BIOMEDICAL IMAGERY IN WILLIAM BLAKE'S

THE FOUR ZOAS

by

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Abstract

William Blake, in *The Four Zoas*, uses the human body as a metaphor to describe stages in the fall, transformation, and approach toward Apocalypse of the "Universal Man" later called the giant Albion. Biomedical imagery depicting distortion and displacement of body parts or functions is an important aspect of this metaphor. Of particular interest to this thesis are images of division, augmentation, encasement, eruption, and reunion in the poem, *The Four Zoas*, with some emphasis on the Spectre of Urthona as a divisive form of Los. This Spectre's role is of fundamental importance in Blake's myth for the achievement of reintegration of fallen Albion. Blake's use of the words, "Eternity," "vision," "Imagination," "emanation," "Spectre," "shadow," are examined in some of his other works as an aid for explication of his myth as is the way in which Blake uses metaphor and modulating symbol to give us a richer and hence a clearer vision of the events relating to the Fall and Apocalypse. Morphological imagery illustrating the Fall and *sparagmos* of the God-Man Albion is described as a distortion of both bodily organs and faculties, i.e. psychic states. The manner in which Blake uses this imagery suggests a movement from a healthy state of expanded vision to a diseased state in which man's powers of perception are dulled or extinguished. This change in Albion from a state of intense creativity in Eden to a state of chaotic passivity
in the fallen world is a change from wakefulness to sleep. This sleep produced the dream-nightmare state described in *The Four Zoas*. Blake's dramatis personae emerge as symbolic counters and in their symbolic method of narration they reveal how error must be given form in order to eliminate it. An analogy is drawn between the symbolic Fall, movement toward Apocalypse, and a pseudo cancerous growth that originates by cellular division, spreads by augmentation, coalesces into encasement but finally erupts with explosive force thus re-ordering the elements into a healthy holistic gestalt.

Similarities between Blake's elimination of mind-body dichotomy in his mythic vision of man and F. S. Perls' concept of an organismic whole which creates reintegration of diseased faculties are explored at some length. The Phoenix-like quality of the contradictory affiliation between blood and water predominant in *The Four Zoas* is compared to the physiological response in living cells to these potentially destructive and restorative elements. The imagery Blake uses illustrates his doctrine of contraries. The Urizen - Orc cycles are touched upon, as is the providential Luvah - Jesus principle which aids Los in his mission of reversing the effects of the Fall. The importance of Los's Spectre, the Spectre of Urthona, in this movement toward Apocalypse is elaborated upon. The outcome of the struggle between the contrary states of Los and the Spectre of Úrthona will be the determinant in this movement.
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Introduction

William Blake, in his Prophetic Writings, uses the human body as a metaphor to describe stages in the fall, transformation, and approach toward Apocalypse of the "Universal Man" later called the giant Albion (FZ I:11, K264; FZ I:477, K277). Imagery depicting distortion, displacement or disruption of body parts or functions is an important aspect of this metaphor. This imagery is sometimes drawn from biomedical or zoological science. Some knowledge of these fields may serve as an aid in understanding how the imagery works in Blake's poetic myth. Of particular interest to this study are images of division, augmentation, encasement, eruption, and reunion in the poem, The Four Zoas, with some emphasis on the Spectre of Urthona as a divisive form of Los. He it is who becomes instrumental in achieving reintegration of the fallen Albion.

With regard to imagery, Hugh Kenner in The Art of Poetry (New York, 1965) entitles one of his chapters, "The Image: What the Words Actually Name"; Kenner elaborates:

an image: a thing the writer names and introduces because its presence in the piece of writing will release and clarify meaning, . . . an image introduces a thing rather than a concept, . . . the test of an image is not its originality but the illumination of thought and emotion it provides (pp. 38, 50).

Extending the idea of the image, Northrop Frye writes, "an image is not merely a verbal replica of an external object,
but any unit of a verbal structure seen as part of a total pattern or rhythm" (Fables of Identity, N.Y., 1963, p. 14). These mental images or "units of a verbal structure" taken collectively form the imagery components or essence of a poem. This is the sense in which I use the word "imagery."

Biomedicine, a modern coinage, is defined in The Random House Dictionary (1966) as being "clinical medicine dealing with the relationships of body chemistry and function; bio- meaning life; medical: curative, medicinal, therapeutic." I will qualify this definition by including the important realm of psychology as being also related to body chemistry and physiology. The term "biomedical" then refers to therapeutic life in the fullest sense. Biomedical imagery is that imagery which depicts either decaying or regenerative life processes in the dramatis personae of Blake's myth.

Before dealing specifically with imagery in The Four Zoas, it is necessary to discuss some Blakean concepts and poetic techniques.
CHAPTER I

"Eternity" and "vision" are important words in Blake's myth of creation and fall. This myth is not similar to the account in Genesis; for Blake, the fall and creation were simultaneous occurrences which took place in Eternity. This is not Eternity in the usual sense of the word; it is not an endless prolongation of time that will begin in the future. It is a state of mind equated with Truth (VLJ K617); it is "the mental category through which we [in our world] perceive the unfallen world." This unfallen world is a state which Blake believed to be co-existent with our present world. This Eternity or Truth can be created in moments of vision when great creativity, whether in the world of art or of science, or of social endeavour, calls into being all the imaginative forces of man. Blake sees the poet-artist as the prime agent capable of this vision: "The nature of the true artist's work is Visionary or Imaginative; it is an Endeavour to Restore what the Ancients call'd the Golden Age" (VLJ K605). Or again:

This world of Imagination is the world of Eternity; it is the divine bosom into which we shall all go after the death of the Vegetated body. This world of Imagination is Infinite & Eternal, whereas the world of Generation, or Vegetation, is Finite & . . . Temporal. There Exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature. (VLJ K605)
Eternity, the visionary or imaginative power, is total insight into all past, present, future. Blake calls it fourfold vision in his famous lines:

Now I a fourfold vision see,
And a fourfold vision is given to me;
'Tis fourfold in my supreme delight
And threefold in soft Beulah's night
And twofold Always. May God us keep
From Single vision & Newton's sleep!

(Letters, K818)

The other levels of imaginative experience mentioned in these lines will be discussed later; here I will concentrate on the fourfold vision in the state called Eternity.

Blake is always writing about states of mind and the mental energy involved in these states. Such energy in Eternity is metaphorically envisioned as a gigantic human body with all its parts, both mental (i.e. reason, emotion, instinct, imagination) and physical (i.e. head, heart, loins, digestive system, skeletal structures) held together in a homeostatic condition, i.e. in a relatively harmonious state of tension. This unfallen body was one of the "Giant forms" or "Eternals" who inhabited Eternity. Since only mental things are real for Blake, Eternity, called Eden, is a place as well as a state. The "Giant form" or "Eternal" was "a Perfect Unity . . . [which] / Cannot Exist but from the Universal Brotherhood of Eden, / The Universal Man," (FZ I:9-11, K264). This Universal Man or Albion is the father of all mankind, he is "our Ancestor, patriarch of the Atlantic Continent,
whose History Preceded that of the Hebrews & in whose Sleep, or Chaos, Creation began" (VLJ K609). Frye describes Albion as being, "this higher unit or body of life [which] is ultimately God, the totality of all imagination" (FS, p. 43). In an operative sense this totality is the fourfold vision of the Edenic state described in the above quotation from Blake's Letters. This state is an inexhaustible fountain of creative energy.

The products of this energy were called Emanations by Blake; they were the total form of all that was created and loved and in Eternity were inextricably bound to the creator because they were projections of the better part of the self. Albion's Emanation was Jerusalem:

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

(154:1-5, K684)

If we translate the first three lines of the quotation into terminology dealing with our world, we may liken Albion and Jerusalem to the corporeal body and its skin, or to the sun and its rays. The sun cannot be conceived as not producing radiation any more than the body existing without its skin. They are inseparable. Although Blake does not use the word inspiration in these lines, his "Divine Vision" is equivalent
to the usual dictionary definition of divine or poetic inspiration as a power compelling creation or expression. Albion is then the power and Jerusalem the expression of that power.

The greatest crime would be an attempt to set divine inspiration apart from creator. Albion committed this crime; Albion fell. He set Jerusalem apart from himself and replaced his divine inspiration with a delusion called Vala. Blake visualizes this fall in terms of human behaviour.

In the unfallen state Albion was androgynous; he contained within himself his female portion, Jerusalem. One account of his fall is told by the Shadow Of Enitharmon in Night VIIa of The Four Zoas:

.. . now listen, I will tell Thee Secrets of Eternity which ne'er before unlock'd
My golden lips nor took the bar from Enitharmon's breast.
Among the Flowers of Beulah walk'd the Eternal Man [Albion]
& SAW
Vala, the lilly of the desart melting in high noon;
Upon her bosom in sweet bliss he fainted . . . .

(236-241, K326)

Beulah is the state of repose which the creating mind must drop into for respite from the ferocious creativity of Eden. It is a lovely garden inhabited by females and one of its adornments was Vala, "the lilly of the desart." This illusory adornment took Jerusalem's place in Albion's bosom. Casting out of the emanation is the casting out of part of oneself; it is an attempt to externalize one's inner nature. Instead of the oneness of all things in one universal body which is God,
pernicious dualism had now appeared. The female will that was part of Albion and that had worked in harmony with him is now a separate creation to whom he succumbs, "in sweet bliss." In Jerusalem Blake writes: "Jerusalem is named Liberty" (26:3, K649); when liberty or freedom is lost in any way one becomes subservient to another. Albion forgot his divine vision and,

. . . revel'd in delight among the Flowers [of Beulah] Vala was pregnant & brought forth Urizen, Prince of Light, First born of Generation. Then behold a wonder to the Eyes Of the now fallen Man; a double form Vala appear'id, a Male And female; shudd'ring pale the Fallen Man recoil'd From the Enormity & call'd them Luvah & Vala, turning down The vales to find his way back into Heaven, but found none, For his frail eyes were faded & his ears heavy & dull.

(FZ VIIa:243-250, K326)

A gross distortion is the result of this separate existence of the two entities in Albion; he now has "frail eyes," ears that are "heavy and dull." He is unable to regain his great imaginative vision. This distorted, diseased state is the fallen condition of man.

The full impact of Albion's obsession with Vala is given on plate thirty-four of Jerusalem:

"Art thou Vala?" replied Albion, "image of my repose!
"O how I tremble! how my members pour down milky fear!
"A dewy garment covers me all over, all manhood is gone!
"At thy word & at thy look, death enrobes me about
"From head to feet, a garment of death & eternal fear.
"Is not that Sun thy husband & that Moon thy glimmering Veil?
"Are not the Stars of heaven thy Children? art thou not Babylon?


(2-9, K660)
Albion's fallen vision sees what was previously within him as being outside himself; he sees his environment, vegetative nature, as "a dewy garment" which is now not part of himself but is a subject-object world having male ("the Sun") and female ("that Moon") characteristics. The "garment of death" is existence in this world. He shudders at the sight and calls "the Enormity . . . Luvah & Vala" (quoted above, FZ VIIa: 249, K326). Foster Damon identifies Luvah and Vala in this context as Passion and Nature (William Blake, Gloucester, 1958, p. 379); Luvah represents man's emotional or passional life and the female Vala is the outward nature or material universe that man falls in love with. In some passages she is the separated female will which will always try to dominate the male (e.g. she is "born to drink up all his powers," FZ IX, K373). She is a Tirzah-Rahab figure who, in the later prophecies, corresponds to the biblical Great Whore of Babylon.

According to this account given by the Shadow of Enitharmon there are several stages to the fall of Albion: casting out of Jerusalem and replacing her with Vala; coupling of Albion and Vala which produces fallen Urizen "Prince of Light" (quoted above, FZ VIIa:242, K326) who is identified as Reason by Damon (Blake, p. 379); Vala appearing as a double form is divided into the male Luvah and the female Vala. The effect upon Albion is pitiful:

... the Fallen Man [is]
Seeking to comfort Vala: she will not be comforted.
Sick'ning lies the Fallen Man, his head sick, his heart faint;

Refusing to behold the Divine Image which all behold
And live therby, he is sunk down into a deadly sleep.

(FF I:284-291, K272)

Albion's moment of respite in Beulah has been prolonged into a "deadly sleep" of death. Death for Blake frequently means our life and Albion's sleep is the creation and the history of our fallen world. Albion is asleep throughout most of Blake's prophecies and although mentioned briefly as being semi awake or awakening in Nights VIII and IX (16-17, K341; 617-20, K373) of The Four Zoas and in Milton (20:25, K502), it is not till the final plates of Jerusalem that the story emerges of the awakening and apocalypse of a reintegrated Albion.

Because for Blake, God is man, 'the Fall was an attempt to split divinity, or, as Frye puts it, "the fall of man involved a fall in part but not all of the divine nature" (FS, p. 43), and again, "the original fall of Albion from a garden into a waste land was a loss of creative power, and so was an imaginative castration" (FS, p. 388). Harold Bloom describes the fall as "a forsaking of the activity of Eden for the passivity of Beulah; a movement of decay, from the inner to the outer world" (cited in Erdman: The Poetry and Prose of William Blake, N.Y., 1965, pp. 877-8). Frye, discussing Albion's fall as being due to his idolatrous adoration of his female principle, writes, "the result was that Luvah or Orc, the sexual

The paradox that this original fall of Albion produced our present world of "Generation" is, as Frye comments, "quite consistent with the pattern of Blake's symbolism" (FS p. 388). This may be illustrated by examining the first two stanzas of Blake's lyric, "To Tirzah":

Whate'er is Born of Mortal Birth
Must be consumed with the Earth
To rise from Generation free:
Then what have I to do with thee?

The Sexes sprung from Shame & Pride,
Blow'd in the morn; in evening died;
But Mercy chang'd Death into Sleep;
The Sexes rose to work & weep.

(K 220)

The "Mercy" here is the divinity of Jesus which changed Albion's "Death" (used here literally to mean a reduction into non-entity) into "sleep." Albion's creative energy of Eternity has now been changed into a state of chaotic passivity; but out of this passivity are born the male and female forms that can "rise from Generation free." The creation was an act of mercy. Only through work in this world as men and women are we able to become reintegrated into the totality of God-Albion. However, we are handicapped by possessing
fallen sense perception; we see a dualistic subject-object world. This is the state that Blake calls "Generation"; it is the state of twofold vision. This latter term, like nearly all terms that Blake uses, has more than one meaning.

To understand Blake's use of the word "vision" it is necessary to know something about the way in which Blake uses symbols. A symbol is not just a sign equalling a rational analogue; it is more like an emblem which has multiple references. In studying Blake's work we must start with prior conceptions, we must assume that the whole universe is interpenetrated by a series of correspondences which give it a unity that is all pervasive. On the other hand, every element in the universe is unique and distinct from every other one. There is an interrelatedness of everything and a uniqueness of the individual as well; when these two are put together a mode of knowledge is obtained that takes on the character of metaphorical apprehension. This idea is expressed in a poem which Blake sent to his friend Thomas Butts:

For double the vision my Eyes do see,
And a double vision is always with me.
With my inward Eye 'tis an old Man grey;
With my outward, a Thistle across my way.

(K 817)

Twofold vision here is something other than seeing a subject-object world. The poem is an example of one way that Blake uses symbols. The symbols modulate. The first thing is known
in terms of the second. The "inward Eye" sees the thistle as being unique, it sees it as "an old Man grey," the uniqueness of the thistle resonates like a plucked string. The image of the "old Man grey" that the thistle calls into being resonates similarly. Visualizing these symbols simultaneously is like hearing two musical notes resonating in unison; they become identified as one. Yet this identification can not be absolute because it must be qualified by saying that it cannot be made into a grammar such as thistle always equals man. It depends upon the point of view of the observer. Rather, there is a concatenation of characteristics in each symbol; various qualities in thistle or man arouse a resonance of one order in one person and not in another.

Twofold vision is relatively easy to grasp but threefold and fourfold vision present a different problem. Threefold vision is an event that occurs in the scale of vision rather than being a different kind of vision; it is a continuum of metaphoric vision which merges into symbolic vision. Fourfold vision is completely synoptic; the whole of being is perceived simultaneously. It implies something about the quality of the vision rather than the particular nature of it. This can be visualized:
The slant line represents degrees of vision (a) to (d), the horizontal line no vision at all. Somewhere at (a) the metaphor becomes a symbol and distinction between them is purely academic one. The lowest degree of vision would be at the lowest point on the slant line (d) and is single vision; it perceives only sense data.

During moments of great insight it is possible to attain threefold and ultimately apocalyptic fourfold vision as is described in Blake's poem to Thomas Butts while at Felpham:

To my Friend Butts I write
My first Vision of Light,
On the yellow sands sitting.
The Sun was Emitting
His Glorious beams
From Heaven's high Streams.
Over Sea, over Land
My Eyes did Expand
Into regions of air
Away from all Care,
Into regions of fire
Remote from Desire;
The Light of the Morning
Heaven's Mountains adorning:
In particles bright
The jewels of Light
Distinct shone & clear.
Amaz'd & in fear
I each particle gazed,
Astonish'd, Amazed;
For each was a Man
Human-form'd. Swift I ran,
For they beckon'd to me
Remote by the Sea,
Saying: Each grain of Sand,
Every Stone on the Land,
Each rock & each hill,
Each fountain & rill,
Each herb & each tree,
Mountain, hill, earth & sea,
Cloud, Meteor & Star
Are Men Seen Afar.
I stood in the Streams
Of Heaven's bright beams,
And saw Felpham sweet
Beneath my bright feet
In soft Female charms;

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 . . .

