher Innocence.

As well as working with Time, Los works with Space, usually the domain of Enitharmon. Los' Space, however, is visionary.

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8Bloom, Blake's Apocalypse, p. 375.
For every Space larger than a red Globule of Man's blood
Is visionary, and is created by the Hammer of Los:
And every Space smaller than a Globule of Man's blood opens
Into Eternity of which this vegetable Earth is but a shadow.
The red Globule is the unwearied Sun by Los created
To measure Time and Space to Mortal Men every morning.

(Milton, plate 29, 11, 19-24)

In a very compact fusion of image, Blake has combined some of his main ideas concerning time, space, and creativity. The globule of blood represents the smallest particle of matter visible to the naked eye, without the aid of the instruments of demonstration. Things smaller than this, man must see with other than the physical eye; hence smaller spaces are openings into Eternity, for they are visible to the imaginative eye only. The image of blood reminds us of Luvah's robe worn by Jesus, showing us his selfless love through the crucifixion. The fact that the globule is a sun-like globe reminds us that Jesus, in selfless love, is also the Divine Imagination and that Los is the prophet of this creative Imagination, the sun being one of the symbols associated with the fires of his forge. The sun is visible to Man and helps him measure daily Los' redemptive Time and Space. Los is the creator of "the glorious Sun each morning" and also creates the evening light, the moon. The length of time given to the vegetative world is six thousand years, after which "Death" which, ironically, is our life, will end and the parts of man will re-unite in Eternity.

In the process of reaching the reunion, Albion is aided by Los. Man is influenced toward vision by the poet-prophet figure --
such a person as the Bard in The Songs of Innocence and of Experience. In Milton, we see several creative prophetic figures, including, of course, Milton himself, all of whom merge after attaining selflessness and unity with their own emanations, each being parallel to Albion the whole man.

Before Milton becomes active in seeking vision, he himself is influenced by the inspirational song of a poet-prophet. As we have seen, the Bard's song concerned the three classes of the sons of Los and the gentle, insidious nature of Satan. The Song is sung, like The Song of Los, around the mead hall-like tables of the Eternals. It is punctuated frequently with the phrase "Mark well my words! they are of your eternal salvation"; emphasizing Blake's view of the poetic and prophetic function. Because of the subject of his song, the false pity and false love of Satan, the Bard is questioned by the Eternals upon the completion of the song. Filled with prophetic wrath, he answers his questioners:

"I am Inspired! I know it is Truth! for I Sing
"According to the inspiration of the Poetic Genius
"Who is the eternal all-protecting Divine Humanity,
"To whom be Glory & Power & Dominion Evermore, Amen."
(Milton, plate 13, 1. 51
plate 14, 11. 1-3)

Divinely inspired, and taking refuge in Milton's bosom, the Bard unites with Milton, thus reinforcing our view of Milton as bard.

The Bard is effective in his redemptive function for, through his song, Milton realizes:
"I in my Selfhood am that Satan: I am the Evil one!"

(Milton, plate 14, 1. 30)

Realizing that selfhood is contrary to the Divine Vision, and lest he be caught in this state, or "Unannihilate", at the time of the Last Judgement, Milton descends to Eternal Death, the vegetative life, to subdue his spectre and to unite with his emanation, Ololon. He enters his own shadow, the vegetative body, while his real self seems to sleep. Thus he recalls the fall of Albion, reminding us once more of the larger context of the myth.

With the Bard within him, Milton encounters and unites with the other poet-prophets as he travels through the vegetative universe, thus forming the link between all the poet-prophets in the poem. Unrecognized, part of Milton enters Blake's foot. Blake, with Milton, is embraced by Los:

...he kissed me and wish'd me health
And I became One Man with him arising in
my strength.
'Twas too late now to recede. Los had enter'd
into my soul:
His terrors now posses'd me whole! I arose in
fury & strength.
(Milton, plate 22, 11. 11-14)

All the poet-prophets, the Bard, Milton, Blake, and Los, are united and seek together the restoration of vision in man and man's reunion and resurrection into the perfect world of Innocence.

In the vegetative world, Milton is finally recognized. Los speaks to his sons concerning him:
"O noble Sons, be patient yet a little!
"I have embrac'd the falling Death, he is become
One with Me . . .
(Milton, plate 23, 11. 32-33)

Counselling Rintrah and Palamabron against attempting to rush the
Apocalypse through corporeal war, Los interprets this union as a
signal of the nearness of the Apocalypse, having remembered the
old prophecy from Eternity quoted earlier.