(K 804-5)

In the state of single vision the sands are just grains of yellow sand on the seashore. The first transformation is a metaphorical one, the sands become "jewels of Light," and then, each particle becomes a man. The transformation extends to the various physical features of the landscape; the whole world becomes humanized. The affective response of the poet is then modified: he looks on the landscape as he would look on "soft Female charms"; his feelings toward the landscape are heterosexual. This is the state of Beulah, which is a mental state as well as a place—the lower Eden of Eternity. The perceiver's point of view has changed when he achieves three-fold vision. The poet's eyes "more & more / Continue Expanding" till in a state of fourfold vision he attains a synoptic view of all the human atoms coalescing until they "Appear'd as One Man." This "One Man" is Jesus. The poet in an apocalyptic moment is aware of his divinity. His mental world has
been changed and he will now live differently. This is stated in the remainder of the poem, "Like dross purg'd away / All my mire & my clay . . . I remain'd as a Child; / All I ever had known / Before me bright Shone." The "Child" is not a child in the ordinary sense of the word but is now the child of enlightened wise innocence that has absorbed the experience of apocalyptic vision. In attaining this, the poet ("0 thou Ram Horn'd with gold") has acquired defences against the blows of life. The blows of life are described:

On the Mountains around
The roarings resound
Of the lion & wolf,
The loud Sea & deep gulf.
These are guards of My Fold, . . .

(K 805)

The word "These" refers to the various obstacles in life; the "My" refers to Jesus who is the speaker at this point in the poem. For Blake, life consists of polarities, its blows ("Mountains," "roarings," "lion & wolf," "loud Sea & deep gulf") are not negative obstacles to be overcome but are also positive in the sense that they serve to arm man as a battering ram is armed in order to engage in conflict; this is a working by fruitful collaboration through opposition. Harmonious tension between the contraries and full use of the imaginative powers lead inevitably to apocalyptic vision.

Frye equates four levels of human existence with Blake's four states of vision:
The lowest is that of the isolated individual reflecting on his memories of perception and evolving generalizations and abstract ideas. This world is single, the distinction of subject and object is lost and we have only a brooding subject left. Blake calls this world Ulro; it is his hell, and his symbols for it are symbols of sterility, chiefly rocks and sand. Above it is the ordinary world we live in, a double world of subject and object, of organism and environment, which Blake calls Generation. No living thing is completely adjusted to this world except the plants, hence Blake usually speaks of it as vegetable. Above it is the imaginative world and Blake divides this into an upper and a lower part,. . . . the lower Paradise he calls Beulah, a term derived from Isaiah which means "married," . . . it is a triple world of lover, beloved and mutual creation; the father, the mother and the child . . . . The highest possible state, therefore, is not the union of lover and beloved, but of creator and creature, of energy and form. This latter is the state for which Blake reserved the name Eden . . . . This world . . . . is fourfold, expanding to infinity like the four points of the compass which in this world point to the indefinite.

(FS pp. 48-50)

This Edenic state with its union of creator and creature (emanation), of energy and form, has been described above as being the condition of the unfallen Albion. It may be attained momentarily in our fallen world during a period of fourfold vision; when it is sustained, great art is created because the artist's imaginative powers are brought into full creativity.

Imagination is an extremely important word in Blake's vocabulary. In the poem Milton Blake writes, "The Imagination is not a State; it is the Human Existence itself" (32:32, K522). Frye explains the term imagination as Blake uses it. Although we have five senses we have only one mind. The eye, for instance, is merely a lens for the mind to look through. Percep-
tion is a mental act, consequently when our legs walk, it is
the mind that walks the legs. Therefore there is no distinc-
tion between mental and bodily acts. The mind means the act-
ing man; if man perceived is a form or image, man perceiving
is a former or imaginer. "Imagination" is the regular term
used by Blake to denote man as an acting and perceiving being:
a man's imagination is his life. In Blake's work, the words
"Mental" and "intellectual" are synonymous with "imaginative";
"Fancy" means the imagination but "fantasy" relates to memory
and its "spectres."

It is through art that we understand why perception
is meaningless unless the imagination orders the material that
comes to us. Such ordering when associated with genius rather
than with mediocrity produces "vision" as Blake uses the term.
This "vision" is the goal of all energy, freedom, and wisdom.

The way in which Blake uses metaphor and modulating
symbol is an example of the way his imagination ordered the
material that came to it. Although Blake's symbols modulate,
this does not mean they are infinitely suggestive; they must
be understood within the limited but complex framework of
Blake's cosmos. The metaphor may range from A combining with
B to A being identified with B, or, the identity can have a
number of different aspects. It is useless to look for fixed
symbols in Blake. For example, the Albion-Jesus-Luvah meta-
phor in one context means that Albion can participate in the
Luvah principle of compassionate love: "Albion call'd'd Urizen
& said: . . . / Thy brother Luvah hath smitten me, but pity thou his youth . . ." (FZ II:3-7, K 280); in another context, Jesus puts on Luvah's "robes of blood":

For the Divine Lamb, Even Jesus who is the Divine Vision, Permitted all, lest Man should fall into Eternal Death; For when Luvah sunk down, himself put on the robes of blood Lest the state call'd Luvah should cease; & the Divine Vision Walked in robes of blood till he who slept should awake.

(FZ II:261-5, K 287)

"Man" here is Albion; "Luvah sunk down" refers to Luvah's fall; "himself" refers to Jesus; "the state call'd Luvah" is love and the "he" in the last line refers again to Albion.

The passage following the above quotation describes a cycle of nature and implicit in it is the concept that fallen Luvah is also a dying nature god figure. Thus the Albion-Jesus-Luvah association resonates in the "robes of blood" symbol. It is as if a note in music called Albion is struck, it resonates and the Jesus aspect comes up, then you strike another note, the resonance brings up the Luvah aspect; when the two notes are sounded together they become one, i.e. Jesus becomes Luvah. Another illustration of a complex symbol is found in the lament of Urizen in Night VI:

My songs are turned into cries of Lamentation Heard on my Mountains, & deep sighs under my palace roofs, Because the Steeds of Urizen, once swifter than the light, Were kept back from my Lord & from his chariot of mercies.

(FZ 206-9)
The words "my Lord" are tentatively Jesus, Albion + Jesus, or Jesus + Albion.

The meaning of any particular metaphor or symbol Blake uses will depend upon whatever aspect of the material he chooses to present in any given context. Gleckner, discussing Blake's lyrics, emphasizes that point of view and context are all important; the same holds true for the prophetic writings. Blake's constant shifting of perspective requires considerable agility on the part of the reader; the associations of the symbol, no matter how oblique or vague they may seem to be, must be carefully considered. This unique way of using symbols that burgeon with meaning creates a different ordering of material which gives us ultimately a richer, hence a clearer vision of the events relating to the Fall and Apocalypse in Blake's myth.
CHAPTER II

The richer vision Blake gives us is enormously suggestive but my immediate purpose is to concentrate on the morphological imagery depicting the Fall and sparagmos of the God-Man Albion. As Frye indicates (FS pp. 287, 289, 387), Blake describes the Fall metaphorically as a sparagmos (literally: a "tearing" or "rending"). It is a displacement, disruption, and distortion of bodily organs and faculties.

Faculties was the word used in the eighteenth century for what we today call the psychic forces of man. In Eternity Albion's faculties or aspects of his imaginative energy were "Four Mighty Ones" which formed "a Perfect Unity" (FZ I:9, K 264); they were "the Four Zoas that stood around the Throne Divine" (M 19:18, K 500). The four Faculties or Zoas had worked in harmony in Eden but became divided and separated when Albion fell. Since the Fall was also the creation of our world, the Zoas are identified as newly created universes and are given compass points:

Four Universes round the Mundane Egg . . .
One to the North, named Urthona: One to the South, named Urizen:
One to the East, named Luvah: One to the West, named Tharmas;
They are the Four Zoas. . . .

(M 19:15-18, K 500)

In a later plate in the same poem Blake assigns these four faculties or states to the head, heart, loins, and digestive system:
And the Four States of Humanity in its Repose
Were shewed them. First of Beulah, a most pleasant Sleep
On couches soft with mild music, tended by Flowers of Beulah,
Sweet female forms, winged or floating in the air spontaneous;
The Second State is Alla, & the third State Al-Ulro:
The First State is in the Head, the Second is in the Heart,
The Third in the Loins & Seminal Vessels, & the Fourth
In the Stomach & Intestines terrible, deadly, unutterable.

(34:8-16, K 523-4)

In Jerusalem (pl. 98 K 745) Blake mixes geographical and
anatomical locations; the four Zoas are variously identified
as "The Four Living Creatures" or "the Four Rivers of Para­
dise / And the Four Faces of Humanity" which are specifically
associated with orifices of the head region: the eye, the
"Expansive Nostrils," the mouth, and the "Labyrinthine Ear."

Although in these excerpts meaning has changed with
context it is interesting that the location of the four states
in various bodily organs has been maintained.

The Fall, which took place in several stages, involved
not only the initial separation of Albion but also division
and separation of each Zoa into mental states which Blake
called spectres, emanations, selfhoods, shadows. The meaning
of these terms is important and requires close textual analy­
sis. Sometimes Blake specifies meaning in a particular con­
text as when he writes in Milton:

The Negation is the Spectre, the Reasoning Power in Man, . . .

(40:34, K 533)

or in Jerusalem:
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 & Moralities To destroy Imagination, the Divine Body, by Martyrdoms & Wars, 

(74:10-14, K 714)

... The Spectre is, in Giant Man, insane and most deform'd.

(37:4, K 664)

In these contexts the spectre is the rationalizing power, this is the attribute of man and of eighteenth century thought that Blake hated most. It is not surprising that he draws it as a hideous monster hovering over the prostrate figure of helpless "Giant Man." (I will comment later on this pterodactyl-like creature.) It is important to distinguish between spectre and emanation. The emanation, already referred to in connection with Albion's fall, is the split off female portion of the personality which seeks a life of its own; it may be either dominating and destructive or helpful in bringing about re-integration. In the latter sense it is a projection of the better aspect of the self. The spectre is sometimes a parody of this. It is often wildly irrational, simulating an excessive egoism which Blake calls a Selfhood. The Eternal called Milton describes the state:

I in my Selfhood am that Satan: I am that Evil One! He is my Spectre! ...

(M 14:30-31, K 496)
In *Jerusalem* the spectre of Urizen is Satan and addressing Albion states: "I am your Rational Power, O Albion," (33:5, K 659); Blake comments: "So spoke the Spectre to Albion: he is the Great Selfhood, Satan, Worship'd as God by the Mighty Ones of the Earth," (33:17-18, K 659). The Spectre of Urthona is a special case and I will make an attempt later to define its function in *The Four Zoas*. The Shadow is difficult to define as the name would indicate. Among other things, it does seem to represent, as Damon suggests, the residue of suppressed desires; at least it has this meaning in *The Marriage of Heaven and Hell* when Blake writes, "And being restrain'd, it [desire] by degrees becomes passive, till it is only the shadow of desire" (K 150).

These states of the Zoas (spectres, emanations, self-hoods, shadows), representing various facets of fallen imaginative energy, may act as separate entities or they may be intermingled, the one taking on shades of the other's meaning. This creates difficulties for Blake's readers. Blake does demand that we "Distinguish therefore States from Individuals in those States, / States Change, but Individual Identities never change nor cease" (M 32:22-3, K 521). Blake's meaning of "Identity" is explained in his own proverb in *The Marriage of Heaven and Hell*: "The apple tree never asks the beech how he shall grow; nor the lion, the horse, how he shall take his prey" (K 152). Another important thing to keep in mind while reading Blake is to distinguish whether the particular passage deals with the un Fallen or the Fallen state.
As a helpful guide, a simplified table adapted from Frye's study of The Four Zoas (FS p. 277) is useful at this point. I have added minor additions in parenthesis.

TABLE I

<table>
<thead>
<tr>
<th>Eternal Name</th>
<th>Luvah</th>
<th>Urizen</th>
<th>Tharmas</th>
<th>Urthona</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Name</td>
<td>Orc</td>
<td>Satan</td>
<td>Covering</td>
<td>Los</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cherub</td>
<td></td>
</tr>
</tbody>
</table>
| Emanation    | Vala  | Ahania | Enion   | Enitharm
| Quality      | Love  | Wisdom | Power   | Fancy   |
| Sense        | Nose  | Eye    | Tongue  | Ear     |
| Body Part    | Loins | Head   | Heart   | Legs    |
| Position     | Centre| Zenith | Circumference| Nadir |
| Element      | Fire  | Air    | Water   | Earth   |
| State        | "Generation"| Eden  | Beulah  | "Ulro" |
| Activity     | Weaver| Plowman| Shepherd| Blacksmith|
| Point        | East  | South  | West    | North   |

Faculty or Psychic State)(Emotion) (Intellect) (Instinct for (Imagination) Wholeness)

(Jung's terminology) (Feeling) (Thinking) (Sensation) (Intuition)

Returning to the morphological imagery of the sparagmos of Albion, when the giant body fell head downwards body parts with attendant faculties were displaced. The unfallen intellectual powers had held the highest place in "the Golden porches" of the brain. The figure in the myth representing
them is "Urizen, Prince of Light" (FZ II:8, K 280). Urizen's exalted place in the human brain is usurped by Luvah. The story of the usurpation is told in Night I:

The Fallen Man takes his repose, Urizen sleeps in the porch, Luvah & Vala wake & (flew del.] fly up from the Human Heart Into the Brain from thence; upon the pillow Vala slumber'd, And Luvah siez'd the Horses of Light & rose into the Chariot of Day.

(FZ 261-4, K 271)

Frye (FS, p. 178) notes that this is a version of the Phaeton myth and is concerned with one of the main events of the Fall—the seizure of the sun which belonged to Urizen, Prince of Light, by Luvah, Prince of Love. Love is now in the head rather than in the loins where it had been in Eternity; sexuality has changed places with reason. Fallen reason is dramatically illustrated by what Harold Bloom calls the fantastic account of Vala's evolution (FZ II:81-110, K 282). It is an account of Luvah's creation and nurturing of the deceiving beauty of his lost Emanation, Vala; she is, in turn, an earthworm, a scaled serpent, a dragon, and a human infant. The zoological imagery Blake uses here portrays distortion of the normal evolutionary processes; this enhances the account of Luvah's delusion.

Initially, the greatest disruption of Albion's body is when his circulatory system, which had contained the "Four Rivers of the water of life" (J 97:15, K 745), burst its bounds and becomes a deluge which floods the newly created
universe. The four rivers of Eden thus become a sea of chaos and the presiding Zoa is watery "Tharmas" who in Eden had been the "Parent pow'er" (FZ 1:24, K 264) or the organizing power for the other faculties; this is also the power that helps to bring the work of the creative artist to a successful conclusion. Tharmas is, as Harold Bloom writes, (Blake's Apocalypse N.Y., 1963, p. 210), "the body's instinctual energy, which can comprehend and hold together the rival energies of intellect, imagination, and emotion and his fall must necessarily bring all the rest down with him."

Albion's sense organs also underwent gross distortion. In the unfallen state these senses were "all flexible" (BU, K 223), their capability is described in Night V of The Four Zoas:

His eyes, the lights of his large soul, contract or else expand:
Contracted they behold the secrets of the infinite mountains,
The veins of gold & silver & the hidden things of Vala,
Whatever grows from its pure bud or breathes a fragrant soul:
Expanded they behold the terrors of the Sun & Moon;
The Elemental Planets & the orbs of eccentric fire.
His nostrils breathe [with del.] a fiery flame, his locks are like the forests
Of wild beasts; there the lion glares, the tyger & wolf howl there,
And there the Eagle hides her young in cliffs & precipices.

(121-129, K 308)

Although the myth at this point is concerned with the bound figure of Orc in a Urizenic world (i.e. a constricting world of abstractions--our world), his eyes have not lost the flexibility of the Edenic vision. They move from inside the
mountains outside to where the spheres are; by contraction and expansion they comprehend and become part of the totality of the physical universe. Orc's nostrils have retained their original capacity to breathe "a fiery flame"; the usual association of this image in Blake is with the fire of creativity. The hair on Orc's head, while not a sense organ proper, is used here as a sensitive antenna-like receptor organ that has a vitality comparable to the enormous energies of such wild beasts as the predatory lion, tiger, wolf, and eagle. The imagery suggests that Orc's being permeates all things, extending even to the distant stars. This is consistent with Blake's cosmos which implies an interrelationship of everything in it. Orc, the bound Promethean figure, mocks at the chains of the Urizenic world; he is held in an unstable state of tension between a positive outward force and an inward, Urizenic, restricting force. These contrasting forces are ambivalent and produce a kind of "fearful symmetry"; the terrors of the Urizenic world are apprehended along with the terrors of the creative forces inherent in a fallen Albion. The imagery is reminiscent of the suggestive imagery in Blake's lyric, "The Tyger." The contraries that Blake images parallel the actual contraries found in nature among the predatory animals where the kill or be killed mechanism operates to maintain the balance of nature.

One of these predators, the eagle, always an important symbol in Blake's poetry, is a perfect image for the concept
of tenacity in an unstable condition. It possesses several mechanisms for preservation in a creative-destructive world: the acuity of its vision is keener than that of man; it has extremely powerful wings and flies higher in routine (non migratory) flight than any other bird; its strong toes armed with sharp claws are a necessary adaptation to its habitat which is in high barren trees growing on rocky promontories. Blake's line "the Eagle hides her young in cliffs & precipices" has more scientific validity than was perhaps intended. The commonly held belief that eagles nest in tall trees, frequently ones that have been lightning struck, has been recently amended by McGahan who found golden eagles nesting on cliffs. The armature of the eagle strengthens its hold upon a precarious habitat and thus enables it to overcome its fear of extinction. This general idea of tenacity in a precarious state of tension which is seen in nature would seem to mirror forces that operate in a state of Edenic vision bound in a Urizenic world.

In contrast to this imagery of Edenic expansiveness is the graphic account Blake gives us of the distortion of the senses that took place as a result of the Fall. In Night III of The Four Zoas, Ahania, speaking to Urizen, retells the story of the separation of Luvah:

Then frown'd the Fallen Man [alt. readg. Albion] & put forth Luvah from his presence (I heard him: frown not, Urizen, but listen to my Vision)
Saying, 'Go & die the Death of Man for Vala the sweet wanderer.
I will turn the volutions of your Ears outward, & bend your Nostrils Downward, & your fluxile Eyes englob'd roll round in fear; Your with'ring Lips & Tongue shrink up into a narrow circle Till into narrow forms you creep. . . .'

(83-89, K 294)

In Milton, plate five, the distortions are both anatomical and physiological:

Ah weak & wide astray! Ah shut in narrow doleful form, Creeping in reptile flesh upon the bosom of the ground! The Eye of Man a little orb, clos'd up & dark, Scarcely beholding the great light, conversing with the Void; The Ear a little shell, in small volutions shutting out All melodies & comprehending only Discord and Harmony; The Tongue a little moisture fills, a little food it cloys, A little sound it utters & its cries are faintly heard.

(19-26, K 484)

In these excerpts, images of encasement are used to portray functional degeneration of the eye, ear, nose, lips, and tongue. The movement has been from the healthy state of expanded vision to the diseased state in which man's power of sense perception has been dulled. This is one of the crucial results of the original sparagmos of Albion.
CHAPTER III

The change in Albion from a state of intense creativity in Eden to a state of chaotic passivity in the fallen world is a change from wakefulness to sleep. One of the early references to it is in *The French Revolution*: "man [Albion] lay his faded head down on the rock / Of eternity" (95-96, K 138). In America this rock is called "the Stone of night" (5:1, K 197; 7:2, K 198); this "Stone of Night" is referred to as the "Rock of Ages" in later prophetic writings (FZ I: 468, K 277; J 48:4, K 677; J 57:16, K 689). Damon (Blake, p. 335) identifies the Stone of Night with the Mosaic table of the Ten Commandments and Bloom (E, p. 815) claims it suggests the pillows of Jacob in Genesis 28:11. In his poem, *Europe*, the Stone of Night Blake identifies with Albion's skull:

Now arriv'd the ancient Guardian [Urizen] at the southern porch
That planted thick with trees of blackest leaf & in a vale
Obscure enclos'd the Stone of Night; oblique it stood,
   o'erhung
With purple flowers and berries red, image of that sweet south
Once open to the heavens, and elevated on the human neck,
Now overgrown with hair and cover'd with a stony roof.

(24-29, K 241-2)

Frye elaborates upon the above passage:

This stone in reality is not outside Albion's head, but inside it: it is in other words his own skull; but the image, though somewhat misleading, brings out the protective aspect of the "Rock of Ages," the fact that the limit of death is interposed
between life and annihilation; that the physical world is solid and permanent, and orderly enough for the imagination to get a grip on it: that, in short, the Creation, though part of the Fall, was the solid bottom of the Fall, and thus "an act of Mercy."

(FS, pp. 225-6)

This is another example of the contraries that operate throughout Blake's myth. Albion's sleep on the Stone of Night was not a sleep of oblivion but a sleep which produced the dream-nightmare state incorporated in The Four Zoas, subtitled by Blake: "a DREAM of Nine Nights." The characters in Blake's myth emerge from Albion's subconscious mind to give their varied accounts of events leading to the Fall and Apocalypse. Since myth is a symbolic relationship between oneself and all being, the details of which consist of a sequence of events which culminate in an act of identification or recognition, therefore, "the very fact of saying what happened reveals how the thing in question was realized." Blake's characters who tell the story thus act as agents in the regenerative process; by their predominantly symbolic method of narration, they reveal how error must be given form (i.e. brought to consciousness) before it can be cast out. In medical practice the symbolic language produced by the dream requires a guru or wise man who aids the dreamer in finding the patterns of imagery that the symbols imply; the dreamer can then attach these patterns to concrete objects or concepts which the conscious mind can deal with on a rational basis. This brings about a new insight or apocalypse.
But since we are considering poetry and not case history, our main concern, as readers who wish to understand what Blake is saying, is to find patterns in the multitudinous array of symbols which he, as mythopoeic poet, gives us. We do not become gurus; Blake, as architect is, in a certain sense, the guru who, for example, has Albion sneeze as a signal for reawakening and future apocalypse (FZ VIII:17, K 341). Within the poem itself are to be found all the necessary clues that lead to Albion's reintegration. These clues or symbolic counters include the dramatis personae, the imagery, and the various mythlettes within the larger myth. One thing to be kept in mind is that the symbolic counters, like elements in a dream, may play tricks on us. Blake has set it up this way. This makes interpretation more difficult. While Blake does not play tricks, his subtle irony and deliberate distortion of syntax requires considerable dexterity on the reader's part. One is reminded of Blake's own dictum:

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. . . .

(Letters, K 793)

The quotation is particularly applicable to the texture of The Four Zoas. The great variety of literary devices and changes of style in it can at times be likened to the pyro-
techniques of Wagnerian orchestration and at other times to the subtle intricacies of Mozart's art.

Leitmotifs in music correspond to the symbolic counters in Blake's poetry. They undergo variation and development by having the uncanny power of suggesting in a word or phrase a personage, an emotion, or an idea; through a process of continual transformation they unfold the meaning of the drama, the changes in the characters, their experiences and memories, their thoughts and hidden desires. Thus, the symbolic counters, like leitmotifs, accumulate layer upon layer of meaning until they become the drama itself.

This drama which occurred during Albion's sleep is the drama of the sparagmos of Albion.

Interestingly enough the first image Blake uses to visualize Albion's sleep is the very opposite of rending. It is one of encasement: Albion's skull on the Stone of Night. A symbol from biological science is combined with one from physical science. The bony skull and the Stone of Night are modulating symbols which become identical as Frye has pointed out (cited above, FS pp. 225-6). The implication here is the concept of protection and limitation. Encasement of delicate brain tissue by an ossified covering is, literally speaking, protective; metaphorically speaking, it is a limiting factor which prevents Albion from sinking into Non Entity. In the passage quoted from Europe (this thesis, p. 30) we are told that Albion's head had once been opened to the heavens. One is reminded of the lines from Milton:
Now Albion's sleeping Humanity began to turn upon his Couch, Feeling the electric flame of Milton's awful precipitate descent. Seest thou the little winged fly, smaller than a grain of sand? It has a heart like thee, a brain open to heaven & hell, Withinside wondrous & expansive: its gates are not clos'd: I hope thine are not: . . .

(20:25-29, K 502)

Here, the fly's brain is open as the unfallsen Albion's once was: "Withinside wondrous & expansive." Commenting on this passage Bloom writes:

The descent of Milton begins to awaken Albion, a stirring which inaugurates a statement of the poem's theme, the necessity of casting off everything in the self that is not human. As even a fly is a Minute Particular of creation, capable of opening within to the eternal contraries, so man is urged all the more to open his internal gates to reality. . . .

(E 832)

The roofing over of Albion's brain was an important factor in the closing of his gates.

Albion's skull and the fly's brain are concrete and physically correct symbols because the essence of their meaning conjures up images of the two-opposing states in Blake's myth. The sleeping giant Albion whose bony skull is anchored to and becomes one with the Stone of Night suggests not only a rigid and fixed position in relation to the environment but the skull-stone is extremely close to a lifeless Ulro state—the nadir of the Fall or "limit of opacity" below which is the chaos that would lead into annihilation or "Non-Entity." The Ulro is Blake's death state in which the physical body is
reduced to inert matter such as rock and sand (Frye, FS, p. 208). In this state the skull-stone, not only as symbol but as a physical reality, blocks out light from Albion's brain. In contrast to this, the tiny winged fly has a chitinous head capsule which allows some light to pass through it. Symbolically speaking it has not lost its connection with the light of Eternity. The fly also possesses a chitinous exoskeleton which, although not pliable, is movable due to the flexible articular membranes between its sclerites. It is one of the least restricted animals with respect to its environment and moves with the greatest of ease. This agility and flexibility makes it a fit symbol as awakener of "sleeping Humanity" and as pointer of the way toward the Edenic or apocalyptic state.

While Blake's image of Albion's sleep is one of encasement, in his first attempt at portraying Apocalypse he uses images of eruption and augmentation. These are found in the political allegory, America (K 195), the theme of which is that achievement of liberty through revolutionary action would bring about an apocalyptic state. Zoological and biomedical imagery is used to depict emergence of this state. On plate one of the poem, Orc, the spirit of revolt, though bound, will "rend these caverns" because he possesses a kind of totality of the same fierce energy possessed by the three beasts which Blake links together by use of the word, "Sometimes" (l. 13). These beasts, masters of their environment, are: the eagle,
which Blake comments upon elsewhere, "When thou seest an
Eagle, thou seest a portion of Genius; lift up thy head!"
(MHH, K 152); the lion, popularly referred to as king of
beasts; and the mammoth creature of the sea, the whale.
Blake, by his choice of these particular beasts, is inferring
that Orc at this point possesses the energy of air, earth,
and sea.

The emergence of Orc in Blake's myth is of the great-
est importance. In "A Song of Liberty" (K 159) he is "the
new born terror, . . . the new born wonder . . . with flaming
hair . . . and fiery limbs." Frye (FS, p. 207ff) summarizes
the importance of Orc. He is not only Blake's Prometheus but
also his Adonis, the dying and reviving god of his mythology.
He represents victory of creative power over something mon-
strous and sinister symbolized by the dragon or biblical sea
serpent, the Leviathan. The adjective "ruddy" most frequently
used to describe "red Orc" associates him with revolution,
blood, rage, and sexual passion, all of which indicate enor-
mous forms of energy. Damon suggests his name is an anagram
of cor because he is born from Enitharmon's heart (FZ V:37).

The association of Orc with the circulatory system in
Blake's metaphor is a natural one. The sparagmos in tradi-
tional mythology was the separation of the body and blood of
a god. Blood was thought to be the life giving force, without
which the body was an empty shell. It is not surprising to
find references to blood and blood imagery running persistently
throughout Blake's prophetic writings. If in the later poem, The Four Zoas, Orc is born from Enitharmon's heart, in the earlier political allegory, America, he arises from "the red clouds" of blood hanging over the Atlantic ocean which now covers what was once Eden or the lost Atlantis. Since the subject of this poem is America's revolution against England, here called Albion, and Orc is the spirit of revolt against "Albion's wrathful Prince" who is George III, the blood metaphor is well chosen because it serves several purposes: sparagmos is depicted politically, geographically, and anatomically. Blake's simile describing the birth of Orc illustrates this:

Solemn heave the Atlantic waves between the gloomy nations, Swelling, belching from its deeps red clouds & raging fires. Albion is sick! America faints! enrag'd the Zenith grew. As human blood shooting its veins all round the orbed heaven, Red rose the clouds from the Atlantic in vast wheels of blood, And in the red clouds rose a Wonder o'er the Atlantic sea, Intense! naked! a Human fire, fierce glowing, . . .

(A 4:2-8, K 197)

The major image in these lines is one of eruption. The waves are volcanoes which belch "red clouds & raging fires," which, like the circulatory system with its propulsive force shoots its veins to the highest point "the orbed heaven"; this "orbed heaven" can be the highest point in the universe or it can be the human brain, seat of the imagination which is nourished by ramifications of the anterior cardinal veins. That the red clouds of blood erupt from the Atlantic "in vast wheels of
"blood" is logical and powerful imagery because two important ideas are combined in it. Since the heaving Atlantic now covers the lost Eden, only out of this portentous area could come the new force that is capable of overthrowing the old tyranny; this force that expends itself in revolutionary war is imaged by "vast wheels of blood," literally, war chariot wheels besmattered with blood. That Orc was the new force, the "Wonder" who rose from the "red clouds" is stated explicitly. Blake has, with great compression, combined imagery suggesting that the birth of the reviving god is closely allied to the same life force that drives the human blood to the brain. The explosive force is of the same dimension as that to be found in revolutionary war. Thus, eruption releases the dynamic forces of energy that are necessary for reunion of the sparagmos.

Continuing the political allegory, the King of England trembles at the appearance of the dynamic forces represented by Orc; his first reaction is to stand "beside the Stone of Night" (pl. 5) which here must mean guarding Albion's sleeping condition, i.e. preserving his book of laws or status quo position. Blake's distortion of cosmology in lines four and five may be a deliberate parody of the chaos in the King's mind. A sudden transition occurs in line six. Orc's Spectre now appears; he is in the form of a serpent, "his horrid length staining the temple long / With beams of blood; & thus a voice came forth, and shook the temple." The "serpent form" recalls
the "dragon form" of the King in plate 3. The word "temple" (5:7) seems to suggest a kind of combined repository for the King's religion and laws. The fact that the Spectre's voice, uttering prophecy (pl. 6), has the power to shake it not only strikes terror into the heart of the King but indicates that the Spectre himself contains some sort of unnamed power.

This is possibly the first reference to a Spectre in the minor prophecies. I have already mentioned in chapter two (p. 22) that from Blake's own specific definitions, the Spectre is the rational power but is often wildly irrational. These definitions will hold only in the contexts in which they are given. Critical opinion has been varied and tentative regarding Blake's Spectres. For the moment it is noteworthy that this Spectre's speech is a great statement of liberation from tyranny. Is Blake, by having the Spectre give such an important speech, suggesting that the Spectre is the key to Orc's power? Is he, as Damon suggests, the "compulsive machinery" (Dict. p. 382) that Orc must use to be effective? An attempt will be made to find answers to these questions when the problem of the Spectre of Urthona (to whom Orc's Spectre is related) is discussed later in this thesis.

In the speech itself, images of encasement and the breaking out of it are telescoped in these pregnant lines:

The grave is burst, the spices shed, the linen wrapped up;
The bones of death, the cov'ring clay, the sinews shrunk &
dry'd
Reviving shake, inspiring move, breathing, awakening, 
Spring like redeemed captives when their bonds & bars are burst.
Let the slave grinding at the mill run out into the field, 
Let him look up into the heavens & laugh in the bright air; 
Let the inchained soul, shut up in darkness and in sighing, 
Whose face has never seen a smile in thirty weary years, 
Rise and look out; his chains are loose, his dungeon doors are open; 
And let his wife and children return from the oppressor's scourge.

(A 6:2-11, K 198)

The resurrection images highlight the theme of Orc as a reviving god.

However, Apocalypse does not occur in this poem; this is consistent because it is, in part, political allegory. The revolt against George the Third by the American colonies did not bring forth the Apocalypse Blake had hoped for. As Frye has worked out in FS, the appearance of Orc in America is the beginning of a series of Orc cycles in each of which Orc appears as a young dynamic force, he later matures, grows old, solidifies into a Urizenic figure. These cycles are repeated and parallel the cycles of history. Blake lost faith in the idea of final Apocalypse from these historical cycles and turned his attention to individual Apocalypse.

In this mood Blake began The Four Zoas, his great mythical account of the struggle between the fallen faculties of man. The first form of the title was: "VALA or The Death and Judgement of the Ancient Man, a DREAM of Nine Nights"; the second form: "The Four Zoas, The torments of Love &
Jealousy in The Death and Judgement of Albion the Ancient Man." In the second form Blake is pinpointing the struggle between the fallen faculties of the Zoas rather than the death and judgement of Albion. Biomedical imagery used to depict this aspect of Blake's myth will be discussed in the following chapter.
CHAPTER IV

The Fall and movement toward Apocalypse in The Four Zoas may be likened to a pseudo cancerous growth that originates by cellular division, spreads by augmentation, coalesces into encasement in order to destroy the cells but finally erupts with explosive force in an attempt to reorder the elements into a healthy holistic gestalt.