Milton recognizes his own prophetic role. Like the other
poet-prophets in the poem, he realizes that he must transcend his
selfhood before he himself can become an integrated person. His
own integration must take place before he can lead others:

"Mine is to teach Men to despise death & to go on
"In fearless majesty annihilating Self, laughing to
scorn
"Thy Laws & terrors, shaking down thy Synagogues
as webs,
"I come to discover before Heav'n & Hell the Self
righteousness
"In all its Hypocritic turpitude, opening to every
eye
"These wonders of Satan's holiness, shewing to the
Earth
"The Idol Virtues of the Natural Heart, & Satan's
Seat
"Explore in all its Selfish Natural Virtue, & put off
"In Self annihilation all that is not of God alone.
"To put off Self & all I have, ever & ever. Amen."
(Milton, plate 38, 11. 40-49)

Finally, in order to become the poet that Blake knew he
should be, Milton must unite with his female portion. He teaches
Ololon, his emanation, in similar words to those quoted above.
He conquers her so that she recognizes herself as subject to him.
She "fled into the depths/Of Milton's Shadow, as a Dove upon the
stormy Sea" (Milton, plate 42, 11. 5-6). Following the union,
the Starry Eight, one of whom is Milton, "became/One Man, Jesus the Saviour, wonderful!" (Milton, plate 42, 11. 10-11). The poet-prophets all unite in Jesus, the symbol of complete vision. Jesus is himself identified with their creative powers:

...the sports of Wisdom in Human Imagination
Which is the Divine Body of the Lord Jesus,
blessed for ever.
(Milton, plate 2, 1. 26
plate 3, 11. 1-4)

He is active in the redemptive functions, establishing the limits, the limit of Opacity being Satan, and the limit of Contraction being Adam. Beyond these limits man cannot fall, hence they protect man. There is no limit of expansion, for, as we shall see in Jerusalem, the flexibility of the Eternals is infinite.

Just as Jesus inspires the reunion of Los with his spectre and emanation in The Four Zoas, he aids the union of Milton and Ololon also.

Uniting in One with Ololon, & the appearance of One Man,
Jesus the Saviour, appear'd coming in the clouds of Ololon.
(Milton, plate 21, 11. 59-60)

Acting through Ololon, Jesus assists the reunion. Finally, all unite in the Divine Family, the multitudinous aspect of Jesus.

Although the poet-prophet figures achieve reunion themselves, at the end of the poem, Albion is not ready to rise:

He strove to rise to walk into the Deep, but strength failing/
Forbad, & down with dreadful groans he sunk
upon his couch
In moony Beulah, Los, his Strong Guard, walks
round beneath the Moon.
(Milton, plate 39, ll. 50-52)

The time is not right, as it has to be, for the individual to
move from fragmented Experience into the higher Innocence of
unified vision. Instead of the reintegration of Albion, we
have seen the reintegration of the poet-prophet figures, a
step necessary before the poet-prophet can fulfill his pro-
phetic function which is to work towards the restoration of
vision in the fallen man, Albion. In Milton, we have seen how
a bard, having undergone a process of fall himself, achieves the
full Divine Vision again.

In Milton, the key to Los' self-organization is, as in
The Four Zoas, a Divine inspiration; this time it is the recol-
lection of a prophecy from Eternity. In Jerusalem, we see the
achievement of Albion's resurrection through the friendship of Los
who is constant in his actions, being once again inspired by
Jesus.
Chapter Five - Los in Jerusalem

With Jerusalem, Blake's final great poem, dated 1804 on the frontispiece, comes the Apocalypse anticipated in Milton. As in Milton, Blake intrudes in his own role as poet-prophet. Each chapter is headed by an address to a group of people, the first being to the public in general, the second to the Jews, the third to the Deists, and the fourth to the Christians. Each exhorts the addressed group to attain, or to revise their religion so as to attain, the correct religious perspective so that each individual will be "wholly One in Jesus our Lord, who is the God of Fire and the Lord of Love." This exhortation is the function of the Bard and, in purpose, is parallel to the "Introduction to The Songs of Experience". Within the poem, the exhorting is done by Los.

Blake enters the poem to comment upon the action and to invoke the Divine Spirit. In the invocation, he states his theme with full Miltonic echoes:

Trembling I sit day and night, my friends are astonish'd at me,
Yet they forgive my wanderings. I rest not from my great task!
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.
O Saviour pour upon me thy Spirit of meekness & love!
Annihilate the Selfhood in me; be thou all my life!
(Jerusalem, plate 5, 11. 16-22)
In Jerusalem, Blake focuses away from the Zoas. They receive only passing attention as the parts of Albion, but finally, in this most polished of the prophecies, their roles and their disintegration are not described.