It is not surprising that Night I begins with the fall of Tharmas, the "Parent pow'er," this Zoa is the instinctual regulatory mechanism responsible for holding the other Zoas (i.e. faculties) together in the unity of Albion. He is the "Mighty Father" (413, K 275) who, as pastor, possesses a "bright sheephook." Whereas the unfallen Tharmas was the original faculty of great strength and power which could alter the data of experience, the fallen Tharmas, as Fisher comments becomes the fixed data of fallen experience. The faculty is now limited to a sort of reflex arc type of existence; it can no longer exclusively "sense" things intuitively but instead must depend upon sensations received through the sense organs. These sensations are not integrated into a gut level of experience. Shakespeare's Falstaff is an example of an intuitive person who has not lost the sense of feeling his awareness; his large belly is not only a physical reality but a symbol of his capacity to feel his own life forces. It is interesting that the word Tharmas might be from the word
Tharm. In both the English Dialect Dictionary (New York, ed. Jos. Wright, 1905) and the O.E.D. Tharm is given as a dialect form from the Anglo-Saxon, and West Saxon's thearm. In 700 A.D. in some works it was glossed for the Latin Intestinum; in 1460 it meant an intestine, chiefly bowels, viscera, entrails; and in 1721 it was used: "He that has a wide therm had never a long arm." It was also sometimes written as Thairm.14

In the fallen state the senses are five instead of the original four. In unfallen Albion touch and taste had been combined. When Tharmas' fall was completed, the daughters of Beulah "clos'd the Gate of the Tongue" (108, K 67) thus splitting the generative and digestive functions to the deprivation of the whole being. Psychic as well as physiological hunger for both food and sex remain for the most part forever unappeased as both Freud with his libido theory and, later, Perls15 with his emphasis on the hunger instinct, have stressed as being the crux of the malfunctioning individual's life problem. Tharmas representing the body with its appetites and Enion representing the generative instincts are separated and endlessly search for one another. With the fall of Tharmas the vivid immediacy of sensing and experiencing was lost.

The initial result of the Fall is one of chaos and irreparable loss. Tharmas' first cry is "Lost! Lost! Lost! are my Emanations! Enion, [come forth, del.] / 0 Enion, . . . ." (25 K 264). Tharmas' emanations, i.e. his children, his
creations, are divided from him as is his wife Enion who has been replaced in his bosom by Enitharmon. Tharmas cries out in despair and guilt, "It is not Love I bear to Enitharmon. It is Pity." Love is an integrative power; pity arises from separation and is a poor substitute for love. Torments of disturbed emotional states abound. Enion like Eve in *Paradise Lost* turns on Tharmas, she blames him for the state of chaos and sets herself up as a moral judge (35-45). She wishes to become hidden, to become a shadow; she does not wish to see herself as a fallen creature. She is filled with self pity because she has had to look upon sin. Sin is the dis-eased state that fallen faculties produce. The fallen pair accuse each other. Tharmas blames her beauty for drawing him into a state of despair which "will bring self-murder on my soul. / 0 Enion," he says, "thou art thyself a root growing in hell" (56-7). Identities are lost. Enion says, "Farewell, I die. I hide from thy searching eyes." Tharmas becomes "a pale white corse" and sinks down into the "filmy Woof" that Enion begins to weave.

This is no ordinary woof that Enion weaves. It is a "woof of terror" (81, K 266) and Blake draws from anatomy to create an image of augmentation. Enion uses the vital connectives of the body, the nerves, veins, and lacteals as woof threads. The word "lacteals" is interesting. In modern usage lacteals are the lymphatics containing chyle which lead from the small intestine; in 1664 (acc. to the O.E.D.) the word was
used in this sense: "The Stomach & guts and their appendent vessels, the lacteal veins." Blake must have noted the association with the stomach and guts and already having in his mind the word **Tharmas**, the derivation of which was noted above, it is a consistent word choice on Blake's part because out of the "woof of terror" will arise the physical form of the Spectre of Tharmas. The nerves, veins, lacteals act as conduits, lines, pipes. In Enion's determined fingers they become "sinewy threads" (69, K 266); they are powerful, robust, tendon like. The material now being woven differs greatly from the "soft silken veils" that the female emanations wove in Eden or gentle Beulah land (64-7, K 266) in which they enwrapped themselves during winter to conserve their strength so that in springtime they might act as restorative agents for their male counterparts—the androgynous Eternals.

The manner and place of birth of the Spectre of Tharmas is significant. The "pale white corse" of the fallen Tharmas sinks down into the sea to flow amongst Enion's "woof of terror." Enion's fibrous threads of the woof match the fixed static fibres of the warp thus giving structure—and birth to a new and independent physical being, the Spectre of Tharmas (metaphor for a new mental state). An image of division depicts this birth: "His [Tharmas'] spectre issuing from his feet in flames of fire" (78, K 266). The birthplace itself is a place of terror because the unfallen Tharmas was
also the water of life in Beulah, the liquid imagination which could, there being no rigidities, continually change its shape. The fallen Tharmas, being the spirit of chaos, the chief form of which in the fallen world is the sea, has no shape, but instead, is bounded by its container while at the same time it is continually trying to break its bounds and to overwhelm life in ruin. Although this birthplace is a place of terror, Blake has subtly inserted the phrase that the birth took place in "flames of fire." This suggests there may be a terrible Phoenix-like quality to this birth. The imagery of division and augmentation contains within itself, as pseudo cancerous cells do, elements that may be restorative. It is only lightly touched upon at this point in Blake's myth but it is well to keep in mind that it may be taken symbolically or ironically.

There is a great deal of subtle irony in the passages preceding and following this birth. Blake is parodying the creation myth. Tharmas is a parody of the deity,

Tharmas groan'd among his Clouds
Weeping; [and del.] then bending from his Clouds, he stoop'd
his [holy del.] innocent head,
And stretching out his holy hand in the vast deep sublime,
Turn'd round the circle of Destiny with tears & bitter sighs
And said: "Return, O wanderer, when the day of Clouds is o'er."

(71-5, K 266)

"The day of Clouds" is the period from the Fall to the Apocalypse; the "wanderer" is Enion i.e. "anyone." Blake is hint-
ing here that there may be a restorative reunion, but it is only a hint because immediately after this comes the description of Tharmas sinking down into Enion's "filmy Woof."

Enion is a parody of the artist creating,

. . . . . Terrified & drinking tears of woe
Shudd'ring she wove nine days & nights, sleepless; her food was tears.

Wond'ring she saw her woof begin to animate, & not
As Garments woven subservient to her hands, but having a will of its own, perverse & wayward. Enion lov'd & wept.
Nine days she labour'd at her work, & nine dark sleepless nights.

(81-6, K 266)

Enion, as artist, is forming a pattern; she is weaving the nine days and the nine nights of The Four Zoas; the book parodies itself being written. But Enion is also a parody of the creator, her woof begins to animate, to have a will of its own. Enion both loved and feared this new will which was "perverse and wayward." The association between Spectre and "will of its own" will be discussed in the following chapter in connection with Frye's tentative postulate that the Spectre of Urthona is the will (FS, p. 232).

Due to the augmentation process that is taking place another entity is created: Enion's shadow (90, K 266). In actuality it is a projection rather than a creation because when one is on this side of Apocalypse, one is unable to create but rather projects onto something else a phantasy from one's own mind. The word "created" will be used in this
sense in the following comments. Enion views with terror her creation because it is her unreal self, or, the part of herself that she fears; as already stated, Damon calls the shadow the residue of suppressed desire. With this creation Enion loses her identity meaning that now she is given over to the spectrous aspect of Tharmas and is in his power. Whereas the shadow is a substitute for reality (cf. Plato's cave myth), the Spectre is part of reality. The shadow is the desire to unite; the Spectre of Tharmas is the thing Enion unites with. Enion as God has created and the creation is an act of sin in the same way that diseased cancerous cells (which are also "perverse and wayward") are an offence against the natural order of the life processes. As mother of the Spectre she is terrified of her own creation but she is also drawn to the image of her terror. Her "dread intoxication" indicates she delights in her sin and at the same time she feels the full horror of it; no amount of self accusation will overcome her guilt:

"What have I done," said Enion, "accursed wretch! What deed? Is this a deed of Love? I know what I have done. I know "Too late now to repent. Love is chang'd to deadly Hate,

\[\ldots\ldots\ldots\ldots\ldots\]

"Already are my Eyes reverted; all that I behold
"Within my soul has lost its splendor, & a brooding Fear
"Shadows me o'er & drives me outward to a world of woe."
So wail'd she, trembling before her own Created Phantasm del.

(109-118, K 267)
This "Created Phantasm" is the Spectre she draws forth from Tharmas in her loom of Vegetation. Blake draws from metallurgy and zoology to give us an image of this Spectre:

Rear'd up a form of gold & stood upon the glittering rock
A shadowy human form winged, & in his depths
The dazzlings as of gems shone clear; . . . (italics mine)

(126-8, K 267)

It is important to compare this image with that of Blake's winged figures appearing in illustrations to Job, pl. 3; the Inferno, pl. 69 Canto XXXIV; Jerusalem, pl. 37. Keeping in mind these comparisons one can look again at Kenner's statement, "the test of an image is not its originality but the illumination of thought and emotion it provides" (quoted above, p. 1). I intend to enlarge upon this concept in my attempt to clarify the meaning of the Spectre of Urthona in chapter V of this thesis.

For the moment it is sufficient to note the relationship between Enion, Tharmas, and the Spectre of Tharmas. The Spectre, once having been created (i.e. projected),

Three days in self admiring raptures on the rocks he flam'd, And three dark nights repin'd the solitude, but the third morn Astonish'd he found Enion hidden in the darksom Cave.

(134-6, K 267)

The three days and nights echo the disappearance of Christ after the crucifixion but since it has been creation at the
level of Enion, there can only be a parody of the crucifixion. Enion remains in the cave instead of escaping like Jesus. Roles and relationships are reversed; the results of Enion's creation are all negative. The Spectre, filled with his own pride, becomes dominant and judgmental toward his mother Enion:

"Who art thou, Diminutive husk & shell
"Broke from my bonds? I scorn my prison, I scorn & yet I love.
"If thou hast sinn'd & art polluted, know that I am pure
"And unpolluted, & will bring to rigid strict account
"All thy past deeds; hear what I tell thee! mark it well! remember!
"This world is Thine in which thou dwellest; that within thy soul,
"That dark & dismal infinite where Thought roams up & down;
"Is Mine, & there thou goest when with one Sting of my tongue
"Envenom'd thou roll'st inwards to the place [of death & hell del.] whence I emerg'd."

(149-157, K 268)

The person created becomes stronger than the creator. It is a situation with murderous and incestuous overtones. The tongue being not only a sexual organ but also an organ of speech, Tharmas can now use it to control Enion. Like MacBeth's hallucination of the dagger at the banquet the word envisioned becomes the deed; he will kill Duncan. After the Spectre's accusations, Enion's sin becomes clear to her:

"I thought Tharmas a sinner & I murder'd his Emanations,
"His secret loves & Graces. Ah me wretched! What have I done?
"For now I find that all those Emanations were my Children's souls, . . .

(163-5, K 268)
Summing up the situation, the Spectre of Tharmas which started out as a series of lifeless fibrous systems woven by Enion into a garment to hide herself from the gaze of Tharmas becomes, to her amazement, an independent living entity which refuses to accept the subservient role Enion had wished to create for him. His first act was to spurn her (92, K 266), then he is going to follow her, to accuse her, to hide her in his "jealous wings" (176, K 269). It is the Oedipus stance. Enion seeing Tharmas in the Spectre is seeing the husband in the son. The relationship of Enion, Tharmas, Spectre is a self delusion of Enion's who thereby becomes "the Solitary wanderer" (203, K 269) searching for her children who reject her because of her spectrous involvement. Los and Enitharmon, the "two little Infants," the "fierce boy & girl," are the products of the incestuous coupling of Enion with the Spectre of Tharmas and again, the persons created tend to become stronger than their creator. They repel Enion "away & away by a dread repulsive power / Into Non Entity" (218-9, K 270). There is an interesting feature with regard to the Spectre at this point. It also has the power to work for Enion as well as against her; the line [she] "Rehumanizing from the Spectre in pangs of maternal love" indicates that Enion's original generative power has been restored; she has been rehumanized in the birth process. The birth of Los and Enitharmon, represent Time and Space, a providential act which prevents Enion (i.e. any one of us) from falling completely into Non
Entity. Regeneration, hinted at in the line: "They saw not yet the Hand Divine . . ." (230, K 270) can only come from this kind of providential act. Thus the Spectre would seem to be a free floating psychic energy that can be used for either good or evil purposes.

As has been stated previously, blood imagery runs persistently throughout the prophetic writings. In the latter half of Night I it is associated with Enitharmon, Los, Luvah, Vala, Urizen and Orc. It is pertinent to remember that in The Book of Urizen (V, 14:7, K 230) a "globe of blood" initiated the birth of Enitharmon. She was "the first female form now separate," and "All Eternity shudder'd at the sight" (K 231) as well they might; they knew she was to bear "an enormous race" of fallen Urizenic men. Blake reinforces this forecast by placing miniature figures inside the globule (BU, pl. 17). Thus at one stroke two important and contradictory concepts are signalled. The enormous race is reduced to miniature figures encapsulated by the limiting membrane of the actual globule. The encasement imagery suggests several things: mind-forged manacles appear even before the birth of Enitharmon, she will be manacled as will be all of her offspring; however, since Blake has chosen a globule filled with blood rather than one filled with a static fibrous network, this indicates not only the ancient belief that from blood springs some mysterious psychic life force, but, from more recent scientific data the fact that the membrane is semipermeable. The suggestion
implied is that the bounding line of the image of circularity is counterbalanced by the possibility of eruption out of the encasement. This is consistent with Blake's dictum: "Without contraries there is no progression." That Blake used embryological imagery in The Book of Urizen has already been described by Carmen Kreiter but I do not think that what I am saying here has been pointed out before. Frye does make the important biblical connection when discussing the globule of blood:

The chaotic world, represented by the sea, disappears in the apocalypse (Rev. XXI, 1), its place being taken by a circulating river of fresh water ('the deeps shrink to their fountains', as Blake says in America). This river is the water of life restored to man, and as it is identical with the circulating blood of man's risen body all water is a single 'Globule of Blood', as Blake calls it.

The contradictory affiliation between blood and water is affirmed in Blake's description of the relationship between the newly created, i.e. "fallen" Los and Enitharmon. Their first state is one of intense emotional turmoil:

Alternate Love & Hate his breast: hers Scorn & Jealousy
In embryon passions; they kiss'd not nor embrac'd for shame & fear.

She drave the Females all away from Los,
And Los drave the Males from her away.
They wander'd long, till they sat down upon the margin'd sea,
Conversing with the visions of Beulah in dark slumbrous bliss.

(FZ I:237-246, K 270-1)
Although their emotions run the gamut of love, hate, scorn, jealousy, shame, fear, and they wander long in such a state, it is not until they sit "upon the margin'd sea" that they are able to be in contact with the "dark slumbrous bliss" of the Beulah state. Despite the fact that it is the sea of time and space that is our world, they can still have three fold vision. Like Adam and Eve after the Fall they ponder on the world they have lost. Enitharmon in a mild voice and with "a dropping tear" sings a Song of Death, viz. a song of our life upon this vegetative earth, the presiding goddess of which is Vala or the veil of illusion. The song recaps the Fall the initial consequence of which has already been referred to in this thesis. Due to the upheaval of emotional turmoil, the faculties represented by Urizen, Luvah, Vala have exchanged places. Enitharmon becomes defiant, "Sweet laughter siez'd me in my sleep; silent & close I laugh'd, / For in the visions of Vala I walk'd with the mighty Fallen One" [Albion]. She adopts not only Vala's power to distort reality but in her somnolent state imagines herself to be Vala. She seizes upon an existential point of view: there is no certainty except such pockets of certainty as one can create. This has the illusion of certainty.

Fallen Albion is puzzled by her Mona Lisa mystique; he asks:

"'Why is the light of Enitharmon darken'd in [her del.] dewy morn?"
"'Why is the silence of Enitharmon a [cloud del.] terror, & her smile a whirlwind,

'Why dost thou weep as Vala & wet thy veil with dewy tears, 'In slumbers of my night-repose infusing a false morning, 'Driving the Female Emanations all away from Los?

(I:268-276, K 271)

Albion's final question, what has happened to the female "Once born for the sport & amusement of Man, now born to drink up all his Powers," is the typical question asked by the wondering naive male in the presence of a rampant female will at work. All the time Enitharmon has been singing her strange song the "sounding sea" has been echoing in her ears. This is the sea of Tharmas which has become a watery chaos surrounding Enitharmon. Blake's concept of the inside and the outside as being one and the same is evident here. The chaotic sea surrounding Enitharmon becomes at one with her own sea of compassionate tears. This curious commingling is typical of the eternal female enigma.