While the Zoas are not emphasized, Albion, the fallen man, becomes similar to the figure of Urizen in the earlier prophecies. He is the reasoning individual, separated from his female portion or emanation, Jerusalem. At one point, he is surrounded by the symbols that had earlier been associated with Urizen, in order to emphasize the similarities between the two.

Cold snows drifted around him: ice cover'd his loins around.
He sat by Tyburn's brook, and underneath his heel shot up
A deadly Tree: he nam'd it Moral Virtues and the Law
Of God who dwells in chaos hidden from the human sight.

(Jerusalem, plate 28, 11. 13-16)

Albion is immersed in the static rigidity of Urizenic thought, and as such, appears more like an equal of Los than like the whole man he was in Eternity.

Having been shifted away from the Zoas, the focus is placed upon Jesus. He appears frequently to perform acts of mercy, often at the request of Los, to whom he appears very similar at the conclusion of the poem. In fact, Los rarely functions alone in this poem. He is inspired, as an artificer, by the same force that Blake, his fellow artificer, invoked at the beginning of the poem. This emphasis on Jesus is an extension of the doctrine fixed upon
in Night the Seventh of The Four Zoas and developed in the final two major prophecies.

With the change of focus, the function of Los changes too. He appears as friend to Albion throughout, more as an equal than as a component part, labouring for him though Albion resists his aid. Los' view in aiding his friend is similar to that of Jesus. To his resisting spectre Los explains:

"I will compell thee to assist me in my terrible labours: To beat
These hypocritical Selfhoods on the Anvils of bitter Death.
"I am inspired. I act not for myself; for Albion's sake
"I now am what I am!"

(Jerusalem, plate 8, 11. 15-18)

Because he is directed and confident through the inspiration of Jesus, he is able to win the conflict with his spectre. The close relationship between Los and Jesus is emphasized by the fact that Jesus too gives himself for Albion's sake in selfless friendship.

"Fear not Albion: unless I die thou canst not live;
"But if I die I shall arise again & thou with me,
"This is Friendship & Brotherhood: without it Man is Not."

(Jerusalem, plate 96, 11. 14-16)

At the end of the poem, as a signal that he has regained the Divine Vision, Albion shows that he has learned from the prophetic examples of Los and Jesus by feeling selfless concern for his friends.

Albion stood in terror, not for himself but for his Friend
Divine; & Self was lost in the contemplation of faith
And wonder at the Divine Mercy & at Los' sublime honour.

(Jerusalem, plate 96, 11. 30-32)
In friendship, Los and Albion should function as contraries, Los being the creative imagination and Albion being the reasoning power (tempered by love and desire for unity — the other Zoas).

In Eternity, friends function as contraries, stirring each other to mental warfare as do Rintrah the Reprobate and Palamabron the Redeemed. Martin K. Nurmi explains the doctrine:

The contraries Blake is most interested in are the two classes of men, the energetic creators and the rational organizers, or the "devils" and the "angels," as he calls them in The Marriage. Both classes are necessary, and both must strive positively and vigorously each in its own way if man is to live the Human Life.¹

However, through the fall, Albion has lost the Divine Vision and his sons pervert the true nature of contraries, making "a Negation."

...it is the Reasoning Power,
An Abstract objecting power that Negatives every thing.
This is the Spectre of Man, the holy Reasoning Power,
And in its Holiness is closed the Abomination of Desolation.

(Jerusalem, plate 10, 11. 13-16)

What they produce is the spectrous, Urizenic form of Albion to whom Los must teach the true nature of friendship.

The fallen, reasoning Albion whom we find in Jerusalem has much in common with Los' own spectre who speaks against the friendship:

"Wilt thou still go on to destruction?  
"Till thy life is all taken away by this deceitful 
Friendship?  
"He drinks thee up like water, like wine he pours 
thee  
"Into his tuns: thy Daughters are trodden in his 
vintage."  
(Jerusalem, plate 7, 11. 9-12)

The spectre is resisting Los' rejection of selfhood in Los' love 
for his friend. In his choice of imagery -- the wine and vintage 
-- Blake is reminding us of the apocalyptic nature of Los' self­ 
lessness. His love is like that of the Clod of Clay in The Songs 
of Experience:

"Love seeketh not Itself to please,  
"Nor for itself hath any care,  
"But for another gives its ease  
"And builds a Heaven in Hell's despair."  
("The CLOD & the PEBBLE", 11. 1-4)

This is the selfless point-of-view of an individual who perceives 
the Divine Vision, an individual in the state of higher Innocence 
who, while aware of the existence of "Hell's despair", is also 
aware of the "Heaven" of brotherly love.