This infuriates Los who smites her; he will not be defeated by her Song of Death nor will he be tortured by her rampant female will. He is the only Zoa who, at the Fall, did not lose the Divine Vision. He is the visionary whose imaginactive activity is prophecy and whose perception can produce art; he represents, as John Beer notes, "the function of creative energy in a visionless world." At this point in the myth he uses his prophetic powers:
"I see, invisible descend into the Gardens of Vala,
"Luvah walking on the winds! I see the invisible knife,
"I see the shower of blood, I see the swords & spears of futurity.

(I:299-301, K 272)

The "shower of blood" imagery is curious; one usually associates a shower with water. The lines quoted have come just after Los's prophecy concerning the Incarnation of Christ; it is the Jesus aspect of Luvah that Blake is presenting. There is an implied association between water and blood as restorative and regenerative agents. Enitharmon, having recently acquired her separate female will, is filled with "Scorn & Indignation" at this prophecy; she feels that the Incarnation of Christ will somehow diminish her own power. She calls upon the sky god Urizen to descend "with horse & chariot" to wreak vengeance. The imaginative faculty is not to be trusted; the awful reign of Reason is about to begin that will bring "War & Princedom, & Victory & Blood." It is the eighteenth century answer that Reason is all. Urizen hears her call and does descend, "Gloomy sounding: "Now I am God from Eternity to Eternity."" At the moment this happens Luvah and Vala "shudder'd in their Orb, an orb of blood" (I:314, K 273). Blood is no longer like an ever flowing fountain that could produce a shower; it is now confined within an orb; it is an encasement.

If one uses the red blood cell as a model for an "orb of blood," from a biological standpoint, the membrane of this cell is permeable to water but seemingly impermeable to salts.
However, there is an apparent paradox in that it is virtually impossible to make a truly semipermeable membrane that is permeable to water but not to solutes. If too much water and not enough solute flow across the membrane into the cell, eruption takes place; if too little, shrinkage and distortion is the result. Some approximate proportion of water and solute held within the corpuscle provides the necessary homeostatic condition. Therefore, water may be said to be both eruptive and restorative and an actual encasement can be the necessary condition that will preserve life. This analogy may not be so far fetched as it might at first appear to be when one considers Blake's hatred of the indefinite and his emphasis upon the bounding line in his art. Blood and water symbolize both avenging and restorative agents. Blood is an actuality of war and of the sacrifice of Jesus on the cross; water can be a destructive force as in a deluge or it can be restorative as in a fountain. Intentional or not as this juxtaposition is on Blake's part, the fact remains that the imagery exists in the lines he wrote.

When Blake associates Urizen and blood imagery in the latter half of Night I, the intensity of destruction is emphasized by the startling image of the heavens being filled with blood at the clarion call for war (346, K 273). Urizen has shrieked, "The Spectre is the Man. The rest is only delusion & fancy." It is a complete inversion of Blake's assertion that "The Spectre is in every man insane"; it is the negative
doctrine that dominated eighteenth century thought. Urizen's reign will produce "War & Princedom, & Victory & Blood" in these terms. The blood of destructive war is not the sacrificial blood of Jesus. Songs of celebration of this Urizenic world are given in lines 347-433. Blake with fierce irony parodies the communion service, the bread is "fleshly" and the wine is "nervous"; these are strange adjectives for a strange reign that is about to begin. Humanity will be estranged in this alien world. Luvah and Vala are alone, forsaken, and in fierce jealousy are suspended in blood; the imagery refers back to line 314 where they are encased in an orb of blood. The nuptial song of Los and Enitharmon is a song of war. Irony implicit in this cannot be lost on the perceptive reader. Animals are called upon to dominate man, the horse, the lion, the tiger in turn call upon the diminutive spider, "0 Spider, spread thy web! Enlarge thy bones & fill'd / With marrow, sinews & flesh, Exalt thyself, attain a voice." The call is to achieve a state where "Man shall be no more!" Blake was perhaps more prophetic than he realized. Today we know that only the insect world is relatively impervious to radiation. The web the spider is called upon to augment is Urizen's dire web of falsities of all sorts. It is the world Roszak describes:

If the melancholy history of revolution over the past half century teaches us anything, it is the futility of a politics which concentrates itself single-mindedly on the overthrowing of governments, or ruling classes, or economic systems. This
brand of politics finishes with merely redesigning the turrets and towers of the technocratic citadel. It is the foundations of the edifice that must be sought. And those foundations lie among the ruins of the visionary imagination and the sense of human community. Indeed, this is what Shelley recognized even in the earliest days of the Industrial Revolution, when he proclaimed that in the defense of poetry we must invoke "light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar."\(^\text{20}\)

Blake prophesies that from the ruins of the visionary imagination two important figures will appear, Orc, the "fierce Terror" will be born and the Spectre of Urthona is called up:

"Bursting forth from the loins of Enitharmon, Thou fierce Terror,
"Go howl in vain! Smite, smite his fetters! smite, 0 wintry Hammers!
"Smite, Spectre of Urthona! mock the fiend who drew us down "From heavens of joy into this deep. Now rage, but rage in vain!"

(I:430-3)

This is the first mention of the Spectre of Urthona in this poem; it is worth noting that this Spectre is introduced as a figure of great power. Apocalypse will not come quickly but these two figures will both help Los whose "wintry hammers" will be instrumental in releasing mankind from the fetters of the Urizenic world.

The association of Enitharmon, "the first female now separate" with blood imagery is important because it vividly presents one of Blake's most important and persistent themes. Blake saw that the "enlightened" Urizenic world of the eighteenth century was dominated by the rampant female will. At the original fall the separation of Jerusalem from Albion
instigated rampaging havoc on all fronts. The "rampant female will" in Blake's writings does not refer solely to a sexual distinction; it does refer to havoc amongst the faculties and to the dominance of one over the others. Instead of acting as a unity the organism's various physiological and psychological states attempt to act independently.

In the latter half of Night I various images and/or references vividly portray blood. I have counted some pertinent instances which I place in the following table:

<table>
<thead>
<tr>
<th>Count</th>
<th>Page</th>
<th>Line</th>
<th>Quotation</th>
<th>Suggested response</th>
</tr>
</thead>
</table>
| 1     | K271 | 262  | Luvah . . 
fly . . Human Heart | Negative |
| 2     | K272 | 287  | Luvah . . bloody beams . . | Negative |
|       |      |      | false morning |                     |
| 3     | K272 | 301  | the shower of blood | Positive |
| 4     | K272 | 311  | War . . Victory & Blood | Positive and/or Negative |
| 5     | K273 | 314  | Luvah & Vala . . orb of blood | Negative |
| 6     | K273 | 346  | heavens fill'd with blood | Negative |
| 7     | K274 | 352  | Los . . love . . in all his veins | Positive |
| 8     | K274 | 359  | Luvah and Vala standing in the bloody sky | Negative |
| 9     | K274 | 364  | Luvah's robes of blood | Positive |
| 10    | K274 | 389  | Fatten'd on Human blood | Negative |
| 11    | K275 | 401  | Children fed with blood | Negative |
| 12    | K275 | 409  | Triumphant in the bloody sky | Negative |
| 13    | K276 | 430  | Bursting forth . . loins . . fierce Terror | Positive |
| 14    | K278 | 512  | with hands of blood | Negative |
Of the fourteen counts made, nine suggest negative connotations, four are positive, and one is ambivalent. The selected lines can be tied in nicely with three main elements of Blake's myth: fall of the Zoas, struggle between Urizen and Orc, and reawakening of man. The lesson of The Four Zoas according to Beer (op. cit., p. 144) that men spend their time in 'Corporal War' when they should be devoting themselves to 'Mental War' is also contained in the lines I have selected. See counts 4, 6, 8, 10, 11, 12, 13. In count 1 the word "fly" (italicized by Blake) emphatically suggests that the natural flow of blood to the brain has been traumatically increased; the brain rather than the heart has now become the seat of the emotions. The Freudian implications of this distortion due to the Fall have been pointed out by Bloom and others. From a biomedical point of view a comparison can be made with the flight of blood from cells that have become cancerous. The importance of blood as a primary and vital source of nourishment is seen in the early formation of blood islands on the yolk sac of the developing chick embryo; in higher vertebrates the flow of blood into the walls of the pregnant uterus is increased at the moment of implantation of the ovum. At puberty and concomitant with development of sexual identity, tumescence of the genital organs is a natural phenomenon. The body responds physiologically to changes in psychological states as Perls (op. cit.) emphasizes again and again with his repeated question, "What is your body doing?" Perls' attempt
to bring his patient to an awareness of the signals the body gives is somewhat similar to Blake's prophetic vision of the Apocalypse and how a realization of this vision will help to reintegrate distorted faculties. One of the characters in Blake's myth that could be instrumental in bringing about the necessary changes is Orc. His "Bursting forth from the loins of Enitharmon" (count 13 above) is an apt description of the birth process; the breaking of the waters, i.e. amniotic fluid mixed with blood, is the signal the body gives that parturition has begun. Orc will struggle with Urizen and threaten his reign; he is called upon to "mock the fiend who drew us down." Blake's colouring of his revolutionary Orc figure is usually a bloody, fiery red.

The Urizen-Orc struggles are also expressed in Blake's curious poem, "The Mental Traveller" (K 424). Orc can be "the frowning Babe," the "bleeding youth," or the "aged Shadow," while Urizen can be the "Woman Old," "a Virgin bright," or, with savage irony, a "Garden fruitful seventy-fold." The struggles between fiery youthful revolutionary zeal and aged frozen rigidity go on and on; one can become the other and vice versa. The end result will never be apocalyptic vision. As Roszak has pointed out (quoted above, thesis pp. 58-59), the foundations of the ruined visionary imagination have to be attacked rather than the edifice that results from these ruins. Blake used the Urizen-Orc cycles for his political allegory but abandoned the theme when he saw that the revolutionary
attack upon the politics of his day resulted only in endless struggles with cycles and with nothing else. The similarity between what Blake saw happening in his day to what the more enlightened hippies see happening in our society is self evident. Youth today turns in exasperation and desperation toward such eastern philosophies as Zen Buddhism, Taoism, Maoism; Blake turned his attention fully toward the ancient Hebrew prophetic vision as recorded in the Christian Bible.

The third element in Blake's myth, the awakening of man, is dealt with in counts 2, 3, 5, 7, 9. It is the Luvah-Jesus principle rather than the Urizen-Orc struggle that will be instrumental in bringing about final Apocalypse. The means of change will not come from revolutionary Orc's struggle with Urizen in corporeal war but will come from an internal spiritual and emotional change based on divine love, mutual trust, and mutual forgiveness of sins as exemplified on earth by Jesus. Metaphorically speaking, Luvah, though also one of the fallen faculties, is also this Jesus. In count 2 he is unable to act, he is lost in "bloody beams of your false morning"; Apocalypse is not yet heralded; the "your" refers to Enitharmon who is enmeshed in the toils of, not divine love, but profane lust. The suggested response in count 5 is one of negation due to encasement. The response is also negative in count 14, Luvah, with "hands of blood" wishes to smite Albion; this wish is the Satanic aspect of the Jesus principle. Blake believed that part of the Creator God essence was evil
from the beginning and at the Fall this evil also "fell" into existence.

When an individual wilfully remains in this state of evil he cannot be redeemed. The only character in Blake's myth who so remains is Satan, in the final Apocalypse he must be cast out. Blake warns us about the importance of being able to distinguish between these individuals with their "mild obscure arts" and the state itself:

"There is a State nam'd Satan; learn distinct to know, . . .
"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. . . .

(FZ VIII:379-383, K 351)

The ultimate degradation is when an individual identifies himself with Satan. He becomes Satan. This Blakean concept of evil is explicated by Frye:

The central conception in Blake's thought might be expressed somewhat as follows: the imagination turns nature inside out. "Where man is not, nature is barren," said Blake, and by "nature" he meant the world as, say, it would have appeared to a single intelligence at the beginning of human life. Such an intelligence would be a tiny center of a universe stretching away from him in all directions, a universe with plenty of resources for killing him, and full of force and will to survive, but with nothing in it to respond to his intelligence. The "natural man" stares helplessly at nature, minimizing his intelligence and fascinated by its mysterious remoteness and stupid power. He builds his own societies on the analogy of nature, giving the primary place to force and cunning, so that the "natural society" which was so widely discussed in Blake's day is, for Blake, identical with tyranny, class distinctions and economic injustice. The natural man builds his religions on the assumptions that some "god" must lurk behind nature, combining its mystery with something analogous to intelligence,
Religion of this kind—natural religion as Blake calls it—begins by personifying the forces of nature, then goes on to erect, on the analogy of human society, a ruling class of Olympian aristocrats, and finally arrives at its masterpiece, a whiskery old man up in the sky, with an uncertain temper and reactionary political views, whom Blake calls Nobodaddy, and, in the Prophecies, Urizen or Satan21 (Italics are mins).

The progression in the myth is thus: Satan → Urizen → Orc → Luvah → Los; each one is a higher form of the one preceding but one must remember that in context each can also become any one of the others.

Returning to the counts on page sixty-four of this thesis, counts 3, 7, 9, suggest positive responses. Los, the poetic spirit (Luvah in his highest form), speaks with the voice of vision and prophecy the implications of which have been discussed above. In count 7 Los repents his violent action toward Enitharmon, real love returns and blood fills "all his veins."

Love and Imagination are for Blake the two most important faculties, the word faculties is used here to signify abilities, viz, ability to love, ability to imagine creatively. Therefore in his epic drama he placed Luvah, "Prince of Love" and Los, the poetic genius, in strategic positions to bring about Apocalypse. In the italicized lines in Frye's comment quoted above (pp. 64-65), it is evident that separation of the imaginative faculty from its full potential is also a loss of intelligence. Fallen man imagines that he is under the control of the stupid power of the "natural" world. Instead of being its master he has a phantasy that he must be its servant. It
totally escapes his befuddled mind that there is no "its." He thus gives his power over to a phantasy; in doing this he is actually giving away his own energy. Energy is not only power but is, as Blake says it is, "Eternal Delight." It is the élan vital that is life. The giving away of energy under these perverted conditions is an act of self hatred; it is an inability to feel the proper self love that is necessary for development of the divine potential in man. Perls says, like Blake, we are all geniuses if we but knew it.

For purposes of this study the next important thing to examine is the imagery and a few of the concepts that Blake develops in the remaining Nights to present Luvah and Los as agents who will bring about release from the divisive and encasement forces that plague fallen man.

Night II is a compensatory response to the chaos described in Night I. The main active figure is Urizen who is the efficient creator of the Mundane Shell. This creation is a Urizenic response to the Fall; it is an attempt to set limits on chaos. It also symbolizes the eighteenth century's obsession with the fall of Rome and the concern to imitate the Augustan Roman period—the longest period of peace ever known. This period was held together by a legal concept of civilization. The fear of revolution in the eighteenth century was also similar to today's fear of total chaos. It is not so much fear of the government falling (today it is too highly structured for that) as it is fear of a collective amnesia
and hence loss of identity, loss of the past, loss of civilization itself. The response in Rome, in the eighteenth century, and today is a rallying cry for law and order. A cry for men to create a world according to what they conceive to be the best principles of the day. Urizen's fear was sound and his intentions were good but like today and like former times he went about things the wrong way around; his conception was faulty and of this he was dimly aware: "To him his Labour was but Sorrow & his Kingdom was Repentance" (208, K 285). He had placed emphasis on the building of material structures according to Newtonian mathematic form rather than on a reintegration of the ultimate ideal order of the human integral. Blake describes the building of the Mundane Shell with deep, deep irony; elsewhere he has commented, "Bring out number, weight & measure in a year of dearth" (MHH, K 151). This activity of Urizen's is a parody of ancient creation myths. Creation of the Shell is merely a rearranging of already existent materials; a comparison can be made with Hindu creation myths where different types of creativity are assigned as a gesture to each of the different gods.

While the main active figure of Night II is Urizen the main story presented is the fall of Luvah. Blake has incorporated in this a very comprehensive concept of love only a few details of which can possibly be handled in this thesis.

The creation of the Mundane Shell has connections with this larger concept of love. The fall of Luvah comes about as
a consequence of this building activity. Why is this so? The logic of Blake's imagery suggests something like the following. We are deceived by the notion that we can separate thought from form. For Blake, to give form to a thing is to place it in an existential position whereby it may be either rejected or preserved. Urizen, the fallen rational faculty is not only trying to preserve the wrong kind of thing but is trying to create order all by himself; love which is part of the human integral is not brought into this; it is cast out; Luvah is placed in the "Furnaces of affliction & sealed." Urizen's "ideal" kind of order is the law ideally conceived which admits of no exception. Justice does not admit mercy. The common saying, "The Law is an Ass" is correct; it is Shakespeare's theme in Measure for Measure. According to Blake's ethic, ideal morality does not legislate; the ten commandments are an abomination. Codified morality is unnecessary when you operate in complete awareness of what the human integral is all about. Urizen is operating in an ironic situation: order is being imposed by reason from without, though done from a constructive impulse it leads to consequences that are disastrous.