Because of his nature, the spectre cannot understand self­ 
less love. Los recognizes and subdues him.

"Thou art my Pride & Self-righteousness: I have found 
thee out.  
"Thou art reveal'd before me in all thy magnitude & 
power.  
"Thy Uncircumcised pretences to chastity must be cut 
in sunder.  
"Thy holy wrath & deep deceit cannot avail against me,  
"Nor shalt thou ever assume the triple-form of 
Albion's Spectre,  
"For I am one of the living: dare not to mock my 
inspired fury./
"If thou wast cast forth from my life, if I was dead upon the mountains, "Thou mightest be pitied & lov'd; but now I am living, unless "Thou abstain ravening I will create an eternal Hell for thee, "Take thou this Hammer & in patience heave the thundering bellows; "Take thou these Tongs, strike thou alternate with me, labour obedient." 

( Jerusalem, plate 8, 11. 30-40)

From this definition of the spectre, we realize that he is antithetical to all that Los as poet-prophet stands for. As Los is the part of the individual comparable to the imagination or Poetic Genius which leads that individual to perception of the Divine Vision, the spectre is that part of man which would keep him immersed in the self-encompassing, restricted vision of Experience in which the universe appears not as One Man but as fragmented and threatening. With the inspiration of Jesus, Los subdues the spectre in order to help Albion.

Los performs a redemptive prophetic function by creating Generation, our vegetative world, "Image of Regeneration" ( Jerusalem, plate 7, 1. 65) and "Birthplace of the Lamb of God", (1. 67) from which the Lamb, Jesus, will die in order to save man. In creating, Los and his sons are dealing with forms "Permanently creating, to be in Time Reveal'd & Demolished", as Los himself teaches the doubting Enitharmon ( Jerusalem, plate 92, 11. 13-20). It is into this world that all fallen forms descend in order to achieve redemption. Milton returned to this world, as we saw, in order to cast off selfhood which he had carried with him into his own conventional heaven when he died. While Generation is redemptive in that the vegetative bodies stop the fall by their rigid
stasis, it must be transcended when the time is right for reunion with Eternity. Hence Los is redemptive through creation and, paradoxically, through destruction of what he has created.

Also related to Los's function in establishing the merciful world of Generation in Time and Space is his function of naming the limits. The limits were originally founded by Jesus so that man could not fall into Non-Entity. The doctrine of the limits is introduced in Milton, but more fully explored here. Los explains the concept:

"There is a limit of Opakeness and a limit of Contraction
"In every Individual Man, and the limit of Opakeness is named Satan, and the limit of Contraction is named Adam.
"But when Man sleeps in Beulah, the Saviour in Mercy takes Contraction's Limit, and of the Limit he forms Woman, That Himself may in process of Time be born Man to redeem.
"But there is no Limit of Expansion; there is no Limit of Translucence
"In the bosom of Man for ever from eternity to eternity."

(Jerusalem, plate 42, 11. 29-36)

These limits, clearly redemptive in that they bound the extent of the fall, are misinterpreted by the Deist Voltaire, who, with his limited vision, perceives only the restrictive aspects. Like the individual in the state of Experience, he sees beneficial acts as "the cruel work of God." Los defends the limits against Voltaire, for he realizes their true nature.

Once again, as in Milton, Blake incorporates an historical character within the myth of Albion.
In *Jerusalem*, we see Los create the Mundane Shell out of the veil of Vala which is the net that "the fallen world flings around us," or vegetative nature. In this veil, Albion had captured the souls of the Dead by casting it into the "Deep." Thus the souls are saved from endless fall and are brought within the realms of Time and Space, so that the Mundane Shell becomes

The Habitation of the Spectres of the Dead, &
the Place
Of Redemption & of awakening again into Eternity.

(*Jerusalem*, plate 59, 11. 8-9)

The world of Los and Enitharmon is in the midst of this shell, as are Cathedron's Looms upon which are woven the forms for the Spectres of the Dead. Being given form, they are concretized and can be recognized to be cast out or redeemed and resurrected to Eternal life. Thus, disembodied abstractions are embodied in redemptive works of art; that is, human bodies, as ideas can be embodied in organized words or poems. Blake, as poet, acts in a fashion parallel to Los, concretizing abstractions into forms, his poems, so that they may be recognized.

Los' daughters work selflessly in weaving the forms for the Spectres, revealing love for their fellow creatures which is, in Blake's view, recognizing them in the correct perspective of brotherhood.

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3 *Fearful Symmetry*, p. 381.
...the intoxicating delight that they take in their work
Obliterates every other evil; none pities their tears,
Yet they regard not pity & they expect no one to pity
For they labour for life & love regardless of anyone
But the poor Spectres that they work for always incessantly.
(Jerusalem, plate 59, 11. 35-38)

Their attitude toward the Spectres of the Dead is parallel to that of Los toward Albion and is an expression of the Divine Vision of Unity.

The merciful Looms lie within the city of art, Golgonooza, built by the sons and daughters of Los. The building materials are of redemptive qualities:

The stones are pity, and the bricks, well wrought affections
Enamel'd with love & Kindness, & the tiles engraven gold,
Labour of merciful hands: the beams & rafters are forgiveness:
The mortar & cement of the work, tears of honesty: the nails
And the screws & iron braces are well wrought blandishments
And well contrived words, firm fixing, never forgotten,
Always comforting the remembrance: the floors humility:
The ceilings, devotion: the hearths, thanksgiving.
(Jerusalem, plate 12, 11. 30-37)

This building involves a curious fusion of the concepts of art.
First, the city is a redemptive work of art in the Blakean sense because of the nature of its materials, all of which are attributes of men who live their lives "in accord with the Imagination,"4 as

4 Murry, p. 202
Jesus did. Through imagination, such men perceive the unity and benevolence of the universe. Hence the city conforms with Blake's concept of art as a mental attitude evident in relationship with other living creatures. The second and more traditional concept of art involved in the city is that of the material artifact. The aesthetic value of the structure, in Blakean terms, is reflected in its outward manifestation as an architectural wonder. These two concepts of art are fused in Blake's idea of Golgonooza, and as an artistic masterpiece, the city is seen as a human form by the Daughters of Beulah (The Four Zoas, Night the Eighth, 11. 36-38). To Blake, the human body was the ultimate work of redemptive art produced by Los, for "Imagination could be achieved only through the Body" and imagination is the force in man which leads him to outgrow the self-restricted vision of Experience and perceive the Divine Vision of unity, as Albion must.

A further concept in Blake's theory of art is revealed within Golgonooza. The city contains works of art which reflect life.

All things acted on Earth are seen in the bright Sculptures of Los's Halls, & every Age renews its powers from these works With every pathetic story possible to happen from Hate or Wayward Love; & every sorrow & distress is carved here, Every Affinity of Parents, Marriages & Friendships are here In all their various combinations wrought with wondrous Art,/  

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All that can happen to Man in his pilgrimage of seventy years.

(Jerusalem, plate 16, ll. 61-67)

As Harold Bloom says in Blake's Apocalypse, "not only can all earthly actions be seen in Los's sculptures, but the power that moves them depends on the sculptures for its renewal." In its redemptive nature, art is also self-perpetuating, for one manifestation of the Divine Imagination inspires others.

As well as revealing his prophetic function by creating redemptive material forms, Los works in a fashion clearly parallel to the role of the Bard of the "Introduction to The Songs of Experience" and to that of Blake himself as poet, for "Los built the stubborn structure of the Language" (Jerusalem, plate 40, l. 59). His skill with language is shown when he exhorts the Sons of Albion to aid him in persuading Albion to return through the Gates of Los. As a result of his moving speech, the Sons

With one accord in love sublime, & as on Cherubs' wings,
They Albion surround with kindest violence to bear him back
Against his will thro' Los's Gate to Eden.

(Jerusalem, plate 44, ll. 1-3)

The redemptive process is aided by poetry only temporarily, for man cannot be persuaded to vision against his will (when he is not ready) and Albion reverts.

In all the functions mentioned so far, Los has been

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Harold Bloom, Blake's Apocalypse, p. 426.
working toward the redemption and reunion of Albion. Throughout his actions in this poem, he has called upon Jesus for aid. Finally, in Chapter Two, he is explicitly identified as prophetic by the Divine Family of the Eternals:

they with one accord delegated Los,
Conjuring him by the Highest that he should Watch over them [Sons of Albion]
Till Jesus shall appear; & they gave their power to Los
Naming him the Spirit of Prophecy, calling him Elijah.
(Jerusalem, plate 44, 11.28-31)

Los, therefore, is entrusted with the protection of the fallen Man.