Luvah's fall meant the separation of the Zoa from his Emanation, Vala. Their love for one another in the Urizenic world becomes hate to the point where they say in horror: "What! are we terrors to one another?" (II:124, K 283). Love as a general concept is dealt with in the association between
Luvah and Jesus; this association tends to be rather baffling at this point in the myth. Perhaps an examination of the "robes of blood" imagery will be helpful.

Referring back to the quotation above and to the line, "Lest the state call'd Luvah should cease," it is apparent that the preservation of the state of love is the crucial reason for the Incarnation; if this event had not occurred it would have meant that man would forever have been incapable of either receiving or of giving love. In the same quotation it is Jesus, "the Divine Vision" who walks in "robes of blood."

When the Incarnation Vision was given in Night I,

Eternity appear'd above them as One Man infolded
In Luvah's robes of blood & bearing all his afflictions;
As the sun shines down on the misty earth, such was the Vision, . . .

(363-5, K 274)

here Jesus is clothed in Luvah's "robes of blood" and bears "all his afflictions." The state of Luvah takes on the form of love as it is attached to Jesus. This image of love is preserved and is something that can be appealed to in the fallen world. We know it exists; it is proven to us over and over again when we experience the reinforcing power of human love in this, our world. We only go wrong when we fail to distinguish between love and desire; desire is wanting something we do not have; desire is possession; it is not bad if we add to it the other's desire.
Luvah and Vala are the symbolic counters Blake uses in Night II to exemplify jealous possessive love. The furnaces of affliction and the robes of blood images are important to an understanding of this love-hate relationship. The furnace is a flexible symbol; it can go either way. Literally speaking, one can visualize "furnace" as furnace; while it destroys whatever is put in it, its fire, like that of the alchemists can transmute base metals into gold or it can carry on the reverse process. Since these particular furnaces were erected during the building of the Mundane Shell (30, K 281), they are part of Urizen's apparati in which things are ground down—in this case, Luvah and Vala—even though Vala is not put inside the furnace. The furnaces of affliction can also be thought of as being states of intense emotion. What happens to Luvah inside the furnace? The "furnace" as furnace consumes Luvah who, "age after age, was quite melted with woe" (113, K 283) and in the end became simply "molten metal." The agent here is Vala, veil of illusion or goddess of nature who symbolizes outward beauty only; she is now in control of Luvah; she it was who fed the furnace with fire in cruel delight. Where can the fire come from except from the intense energy discharged when an emotional state changes from one of pure love to deadly hate? "In joy she heard his howlings & forgot he was her Luvah" (78, K 282). The heat generated by this energy exchange is great enough to consume also the possessor of such hate. Vala at last fell, "a heap of ashes" (115, K 283). In
line 166 Blake with bitter irony describes the work of "the Architect divine" (Urizen), the Mundane Shell arises as a "wondrous scaffold [which] rear'd all round the infinite"; one notes not only the incongruity of this concept but the density of implication in Blake's use of the word "scaffold." There is deep black humour in Vala's final end; the mortar of the wondrous building was "mingled with the ashes of Vala" (171, K 284).

The second metaphor to be considered in Luvah's fall is that of the "furnace" as body being a metaphor for the Imagination. It has been pointed out above how the intellectual powers become fantasy and specious reasoning in the fallen state. Luvah's lament from the furnaces (81-110, K 282) record merely fantasies which can be compared with the kaleidoscopic distortions of the dream state. These, Perls says, are all signals the body is giving to compel the sleeper into an awareness of the various "holes" in his personality. Working out from these signals Perls uses psychodrama and the "hot seat" to bring the sleeper to an awareness of his own deficiencies; bits of the unfallen state are recovered. In Blake's lines,

"Of God clothed in Luvah's garments! little knowest thou
"Of death Eternal, that we all go to Eternal Death,
"To our Primeval Chaos in fortuitous concourse of incoherent
"Discordant principles of Love & Hate. I suffer affliction
"Because I love, for I [am del.] was love, but hatred awakes in me, . . .

(Night II:99-104, K 282)
Luvah is having a fantasy that only he and not God "clothed in Luvah's garments" (i.e., Jesus taking on mortality) is capable of knowing "death Eternal"—which is life in our world. This is one of the most blasphemous and despairing statements that Luvah can make. He is actually denying the Incarnation; he is saying that Jesus cannot know human personality, that Jesus is unaware that we act chaotically because our minds (including Imagination, Reason, Intellect) no longer know what our bodies (Luvah's garments) are doing. We merely put on the body as if it were a garment, we carry it around as excess baggage which we wish to leave unattended, or, we may consider it to be "the linen clothes folded up" (MHH, K 149) which Jesus left in the tomb but which we resurrect and worship as a fake Jesus. Thus we have no desire to be in contact with the core of our being, with that which is all of us. There may be some similarity here to the thinking of Paul Tillich who devoted his whole life to showing us that God's presence in the world was there as the "ground" of our being. Instead of searching for this "ground" Blake saw that we live out our lives "... in fortuitous concourse of incoherent / Discordant principles of Love & Hate." This is the fearful state man finds himself in when love is separated from the Imagination; love is no longer free but is chained down by a fantasy life dominated by a "Primeval Chaos."

It may seem odd to the reader that I bring in Perls who speaks not of God at all but it is apparent to me that
Blake never forgets the body given to men by the Eternal Form Divine. Although Blake has said elsewhere, "Only Mental Things are Real," he is speaking both literally ("the Eye altering alters all" K426), and figuratively; in no sense has he ever negated the human body which our spiritual essences inhabit. Blake was no Manichean, his dictum, "Everything that lives is Holy" (K160), applies to bodily joys as well as to bodily sufferings.

This would explain, in part, the enormous importance Blake attaches to the "robes of blood" image which dominates the Luvah-Jesus concept.

Any robe is an all encompassing garment, that it is, in the context here, a robe of blood is not a surprising image to a zoologist who can easily see it as a vascular network penetrating the body in all its areas. The heart is the pumping organ that distributes the nourishing fluid of the blood stream continuously throughout life and Luvah's fall was a sparagmos or rending away from Albion's heart. Until this rending is healed there can be no reintegration of Body: Mind: Emotions. Without healing, each of the functions becomes isolated and attempts to act by its own motive power. Homeostasis is lost. Blake gives an example of such division in these lines:

. . . they the strong scales erect  
That Luvah rent from the faint Heart of the Fallen Man,  
And weigh the massy [Globes del.] Cubes, then fix them in  
their awful stations.  

(II:142-4, K 283)
When scales, standard image for measurement of justice, are separated from the heart the human integral is denied. Political and cosmological imagery is also fused into this single image of Luvah rending the scales from Albion's heart. The irony here is that Luvah is acting like Urizen did in his creation of the Mundane Shell. Justice should ideally be administered the way Jesus administers it seeing each case and each situation for its own sake; to see thus into the heart, judgment can then be based on reality. As Graham Green writes on the last page of his novel, *The Heart of the Matter*, (Harmondsworth, 1962), "The Church knows all the rules. But it doesn't know what goes on in a single human heart." In Blake's myth justice is meted out by the religion that developed from fallen Urizen-Luvah-Orc, this form of justice no longer looks at individuals but only measures the ratio or difference between them.

In Ahania's version of Albion's fall (III:44-70, K 292-3) two important concepts are associated: the Jesus-Luvah principle and the birth of a kind of spectre of Albion. The imagery in both cases is relevant to this discussion.

As the "Dark'ning Man" is falling, a "soft cloud" in which Luvah dwells overshadows him; the Jesus principle although obscured is ever present; it persists, but fallen man does not always recognize it. It does not prevent the Fall but from Albion's "wearied intellect" a Shadow is born which Blake describes ironically as being,
"Of living gold, pure, perfect, holy; in white linen pure he hover'd,
"A sweet entrancing self delusion, a wat'ry vision of Man
"Soft exulting in existence, all the Man absorbing.

(III:51-3, K 392)

Is this phantasm Christ? No, it is a perversion of Christ symbolized by his "white linen pure"; it is a fake Jesus—a counterpart of Nobodaddy, yet it has enormous powers, so much so that Albion in a half slumberous dream state becomes idolatrous toward it:

"Idolatrous to his own Shadow, words of Eternity [i.e. Albion] uttering;
"'0 I am nothing when I enter into judgment with thee.
"'If thou withdraw thy breath I die & vanish into Hades;
"'If thou dost lay thine hand upon me, behold I am silent;
"'If thou withhold thine hand I perish like a fallen leaf.
"'0 I am nothing, & to nothing must return again.
"'If thou withdraw thy breath, behold I am oblivion.'

(III:59-65, K 293)

The repetition of "thee," "thy," "thine," indicate that Albion is not, as in another version of the Fall (VIIa:236-41, K 326) worshipping Vala, "the lilly of the desart" but now worships his own faded intellect. This weakened reasoning power creates not a true religion but merely a concept of religion. This creeping Jesus concept begs to be worshipped and thus obtains power over Albion. By having power over another, one denigrates that other, the "Human Form Divine" (K 221) becomes the human form human. The power of the Shadow and/or spectre is a psychic force of ambivalent characteristics that will be discussed in chapter five.
But fallen Albion is not Satan, he will not be cast out. The providential aspect comes into focus,

"He [Albion] ceas'd: the shadowy voice was silent, but the cloud hover'd over their heads. In golden wreathes, the sorrow of Man, & the balmy drops fell down. And Lo, that Son of Man, that shadowy Spirit of the Fallen One, [alt. readg. Albion] Luvah, descended from the cloud. In terror [Man arose. del.] Albion rose: Indignant rose the Awful Man & turn'd his back on Vala.

(III:66-70, K 293)

There is a connection between the "robes of blood" imagery and the image of the "balmy drops" that fall from Luvah's cloud; one hears an echo of the biblical balm of Gilead and drops of Jesus' sacrificial blood. At this point it is only hinted that Albion is still capable of rejecting the illusory world but he does not fully recognize Luvah's true import; he will not accept that Luvah-Jesus does descend after the balmy drops fall. He is filled with prophetic dread; he sees what will happen to man in the fallen world (1.72ff.). The distortions of his diseased senses have been commented upon above (thesis, p.26). His guilt ridden self attaches blame to Luvah whom he equates with the Satan of the Book of Job. He therefore puts forth Luvah from his presence thus further separating the fallen emotional life from the weakened intellect. This part of the myth is Blake's explanation of how the Christian church, institutionalized by fallen faculties, cursed the fifth sense of touch or sex and equated the emotional energy deriving from
sex with sin. The power of the spectre of Albion has been involved in bringing this about.

The complexity of the Jesus-Luvah principle is embodied in the symbols of cloud, Luvah, and blood.

In the three references commented upon on pages fifty-eight and sixty-three of this thesis, the images of blood suggest negation but when from the cloud the balmy drops fall down, the state of contraries begin to operate. In the natural order clouds are made up of water vapour but Urizen's reign will fill the heavens with blood. The balmy drops will have to come from a combination of these two elements. The cloud symbol modulates (ll. 66-7), it becomes "golden wreathes," then "balmy drops." The central movement is descending; Luvah is descending; the word "gold" or "golden" in Blake has usually positive suggestiveness. Luvah is emerging by a process of metaphorical symbolical steps. If two aspects of Luvah are kept in mind, the Jesus aspect and the Orc-fallen love aspect, the contrary mixture of blood and water can easily be transposed to the blood and wine symbolism of the Eucharist. A further step in the metaphorical process is a movement to the "wine presses of Luvah" (III:35, K 292) which Harold Bloom claims are another form of Luvah's furnaces of affliction; he writes, "in the context of temporal warfare, the wine press symbolizes enslaved energy, and the blood of Luvah streaming from it is a parody of the life-giving blood of Albion in the feasts of Eternity" (E, p. 871). At Apocalypse the wine presses will be used in reintegration.
Blake also attaches to the cloud symbolism such disparate elements as "linen clothes," "self delusion," "wat'ry vision," "wat'ry shadow"; this is a phantasm that man projects hoping thereby to create purity, holiness, and perfection but there is something wrong with it. It is too monolithic. There is no perfection in Blake; Eternity is a warring state; the contraries are always operating. Therefore the blood symbolism must be brought in with its terrifying implications for man.

Physiologically man is prepared for these implications; psychologically he is not. In a stress situation the adrenal-alarm syndrome comes into play, the heart beats faster assuring increased blood supply to the muscular and nervous systems; automatic response to the stress situation is instantaneous. In the psychological arena man's response lags disastrously behind; is he not perhaps more prone to remain in his spectre's power than to have the enormous energy of the spectre work for him?

The analogy I set up at the beginning of this chapter holds true here. Blake's symbolism re blood may be likened to the physiology of cancerous versus pseudo cancerous tissues. In cancerous cells there is a blood loss; it is the replenishment of blood to pseudo cancerous cells that prevents their annihilation. In other words a pre-cancerous condition can be arrested by some indefinable change in the psychological condition of the stressed animal. As stress is lessened the
normal, curative role of the blood comes into play and the process toward malignancy is reversed.

In Blake's myth all in Urizen's system has to be monolithic; all have to abide by Urizen's laws. Urizen sees that this is impossible because there are magnificent indefinable psychological factors at work in each of the Zoas' psyches. The Mundane Shell, Urizen's attempt to limit chaos and to contain all the errors of man, will have to go, and it does go:

A crash ran thro' the immense. The bounds of Destiny were broken.
The bounds of Destiny crash'd direful, & the swelling sea Burst from its bonds in whirlpools fierce, roaring with Human voice,
Triumphing even to the stars at bright Ahania's fall.

(III:136-9, K 295)

Ahania, Urizen's bright emanation, has been giving her version of the Fall in an attempt to lull Urizen; she has told him that since he usurped Luvah's place, the latter is no longer any threat to him. Urizen sees through this; it is not as simple as Ahania puts it. He accuses her of becoming like Vala whom he blames for the fall of "active masculine virtue" (116, K 295). He, like Albion, senses the strength of the Luvah-Jesus principle but because of his guilt ridden conscience wishes to place the blame elsewhere; he casts Ahania out. By so doing he is throwing out the core of his being, he becomes an impossibility and his whole world will collapse. The result of Urizen's fall which occurs ironically by an attempt to purify his essence, is a Noah's flood; out of "the
swelling sea" with its "whirlpools fierce" a "Human voice" is heard "roaring" and triumphant. The human voice embodies the Luvah-Jesus principle. The whole effect may be likened to the "inner psychic spring" that casts Ishmael (everyman) up from the vortex of the whirlpool at the end of Melville's *Moby Dick*. 23

The cracking of Urizen's world leads to the opposite of monolithic structure; it leads to the struggle between Los and his Spectre of Urthona. In this struggle there are no rules, there is no "mathematic form" such as Newton (in Blake's eyes) envisioned, the inner psychic force guiding it cannot be measured any more than Blake's imagery of blood and water can be measured. From the chaos of Tharmas' watery world to a Urizenic world of "order" to the apocalyptic vision of Los's Golgonooza is one giant imaginative leap.

In Night IV Blake concentrates upon the mission of Los who will be, through his Spectre's power, instrumental in reversing the effects of the Fall. The outcome of the struggle between the contrary states of Los and the Spectre of Urthona will be the determinant in the movement toward Apocalypse.
CHAPTER V

The *sparagmos* in Night I was a division from the loins of Albion; Luvah's fall (Night II) was a rending of Albion's heart; in Night III the division was from the head, Urizen became an isolated ratiocinating faculty; finally in Night IV the imaginative spirit was divided against itself.

The importance Blake attached to this last splitting is signified by the prominence he gave to Urthona early in the poem:

Los was the fourth immortal starry one, & in the Earth Of a bright Universe, Empery attended 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, [Like Sons & Daughters del.] Fairies of Albion, afterwards Gods of the Heathen.

Daughter 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.

(I:14-23, K 264)

Harold Bloom comments upon these lines:

In the unfallen world Los lived in the earth, and his eternal name, Urthona, may be a play on earth-owner. Then the revolving earth was a movement from joy to joy, for the earth of Eden was the same as the unfallen Man's sense of hearing, the apocalyptic sense of poetry and music. In that earth of song, Urthona bred "his Emanations," . . . An emanation is literally what comes into being from a process of creation in which a series of effluxes flow from a creator. As a created form an emanation can be male or female or both; either way it is opposed to the Spectre or shadow, a baffled creation or residue of self that has failed to emanate, to reach an outer but connected existence. The emanations of Los are his "Sons &
Daughters," forming first the poetic mythology of Eden (Fairies of Albion) and then the pagan Gods after the fall of Los, when forms of worship are abstracted from poetic tales.24

Los's fall was from a very great height because for Blake, the imagination or poetic genius, is the highest of the faculties. The evolution of Los as a great heroic figure is the turning point in the action toward Apocalypse which begins to take place in Night IV. His struggles with his Spectre, i.e. the Spectre of Urthona, whom Bloom refers to as "the most enigmatic of Blake's mythic beings" (Apocalypse, p. 249) is, from my point of view, the most interesting feature of the remaining Nights in the poem.

Blake's first presentation of this Spectre in this Night is an important clue to its meaning:

A shadow blue, obscure & dismal; like a statue of lead, Bent by its fall from a high tower, the dolorous shadow rose.

(65-6, K 299)

Bloom comments:

These brilliant lines vividly present the Spectre of Urthona, the fearful ordinary ego or selfhood of fallen man, a shadow of the imaginative power man once possessed. Los has yet to mature into the artist-prophet or capable imagination he is to become, but the Spectre, who is the burden of self in every artist, is already a finished being, leaden and twisted and paradoxically cloudy (op. cit., p. 249).

Bloom further comments in the Erdman edition of Blake's works (pp. 872-3):
The Spectre of Urthona is possibly Blake's most original invention. . . . The best commentary on him is in Frye [FS], pp. 292-299. Each man's Spectre of Urthona is that part in him that begins by fearing old age, poverty, sickness, loneliness, and then expands to an omnipresent anxiety, a nameless dread of death-in-life, of time as an oppressive burden daily increasing in weight. . . . The Spectre is irresolute and dependent, colored dismally blue in a parody of the color of imagination, shod and armored in iron as befits a self-crippled and time-obsessed will. He is a cripple . . . but his strength within any artist is a subtle and persistent reality.

Later in this chapter I will refer to Frye's tentative conclusions about the Spectre of Urthona. Blake refers to this Spectre twice in Night I (432, K 276; 530, K 278) but reserves his description of it till Night IV, lines 65-6 quoted above. It is important to look carefully at the words Blake uses in the description. The word "blue" stands out, it is placed between "shadow" and "obscure & dismal." I think there is more to Blake's choice of the word "blue" than its being simply a parody of the imagination as Bloom suggests. Looking at other contexts in which Blake uses "blue" in *The Four Zoas* is somewhat informative:

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In counts nos. 5, 6, 8, 10, I do not find any special significance other than positive suggestiveness as is also to be found in Blake's other writings such as, "blue curtains of the sky" (K 3, "Evening Star," 1. 6); "blue regions of the air" (K 10, "To The Muses," 1. 7); "with a blue sky spread . . . " (K 642, Jerusalem, 19:44). In the fifth Memorable Fancy of The Marriage of Heaven and Hell (K 158) the word "blue" is used to indicate an intense state of emotion: "The Angel hearing this became almost blue"; this is also the case in Jerusalem, pl. 37, K 664: "So Los awoke. But when he saw [pale altered to] blue death in Albion's feet / Again he join'd the Divine Body, following merciful, / While Albion fled more indignant, revengeful covering." In plate 65 of the same poem (K 699) Luvah, i.e. Christ is being referred to when, They vote the death of Luvah & they nail'd him to Albion's Tree in Bath They stain'd him with poisonous blue, they inwove him in cruel roots To die a death of Six thousand years bound round with vegetation. (8-10)
In these last three cases use of the word "blue" is, I feel, very carefully chosen. The physiological state that is being described is one that goes beyond anger; it could be called a state of shock, paralysis, or suppressed fury. In anger the blood is a good healthy red colour; in shock, paralysis, or suppressed fury anoxia occurs. This oxygen deprivation gives the blood a bluish tinge. Blake, friend of the famous surgeon John Hunter, would most certainly have known this.

Going back to the description of the Spectre of Urthona as being "blue, obscure, & dismal," "blue" becomes a loaded word filled with implications. It can signify boundless hope like T. S. Eliot's "Mary's colour," or it can suggest obscurity, mystery, power. Perhaps it is not accidental that today's comic strip characters Rex Morgan, super doctor, and Tarzan, super man, have blue hair. Possibly like Samson, their strength lies in their hair. But this strength is permeated by shadowy mysterious forces. Forces that are also in opposition to each other. The Spectre, although it is a "shadow" is "like a statue of lead." This would seem to be incongruous but it is this incongruity that sets up the necessary tension to indicate great force. Lead is one of the most common metals in the earth, it is base in quality, cheap, heavy, inelastic, but pliable. In Blake's image the Spectre is "bent by its fall from a high tower," it is all crippled up, its pliability means that it can be compelled or easily manipulated; it can also be stubbornly resistant and act upon its own.
Night IV opens with Tharmas who is a mass of ambivalence, he does not understand his feelings toward Los, Enitharmon, Enion. He is in a state of despair, "All my hope is gone!"—despair being the loss of hope. Hope is the state of the human soul that is generally productive, implicit in it is a harmony of the soul. Hope suggests possibility of order dramatized by union of Tharmas and Enion. Tharmas is saying, how can I feel love and pity when I don't have any hope? He, like Coleridge, is writing "Dejection: an Ode." He wants two opposing things, he wants Enion, signifying life and he wants oblivion, signifying death. But he looks elsewhere and not to himself for a solution; this infuriates Los who, at least, is a realist and realizes what they have done. The argument now is who is to be in control. Tharmas in desperation calls upon "The Dark Spectre." Is he not attempting to call upon some inner source of power? The dark Spectre who comes up is not his own, but Los's. Something very important exists in this. Perhaps Tharmas cannot have access to his own inner power until Los's mission has been completed.

Recapping briefly the struggle of contrary states in this Night, we first see ambivalent Tharmas opposing Los, he, Tharmas, wishes things were different but Los is willing to accept the fallen world and Urizen's reign. Fallen Los knows he was once Urthona, "keeper of the gates of heaven," but now claims to be more powerful and says, "Urthona is but my shadow." If "shadow" here means Spectre (and Blake is not always
consistent in his use of these terms) it would appear that the power the Spectre does have must have originally come from Urthona—the highest faculty. Enitharmon opposes Tharmas and blames him for the overthrow of the Urizenic world (52). Tharmas in turn declares his supremacy over Urizen, "my will shall be my Law"; he himself will now be the creator. He commands "the Dark Spectre" who "with dislocated Limbs had fall'n," to go forth, to obey and live. To live, that is, as best he can in the fallen world. Even though his bones had been splintered in the Fall, within the bone is the "spungy marrow" from which osteogenesis will occur. This is the natural process in recovery from disease but if the Spectre of Urthona refuses, his lot will be like that of Tharmas's, he will be ruled by "demons of despair & hope." Living in total ambivalence will give rise to all sorts of psychosomatic illnesses, "thy limbs shall separate in stench & rotting," warns Tharmas. The Spectre has strong feelings too and will not be dictated to; he reminds Tharmas that at the Fall he, the Spectre, had seen Tharmas "rotting upon the Rocks," taking pity on him he had hovered over him and protected his "ghastly corpse / From Vultures of the deep." Thus the Spectre demonstrates that even immediately after his own birth (in this case from the nostrils of Enion) he, too, has power. It is an all around battle for supremacy. Although Tharmas declares himself God (131) he dislikes the onerous responsibility of the role, "Is this to be A God? far rather would I be a Man /
To know sweet Science & to do with simple companions / Sitting beneath a tent & viewing sheepfolds & soft pastures"; he gives the mission to Los to whom he says, "Take thou the hammer of Urthona: rebuild these furnaces." Again he threatens; he threatens Los with death if he refuses his order. Like Lear he seems to like the trappings of royalty but not the responsibility. Los is terrified; he knows that in rebuilding Urizen's ruined furnaces, it will not be, as in the Book of Urizen, an attempt to set some limit to the dissolving mind of Urizen, but rather to build a world of horrible chaos, this being the only kind of world that the fallen Tharmas can order into being.

Blake is moving deeply into the dream fantasy element of his myth at this point. Urizen is sleeping in a "stoned stupor" but is having horrible nightmares that are producing some kind of power of their own; a mental transference is taking place between his mind and Los's. While Los is working to build anew the ruined furnaces he is being compelled by a power he does not understand. Raging against Tharmas he binds Urizen by creating divisions of time, the seven ages of man. In doing this he is refashioning the mind in the image of Adamic man, the only image the sundered prophet can visualize as Bloom has pointed out (Apocalypse, p. 250). On first reading it would appear that Los himself is doing this but looking closely at lines 170-183, one notes a peculiar transference of power. Urizen's nightmare "horrible state"
causes his body first to shudder and then to freeze in terror; semi awake he moves into a mood of "brooding contemplation" which produces "a mighty power." This in turn affects Los who "roll'd furious / His thunderous wheels from furnace to furnace" around Urizen, thus binding him. Urizen, "the contemplative terror" is frightened by Los's scorn, he is frightened with "cold infectious madness." The key phrase here is "cold infectious madness," where does it come from? Blake tells us in line 183. It had seemed that it was Los who was wielding the hammer, the text says so, but it is in reality Los's Spectre or "dark Urthona" who compels Los to wield it. Power has been subtly transferred from the sky god Urizen who was originally the Prince of Light; it has now become the diseased infectious madness that the Spectre of Urthona represents at this point. It presages the madness of the dance of death that is to come in Night V. The Spectre has no real awareness, he is mad as Blake states over and over again: "the Spectre is in Every Man insane, brutish, deform'd, that I [the Spectre] am thus a ravening devouring lust continually craving & devouring" (FZ I:103; VII:304; J 37:4). The Spectre is mad and the madness is contagious, Los becomes demonic, he is filled with revenge, wrath, and delight in the cruelty he is inflicting. The energy the Spectre possesses and transfers is the sort of power that gives rise to obsessive compulsive acts. This energy is a kind of free floating id, or impersonal mass of interacting energies, which can control or be controlled by its possessor.
Margoliouth's comment on lines 184-193 throws some light on the reason for Los's efforts:

Here we have at the moment Los, Spectre, Enitharmon, Urizen, with Tharmas as a sort of compelling Destiny in the background. Los, the unrestrained non-moral Imagination, makes use of the horrible ghost of the creativeness of God, [the shadow/spectre?] of which there is something in every man, to compel the Intellect to a particular Weltanschauung, that of temporal succession and of the limited human form. In so doing Los does violence to his own intuition that much is lost. He is not rebuilding Urizen's world: his activities make a worse one, and Enitharmon knows this. He rejoices in crushing something in himself, eliminating some 'good' to work for some other 'good'. Yet at the same time he hates what he is doing, rages 'against Tharmas his God'. The result of Los's work cannot be what Tharmas wants, for Tharmas is backward-looking and Los forward-looking.25

In the midst of his demonic activity, Los, the "Prophet of Eternity" has an insight which terrifies him; in worshipping a false god he sees the "Shapes / Enslav'd humanity put[s] on." He sees himself and what he has become, "he became what he beheld: / He became what he was doing: he was himself transform'd" (K 305). In the Spectre's power we all become demons. This theme is central to Blake's myth—and to us. Our salvation, as the "Council of God on high" reveals, is to recognize that the vestigial image of man covered in Luvah's robes of blood must not be lost; the saving remnant of this Divine Vision fell to Los. His Spectre, instead of remaining the burden of self in the artist, can become the compulsive power that makes the artist create a Golgonooza world of art that is worth living in. "Life is a dance and not a race," as G. K. Chesterton has said. This is the central
theme of Los's (and of Blake's) mission—to warn us that while we have to live in a Urizenic world because of the Fall, we must not allow the demonic powers of that world to compel us. If we do, we find that all our senses are "in chains of the mind lock'd up" (IV:211, K 303). Blake originally intended to bring in at this point in his myth the idea of the restorative function of blood as associated with Luvah's robes, but the line, *(Bring in here the Globe of Blood as in the B. of Urizen, K 305)*, was deleted. Instead he presents a vivid picture of the dis-eased state of man when the energy of the Spectre becomes merely muscular spasm which if tonic wholly contracts the muscle as in tetanus; muscle fatigue, anoxia and death follow. The spasms that seize Los are not of this kind but are more like the involuntary muscular twitchings as seen in choreamania or St. Vitus dance. While Blake is describing a pseudo dance of death by using imagery drawn from pathology he is also preparing the reader for the establishment of the repetitive and automatic Orc cycles of history that will be the main theme of Night V.

Bloom explicates this theme:

... the fifth Night draws us into its frightening theme, the cycle of ironic repetitions that confines a merely organic energy, a desire that will not rise above the natural. In these lines [1-17] Los's metamorphosis into our time becomes complete. Blake's passion is so black and majestic an emotion that most of his critics falsify it by evasion. The mountains are as dark and high as heaven, and as stonily deceptive. This is the existence of man, and man indeed at his imaginative best; an infected, mad dance into confinement, a withering up of our potential. Los dances brandishing the master-
less hammer of Urthona, but he wields it vainly, for his anvil of creativity is cold.

(Apocalypse, p. 252)

The repetitions of the cycles are ironic because with each new birth of Orc, enthusiasm is at its height giving promise of great things to come. The "cold Earth wanderers" of "The Mental Traveller" never realize the irony of the endless repetition because their furnaces, like Los's, have gone out. Man's desire will never rise beyond the limits of his short sighted "natural" vision unless he learns to make use of the demonic power he possesses.

This demonic power is, I believe, to be found in the Spectre of Urthona. The words "dismal" and "obscure" are key words that link Blake's description of the Spectre with Los's dance. If the energy of the Spectre is a kind of free floating id, it is worthwhile to look at the origin of this term. The word id (according to the O.E.D.) was formed in German in 1891 by Weismann. It is defined as an ancestral germ plasm; each of the reproductive cells contains in its nucleus a number of 'ids' and each id represents the personality of an ancestral member of the species or of an antecedent species. Later descriptions describe the 'ids' as chromosomes. Freud's use of the term is somewhat different:

... [with regard to] the elements of the psychic apparatus, ... the child brings into the world an unorganized chaotic mentality called the Id, the sole aim of which is gratifica-
tion of all needs, the alleviation of hunger, self preservation, and love, the preservation of the species. However, as the child grows older, that part of the id which comes into contact with the environment through the senses learns to know the inexorable reality of the outer world and becomes modified into what Freud calls the ego. This ego, possessing awareness of the environment, henceforth strives to curb the lawless id tendencies whenever they attempt to assert themselves incompatibly. The neurosis, as we see it here, was, therefore, a conflict between the ego and the id. The ego, aware of the forces of civilization, religion, and ethics, refused to allow motor discharge to the powerful sexual impulses emanating from the lawless id, and thus blocked them from obtainment of the object towards which they aimed. The ego then defended itself by repressing them.26

If for purposes of this discussion we make the following equations: ego = Los, the id = Spectre of Urthona; "powerful sexual impulses" = the urge toward all forms of creativity; "forces of civilization" = the Urizenic world that Los (or any of us), inhabits, Blake's myth is relevant to the world we live in. If Los represses the Spectre there is endless conflict within Los; if the Spectre's energies run wild, chaos results and Los becomes mad. When Frye writes in Fearful Symmetry, "if one had to pin the conception down to a single word, one might call Blake's Spectre of Urthona the will" (p. 292); I agree with Frye but the obscurity in the concept lies in trying to pin down exactly where the energy of the Spectre comes from. Is it not necessary to have some knowledge of this in order to exert the will? Does the Spectre's energy come from the germ plasm within the organism that is passed from one generation to another as Weismann describes, or is it something immanent (in the Wordsworthian sense) in the universe or even beyond the universe that we know? Does the
energy come from what Pierre Teilhard de Chardin calls the noosphere, the thinking envelope of the earth, which enters the biosphere to form a unity of mind-body function? Development of these questions lies beyond the scope of this thesis. For the present I am merely trying to point out the importance of Blake's use of the word "obscure" when he describes the Spectre of Urthona.

That Los's dance was "dismal" and that the Spectre is also "dismal" is not coincidental. The choreamania that Los is suffering from corresponds to the dancing madness which spread in the fifteenth century from Germany throughout Europe in epidemic proportions, it was characterized by contortions, convulsions, and dancing. The origin and cure of hysterical symptoms was as much shrouded in obscurity in the eighteenth century as is frequently the case today. Despite Freud and his great contribution to the field, modern analytical psychiatry cannot reach the id. Blake's attention to hysteria was probably caught by his reading J. G. Spurzheim's Observations on the Deranged Manifestations of the Mind, or Insanity, a book Blake owned which has been lost according to Bentley and Nurmi.

Blake's great bat-like creature is a symbol of crucial importance for an understanding of the Spectre of Urthona. Since the poem being discussed is a dream of nine nights, the bat-like creature is a dream symbol, i.e. "it is an image, usually a visual image, of an object, activity or scene; the
referent for the symbol is a conception. The function of the symbol is to express as clearly as possible the particular conception that the dreamer has in mind.\textsuperscript{29} The meaning of the symbol is understood when the referent is brought to consciousness.

Like all Blake's symbols, simple equations will not work. There is no bat-like creature in \textit{The Four Zoas} but there are two references to actual bats that are important to an understanding of the concept that Blake wishes to present. The first one appears in four of the most beautiful lines Blake ever wrote:

The winter spread his wide black wings across from pole to pole:
Grim frost beneath & terrible snow, link'd in a marriage chain,
Began a dismal dance. The winds around on pointed rocks
Settled like bats innumerable, ready to fly abroad.