Throughout Jerusalem, Los works with the Divine Inspiration, frequently calling upon Jesus. In the culmination of the poem, Jesus appears to Albion in a form very similar to Los'. The relationship between the two and the fusion of their redemptive functions must be examined.

The nature of Jesus, the Saviour, is delineated at the beginning of Jerusalem:

"I am in you and you in me, mutual in love divine..."
(plate 4, 1. 7)

and

"I am not a God afar off, I am a brother and friend;
"Within your bosoms I reside, and you in me ...."
(plate 4, 11. 18-19)

Sharing this relationship to Jesus with all mankind, Los asks the Sons of Albion
"Why stand we here trembling around
Calling on God for help, and not ourselves
in whom God dwells,
Stretching a hand to save the falling Man?"
(Jerusalem, plate 43, 11. 12-14)

Jesus himself appears as the Divine Vision in One Man to
the individual with full vision. So Jesus teaches Albion:

"We live as One Man; for contracting our infinite
senses
We behold multitude, or expanding, we behold as one,
"As One Man all the Universal Family, and that
One Man
"We call Jesus the Christ, and he in us, and we in him
"Live in perfect harmony in Eden, the land of life,
"Giving, receiving, and forgiving each other's
trespasses."
(Jerusalem, plate 38, 11. 17-22)

This is life in Eternity to which Albion returns when, aided
by Los, he regains unified vision and can perceive Jesus as a
man, for

God Appears & God is Light
To those poor Souls who dwell in Night,
But does a Human Form Display
To those who Dwell in Realms of day.
("Auguries of Innocence," 11. 129-132)

However, Albion cannot be forced into vision any more than the
individual in Experience, can,"as the Will must not be bended but
in the day of Divine/Power"(Jerusalem, plate 44, 11. 18-19). Until
such time, Los acts as appointed guardian.

In times of struggle, Los is seen frequently "Shouting loud
for aid Divine", emphasizing his dependency upon Jesus. Other
times, the Saviour descends like a deus ex machina at just the
right moment:
Also Los, sick & terrified, beheld the Furnaces of Death
And must have died, but the Divine Saviour descended
Among the infant loves & affections, and the Divine Vision wept
Like the evening dew on every herb upon the breathing ground.

(Jerusalem, plate 42, 11. 5-8)

The Divine Vision is here described in terms similar to the "Holy Word"7 in the "Introduction to The Songs of Experience," which is "weeping in the evening dew." (Keynes, p. 210) Both references emphasize Divine concern for man. In Jerusalem, Jesus works with Los in order to establish the limits, the significance of which was explored earlier. The creative furnaces themselves are divinely inspired as instruments with which Los can forge his redemptive forms.

While Jesus constantly helps Los, Los protects the Divine Vision, identified with the imagination, by fighting to subdue his spectre, for the spectre threatens the "Divine Body":

The Spectre is the Reasoning Power in Man, & when separated From Imagination and closing itself as in steel in a Ratio Of the Things of Memory, It thence frames Laws and Moralities To destroy Imagination, the Divine Body, by Martyrdoms & Wars.

(Jerusalem, plate 74, 11. 10-13)

The vision is perceived only when the individual is in an open frame of mind (the state of Satan is a closed state). When

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7Reference to the "Holy Word" is carefully overlapped with reference to the Bard in order to emphasize their close relationship.
Jerusalem, the emanation of Albion, is envious, her condition threatens the Lamb of God, for, in closed selfhood, she will lose her vision of him. Los retains his faith throughout; hence he can work toward total redemption, the vision being protected.

Although Los has been working with the Divine Vision of Jesus within Time and Space in order to arrest the fall of Albion, when the point of development is right, Time and Space will end. In Jerusalem, Jesus "Opens Eternity in Time & Space, triumphant in Mercy." When the time arrives, Los reacts differently from a similar situation in The Four Zoas, comforting his children who fear the loss of the body:

"Fear not, my sons, the Waking Death; he is become One with me.
"Behold him here! We shall not Die! we shall be united in Jesus."
(Jerusalem, plate 93, 11. 18-19)

His faith firm, reflecting Blake's own firmness of concept, Los calmly watches life breathed into Albion.

In contrast to the violent end of The Four Zoas, the quietness of the resolution of Jerusalem gives us a feeling of growth rather than of explosive realization.

...we find in Jerusalem almost no working up of climax. 
...We look back to see where the reversal of perspective occurred, but find nothing very tangible. ...

8 Separated from him when he fell, as we saw in The Four Zoas and Milton.
9 Fearful Symmetry, p. 358.
Instead, when he has grown to vision under the influence and guardianship of Los, Albion is reunited, achieving perfect flexibility of the senses. He sees Jesus,

A Man & they conversed as Man with Man in Ages of Eternity,
And the Divine Appearance was the likeness & similitude of Los.
(Jerusalem, plate 96, ll. 6-7)

This apocalyptic vision of unity is the vision of the individual who has moved out of the state of Experience into higher Innocence. In seeing what happens within Albion, we are seeing the process that may take place in each individual, for each has the potential for such growth, influenced by his own imagination or Poetic Genius, as Albion was influenced by Los inspired by Jesus.

In Jerusalem, the role of Los is closely fused with that of Jesus, completing the movement begun by Blake in Night the Seventh of The Four Zoas. Los retains the Divine Vision, most of the poem taking place after Los' own internal struggles, as seen in Milton, are complete. At the beginning of Jerusalem, Los vows himself friend and protector of Albion, in spite of the superficial, quickly subdued objections from his spectre. As friend of Albion, Los influences him toward restoration of vision, creating redemptive forms for abstractions so that they may be recognized, producing the city of art as a workshop, and exhorting him to faith and vision as the Bard does Earth and as Blake does his public.

At the culmination of the poem, "the Poet's Song draws to its period," its purpose being completed when Albion rises. The
redemptive furnaces disappear to be replaced by the instruments of Eternal sport, the weapons of Mental Warfare, which are the bows and arrows of the poem "And did those feet in ancient time", appearing at the beginning of Milton. The weapons will be used to build Jerusalem in its aspect of liberty for England, and indeed, for all mankind since Jerusalem in its female form is the emanation of Albion, who represents not just England, as suggested by his name, but men of all nations.

There is no need for a redemptive agent as the Eternals begin their sport:

And the Bow is a Male & Female, & the Quiver of the
Arrows of Love
Are the children of this Bow, a Bow of Mercy & Loving-kindness laying
Open the hidden Heart in Wars on mutual Benevolence,
Wars of Love:
And the Hand of Man grasps firm between the Male & Female Loves.
(Jerusalem, plate 97, 11. 12-15)

The Apocalypse is complete. Los, inspired by Jesus, has been the principal agent in Man's restoration.
Conclusion

In the prophecies, the function of the poet-prophet figure who is the Bard in *The Songs of Innocence and Experience* is fulfilled by Los, the fallen form of Urthona. Los' role changes slightly in focus as he becomes more closely associated with Jesus. As the six thousand years of Time and Space progress, the duality of Los as both destructive and creative decreases. The immature Los is sulky and wrathful in the minor prophecies. In *The Four Zoas*, the process of inspiration by Jesus begins and Los' destructiveness is directed toward the vegetative universe, the rigidity of which impedes the resurrection when the point of development is right. As Blake's own concept of Los' redemptive nature becomes clearer, his presentation becomes more directed. By *Milton* and *Jerusalem*, Los, with Jesus, is the chief agent in the achievement of the reunion of Albion.

In the minor prophecies, Blake's concept of Los' function is not clear. The Los of *The Book of Urizen* is different from the Los of *The Song of Los*. Continuity of character is preserved through the continuity of such associated symbols as the furnaces, the forge, the hammer, the anvil, and the sun. As the development of Blake's concept continues, emphasis on associated symbols decreases sharply, although Los remains the creative blacksmith even in *Jerusalem*. 
In the early nights of *The Four Zoas*, the immature Los is a wrathful child, warring with everyone. When he is inspired by Jesus, he becomes more like the mature poet-prophet of the later prophecies. A violent Apocalypse is prepared and enacted. The symbolic Harvest and Vintage of Nations found in *The Four Zoas* is to be abandoned for a gentler reunion in *Jerusalem*.

By the time of Milton, Blake was sure of Los' redemptive function and identified with him. Los himself is explicit concerning the role, wavering only occasionally when distracted by Enitharmon or by his sons. The function of Jesus is emphasized and the final Apocalyptic reunion is prepared for.

*Jerusalem* is the final Apocalypse. Los calls on Jesus constantly and is sure of his role as friend to Albion. His struggle with his spectre over the friendship is undeniably present but the outcome is never in doubt. Los has faith and, with it, brings Albion to reunion.

A poet-prophet figure works for renewal, having achieved unity himself by defeating the spectre of his selfhood. We see Los sometimes losing the Divine Vision as in *The Four Zoas* before the inspiration of Jesus. After the inspiration by the Divine Vision, essentially a Divine act of intervention, Los has Vision himself, wavering only when he sees the destruction of Jesus' vegetated body. Once Apocalyptic events begin, Los is reassured and recognizes that Jesus is still present, for indeed, he has been standing beside Los and Enitharmon throughout.
When the individual influenced by the poet-prophet grows to the extent that he sees all existence as the unity of the Divine Family, he is in a state of renewed, higher Innocence. Such an individual recognizes that the greatest evil is selfhood, but that evil can be transcended. This state of mind is, in Blakean terms, the result of an Apocalypse and is similar, in its joy, to the original state of the child in primary Innocence. During the Apocalypse, when vision is restored, the poet-prophet becomes Urthona, reunited with the Eternals and functioning in a manner similar to the Piper of Primary Innocence, with no consciousness of self.

The function of Los' art in our vegetative world is to bring man to a consciousness of unity. To Blake, the word "art" had at least two implications, each of which is closely dependent upon the other and each of which involves Los. The first is explained by John Middleton Murry in his chapter on Golgonooza. He quotes the inscription from the Laocoon plates.

The Eternal Body of Man is The Imagination, that is, God Himself, The Divine Body,..., Jesus; we are his Members. It Manifests itself in his Works of Art. (In Eternity All is Vision).  

Art, then, is "life permeated and eternally renewed by the all-comprehending, all renewing Imagination -- a way of life which Blake believed had been lived by Jesus and his true disciples...."

Artists, then, include all great men who live in this fashion whether or not they produce works of art. They perceive the unity or order in the universe.

But poets, or those who imagine and express this indestructible order, are not only the authors of language and of music, of the dance, and architecture, and statuary, and painting: they are the institutors of laws, and the founders of civil society, and the inventors of the arts of life, and the teachers who draw into a certain propinquity with the beautiful and the true, that partial apprehension of the agencies of the invisible world which is called religion.³

The artist, or poet, is a person who perceives a certain vision of unity and who lives governed by the Imagination. After the reunion with his Spectre in Night the Eighth of The Four Zoas, Los has become an artist in this sense.

Los is artist in the second sense of the word also. He produces works of Art. Golgonooza, while representative of the imaginative and unified aspects of Los, is also one great work of art. Like all great works of art, it is redemptive. Even its building materials reflect its religious qualities, as quoted in Chapter Five. (Jerusalem, plate 10, 11. 30-37) Such is its nature that the Daughters of Beulah see it as

a Human form
And knew he was the Saviour, Even Jesus:
& they worshipped.
(The Four Zoas, Night the Eighth, 11. 43-44)

Within the city itself exist works of art in the usual sense.

All things acted on Earth are seen in the bright Sculptures of Los's Hall, & every Age renews its powers from these works With every pathetic story possible to happen from Hate or Wayward Love; & every sorrow & distress is carved here, Every affinity of Parents, Marriages & Friendships are here In all their various combinations wrought with wondrous Art, All that can happen to Man in his pilgrimage of seventy years, (Jerusalem, plate 16, 11. 61-67)

Within the city, Los and his family produce artifacts which have redemptive functions. They make forms for the formless Spectres of the Dead. With these forms, the Spectres are concretized into generation, "the image of Regeneration" (Jerusalem, plate 7, 1. 65), so that Error can be recognized and cast off in the Apocalypse, when the vegetative bodies are destroyed. As evident in the crucifixion, the real individual lives on after the death of the body, although the body itself is a necessary stage. Therefore, Los is the ultimate artist producing redemptive works of art.

The symbols surrounding Los, his furnaces, hammer, and anvil, are associated with his artistic function:

The breaking up of ore, the smelting in the furnaces, the release of the molten metal, and the casting into new form, while the slag is discarded, represented to Blake the poetic process itself.5

Because all that is redemptive can be seen in generation, there are parallels for the furnaces in the human body:

The Bellows are Animal Lungs, the Hammers the Animal Heart,
The Furnaces the Stomach for Digestion,...
(Jerusalem, plate 53, 11. 12-13)

Hence the body itself is an image for the redemptive poetic process.

In identifying with Los, the perpetrator of redemptive deeds, Blake himself acted as a poet-prophet in the widest sense, for he felt it was his duty to lead men toward a vision of unity of all mankind, toward internal revolution instead of external revolution. All poets, prophets, and artists work toward one end, in Blake's view, that is, the bringing about of integrated vision in each man. The actions of Los in guiding the fallen man to restored vision are the working out of Blake's own religion of art.

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5A Blake Dictionary, p. 147.
Selected Bibliography

Texts


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