(V:32-5, K 306)

The "dismal dance" is performed amidst a scene suggesting great beauty and great power. The image of winter having "wide black wings" conjures up the silent and portentous wheeling of bats overhead. The winds are also imaged as being in circular motion. These lines precede the birth of Orc. The themes of circularity and portentousness predominant in this Night V are consistent with the symbols presented. The other reference in this poem is in line 608, Night IX:

The Scaly newt creeps
From the stone, & the armed fly springs from the rocky crevice,
The spider, the bat burst from the harden'd slime, crying
To one another: "What are we & whence is our joy & delight?

Here the bat imagery is the direct opposite to that in the
previous quotation; it is one of eruption and Apocalypse is
near. In the section of the poem between these two references
Blake tells the story of the relationship between the Spectre
of Urthona and Los. It is a story of encasement and eruption;
it is a story of the will being chained and of the will being
freed.

The first indication of some mysterious power arising
from fallen Urthona is found in the lines:

"When dark Urthona wept in torment of the secret pain:

"He wept & he divided & he laid his gloomy head
"Down on the Rock of Eternity on darkness of the deep,
"Torn by black storms & ceaseless torrents of consuming
  fire,
"Within his breast his fiery sons chain'd down & fill'd
  with cursings.

"And breathing terrible blood & vengeance, gnashing his
  teeth with pain,
"Let loose the Enormous Spirit on the darkness of the deep.

(V:53-9, K 306)

The fall of Urthona is being retold and since the fall and
creation are simultaneous in Blake, the Spectre of Urthona
is created as an "Enormous Spirit" that is let loose "on
the darkness of the deep," the "deep" being the natural
waters that were once Albion's blood.
This "Enormous Spirit" is a turning point in the action and it will aid Los in the latter's attempt to circumvent the repetitious Orc cycles. Orc's birth (l. 63) vastly disturbs Los:

Sweat & blood stood on the limbs of Los in globes; his fiery Eyelids Faded: he rouz'd, he siez'd the wonder in his hands & went Shuddering & weeping thro' the Gloom & down into the deeps.

(V:66-8, K 307)

Los fears establishment of the Orc-Urizen cycles which will replace himself as ruler and bring all to "Eternal Death," i.e. to a state of non-entity; he is also intensely jealous of Orc when he recognizes the Oedipal situation in which he has been placed. His only hope is to build Golgonooza, his city of art that will give form to chaos. Urizen attempted to give form to chaos but failed. Giving form is a positive act which is consistent with the Divine Vision; by giving form one can see the totality of the Vision. Art is consistent with the idea of Jesus, through art and never through philosophy one understands the human divine integral. For Blake, understanding moves by means of grasping it symbolically. The Spectre of Urthona is the dream symbol whose psychic power comes to Los's aid both in the building of Golgonooza and in the binding of Orc on the Tree of Mystery. In the first action Los, being compelled by the Spectre, and in a state of "howling woe" does complete the building with "pillars of iron / And brass & silver & gold fourfold" (V:73-74, K 307). The artist,
being supplied as it were with the tools of his trade, and compelled by an obsessive compulsive power does complete at least the outward form of his work. But the attempt to bind Orc is unsuccessful, the chains of jealousy are continually reformed until they take root like the branches of a banyan tree; the image suggests total encasement. Los and Enitharmon, now repentant, attempt in vain to unchain their fiery, fierce, rebellious son who has now taken on some of the characteristics of a polypus—that voraciously self reproducing coelenterate of the sea. The parents' state is described:

. . . . Despair & Terror & Woe & Rage Inwrap the Parents in cold clouds as they bend howling over The terrible boy, till fainting by his side, the Parents fell.  

(V:170-2, K 309)

Again the Spectre of Urthona comes to their aid, he becomes a medicine man bringing "herbs of the pit, / Rubbing their temples, he reviv'd them." Los and Enitharmon, "Return'd back to Golgonooza, / Enitharmon on the road of Dranthon [which has some kind of positive association] felt the inmost gate / Of her bright heart burst open & again close with a deadly pain." Apocalypse is not yet but as Night V ends the Spectre has moved into the position of aiding Los in his mission to build a world better than a Urizenic one.

Most of Night VI deals with the negative activity of Urizen exploring his dens; his journey has been likened to Satan's in Paradise Lost and has long since been explicated by Dennis Saurat (Blake and Milton, Lond., 1935).
Toward the latter part of this Night the Spectre of Urthona comes into focus. Urizen has entered the world of "Dark Urthona" (281, K 319) ironically carrying with him his "globe of fire"; in this world of darkness there is a blackout of imaginative activity. Orc is imprisoned in its deadness. Bloom comments that lines 33-34 contain a savage judgment of Augustan poetry and art, the imagination is wasted down "into the doleful Vales" (E, p. 876). Los and red Orc "howling" are only briefly mentioned. The dominant figure is the Spectre of Urthona, now imaged in iron "scaled" rather than in pliable lead. There is a kind of Satanic scaliness about him; he is supported by Tharmas, his second in command, who "stood in stern defiance" beside him.

As stated above I do not believe, although Harold Bloom does (E, p. 876), that the alliance of Tharmas and the Spectre of Urthona against Urizen in defence of Orc is the first positive turn in the poem's action. Remembering that the Spectre's power can go either way, it is very difficult to disentangle to whom it is attached or if it is acting on its own. Is Tharmas, the ordering power, making use of it to protect the Luvah-Orc life force from the solid darkness or is the Spectre, unable to act on his own, forced to rely on Tharmas? Roles seem to be reversed as they must be in dark Urthona's night. In any event Urizen, faced by the revolt of his own creation, is successfully routed, he retires "into his dire Web, scattering fleecy snows" behind him. Yet, in his
rout, there is some kind of anticipation. The "Web vibrated strong, / From heaven to heaven, from globe to globe" suggests some new creation or energy exchange. Vibrations are pulsations of energy. Is it this energy from Urizen's "dire Web" that "Compulsive roll'd the Comets" and threw the "Wheel impetuous among Urthona's vales / And round red Orc; returning back to Urizen, gorg'd with blood" (320-3, K 320)? Or, has Urizen lost control and are other forces that he does not understand operating? There is certainly a strong suggestion that energies are being recreated and are being thrown back down into "Urthona's vales." The phrase "gorg'd with blood" suggests that the Luvah-Christ principle is operating amidst this complexity.

Support is given to this last contention in lines 10-13 of Night VIIa. Although Urizen has triumphed for the moment over Tharmas and the Spectre of Urthona, when he descends to Orc's cave he finds the complete opposite of what he expected to find. His horses are there, not as the "horses of instruction" but as the "tygers of wrath"; his unyielding scales of justice are here tempered by the mercy of Jesus, this mercy pours holy oil "thro' all the cavern'd rocks." There is something about the bound Orc that terrifies Urizen, Blake gives us the reason in line 151: "Terrified Urizen heard Orc, now certain that he was Luvah"; Orc is a lower form of Luvah and Urizen knows that he cannot control this Luvah aspect. Nevertheless, Urizen though terrified does not give
up easily; he tries to absorb Orc to his system because he fears him; his ultimate imperative is to destroy Los. He thinks that if he can bring the fallen Enitharmon's Shadow underneath his "wonderous tree" (113, K 323), his Tree of Mystery and of Knowledge (i.e. false religion and materialism), Los will soon follow her as Adam followed Eve. The nadir of the Fall would be reached if Urizen accomplishing this, could also compel the Spectre of Urthona to have dominion over Los. With savage irony Blake describes the Urizenic philanthropy that would ensue when all would be reduced to Urizen's will (117-129). The speech reveals Urizen as being a thoroughly Satanic character who imposes his will by use of the "mild arts" of the smooth slick hypocrite.

What role does the Spectre of Urthona play in Urizen's plan? Eventually he copulates with the Shadow of Enitharmon (211). Urizen brings this about with great deviousness.

Urizen begins with Orc whom he can control, he makes him assume a serpent form in order to climb up the Tree of Mystery. It is noteworthy that Urizen does not attack Enitharmon directly, he exerts his control over the Shadow of Enitharmon instead. Neither will he attack Los directly, he will work on the Spectre of Urthona although his real enemy is Los. Normally Urizen binds things down but here his tactics have to be different. Orc, in serpent form, becomes the dead body of Jesus on the cross; this is what we worship in Urizen's world. The whole thing is a parody of the cruci-
fixion (the idea of which Blake abhorred). Things are turned inside out. The wine becomes poison; light becomes destructive fire; affection becomes fury; thought becomes abstraction. Orc as climbing serpent becomes the "dark devourer" (156).

Blake is saying, let us show mankind sacrificed on the Tree of Mystery. The Shadow of Enitharmon can be lured by the serpentine Orc simply because it is a shadow, i.e. the residue of suppressed desire and not the real desire itself. If we recognize and obey the latter we do not go wrong. The residue of suppressed desire is energy used in a perverted sense. It is a mental fixation or abstraction because shadows have no identities and only occur when there is an opaque object, in this case, Enitharmon. Urizen is saying that if you get hold of the perversions and let them take over the procreative processes you will get generations of vipers instead of humans.

From the copulation of the Spectre of Urthona and the Shadow of Enitharmon there will be no generations of poetic geniuses. Los will "Evaporate like smoke & be no more" (114, K 323).

A rather weird dialogue follows the copulation. The Spectre says to Enitharmon's Shadow, do you fear Orc? did you fear his birth—a natural one where "red flow'd the blood"? If so, he continues, do not worry, your next joy will be in "sweet delusion." Since the Spectre can go either way, i.e. having seduced her with "the poison of sweet love" he can now comfort her. The Shadow answers that since she drank the poison (Milton's "Fruit / Of that Forbidden Tree") she cannot
fly away from him even although she sees him as a "terrible Shade" and a form "so horrible" she would never be found being embraced by him if she had not been drunk. Her true desire would never put up with this monster but she is only the residue of suppressed desire.

In the midst of perverted thought and perverted action the Spectre speaks with some truth:

The Spectre said: "Thou lovely Vision, this delightful Tree "Is given us for a shelter from the tempests of Void & Solid, "Till once again the morn of ages shall renew upon us, "To reunite in those mild fields of happy Eternity "Where thou & I in undivided Essence walk'd about "Imbodies, thou my garden of delight & I the spirit in the garden; "Mutual there we dwelt in one another's joy, revolving "Days of Eternity, with Tharmas mild & Luvah sweet melodious "Upon the waters. . . .

(VIIa:266-275, K 326-7)

The Spectre remembers the days of Eternity better than Enitharmon's Shadow does. She had just given a strange account of Albion's fall but forgets the ending to it. The Spectre is reminding her of the happy times when they walked "in undivided Essence" where she was his "garden of delight" and he was "the spirit in the garden." The garden was the garden ready planted where desires were unrepressed and he, the Spectre, clearly identified here as the will, would bring them to fruition. Urthona's Spectre is not an irrational id in this part of the dialogue; he is making a great deal of sense at times.

In telling his own story of the fall of Urthona, the Spectre tells how he had been "an infant terror in the womb of
Enion," but that he, now aware of his separated masculine spirit, had scorned her frail body and "issued forth / From Enion's brain" thus becoming an abstraction cut off from the passional life. The will henceforth will obey the abstraction rather than the instinctual emotional life. This dreadful abstraction forces his spirit, i.e. his will, to form a male "counterpart to thee, [Shadow of Enitharmon] O Love, / "Dark-en'd & Lost . . . poor divided Urthona" (293-6, K 327). In the Shadow of Enitharmon's account of Albion's fall told in lines 236-261, at the moment of the Fall separation into the sexes had also occurred, "a double form Vala appear'd, a Male / And female."

Remembering that this is happening in the spectral life, in the world of abstractions or mental fixations, two questions arise. Is Blake's fall of androgynous Albion similar to Plato's myth that the original egg split into male and female parts and forever after seek one another? Or, are the male and female counterparts similar to the Jungian animus and anima, the symbolic counters in our dream fantasies, that, when we project them onto people in the world around us cause all of our sexual misunderstandings? Frieda Fordham explains Jung's terms:

The anima is expressed in a man's life not only in projection upon women and in creative activity, but in fantasies, moods, presentiments, and emotional outbursts. An old Chinese text says that when a man wakens in the morning heavy or in a bad mood, that is his feminine soul, his anima. She disturbs the attempt to concentrate by whispering absurd notions in his
ear, spoils the day by creating the vague, unpleasant sensation that there is something physically wrong with him, or haunts his sleep with seductive visions; and a man possessed by his anima is a prey to uncontrollable emotion.

The animus in women is the counterpart of the anima in man. He seems to be (like the anima) derived from three roots: the collective image of man which a woman inherits; her own experience of masculinity coming through the contacts she makes with men in her life; and the latent masculine principle in herself.30

This would explain the Spectre of Urthona's compulsion to form a male body in order to copulate with the Shadow of Enitharmon. It would also help to explain the self crippling and time obsessed will that Bloom feels the Spectre represents (E, p. 873). But, as Bloom points out, the Spectre is also a persistent strength in any artist.

The mating of the Spectre with the Shadow is really an emasculation, the offspring of any such mating will only be "broodings" that will emasculate creative ability. The Spectre had, according to his story, created a crippled Los and he, himself, can only be a "slave of that Creation I created" (297); he can only be a tool bringer to Los. Los, on the other hand, cannot create without him. Contradictory as it may seem to be the Spectre's power is instrumental in turning the action toward Apocalypse. It is the coupling of the Spectre with the Shadow of Enitharmon that brings Los to a sudden awareness of what his role must be. The monstrous abstraction brought forth by this copulation is a "wonder horrible" (317, K 328) which terrifies Los; this "wonder horrible" is a reanimated form of Vala but Vala in a more dangerous form; it
is the spectral form of Vala. The material universe is bad enough in itself to distract man from his true creativity but the offspring of this coupling is even more horrendous because it distracts man wholly from true creativity. He can only become a genius manqué instead of a true genius. The state is described in Lawrence Lubie's book entitled, The Neurotic Distortion of the Creative Process (Lawrence, Kansas, 1961).

This spectral form of Vala who "burst the Gates of Enitharmon's heart with direful Crash" is a "Cloud" which "grew & grew / Till many of the Dead burst forth from the bottoms of their tombs / In male forms without female counterparts, or Emanations, / Cruel and ravening with Enmity & Hatred & War" (327-331). These spectrous forms will have male forms only, i.e. they will only copulate with their own animae, they will never be able to get beyond the projection of their own dream fantasy. The artist will only be a self brooding shadow who will remain forever a genius manque because he has never found his own identity; he cannot get beyond his own selfhood, therefore, his inability to universalize his work will be his downfall. Los who has not lost entirely the Divine Vision because of Luvah's "robes of blood" realizes this; he must therefore find his own true identity by acknowledging the Spectre of Urthona as being part of his true self. The change in Los comes when,

Obdurate Los felt Pity. Enitharmon told the tale Of Urthona. Los embrac'd the Spectre, first as a brother,
Then as another Self, astonished, humanizing & in tears, 
In Self abasement Giving up his Domineering lust.

(338-341, K 328)

Los's insight does not come easily. He is furious 
that it was the Spectre who reminded him,

"Thou never canst embrace sweet Enitharmon, terrible Demon, 
Till
"Thou art united with thy Spectre, Consummating by pains & labours 
"[Thy del.] That mortal body, & by Self annihilation back returning 
"To life Eternal. . . .

(342-345, K 328)

Fury for Blake is always a positive force, "The tygers of wrath are wiser than the horses of instruction" (MHH, K 152). 
The way is now open whereby Los, by an act of will, can make 
use of the Spectre's enormous psychic energy. Together,

They Builded Golgonooza, Los labouring [word del.] builded pillars high
And Domes terrific in the nether heavens, for beneath
Was open'd new heavens & a new Earth beneath & within,
Threefold, within the brain, within the heart, within the loins:
A Threefold Atmosphere Sublime, continuous from Urthona's world
But yet having a Limit Twofold named Satan & Adam.

(378-383, K 329)

The sparagmos or rending of Albion's body will thus be healed, 
the brain, the heart, the loins will resume their proper func-
tion and will no longer be at war with the imaginative powers 
("Urthona's world"). This is to come, it has not quite come yet at this point in Blake's myth.
Los and Enitharmon still have doubts but now the Spectre of Urthona as mediator comforts Los (397) and also acknowledges his own responsibility:

"I am the cause

"That this dire state commences. I began the dreadful state

"Of separation, & on my dark head the curse & punishment

"Must fall unless a way be found to Ransom & Redeem."

"But I have thee my [Counterpart del.] [Vegetative del.] miraculous,

"These spectres have no [Counterparts del.], therefore they ravin

"Without the food of life. Let us Create them Coun [terparts:] "For without a Created body the Spectre is Eternal Death."

(403-410, K 330)

The Spectre is acknowledging that there must be a body; a world of abstractions or mental fixations will not do. The Spectre by itself has no life of its own. The reiterated theme is that there must be no dichotomy of body-mind. Bodily parts must reintegrate and operate successfully through the mental faculties working harmoniously together. Los then sees the vision of "Luvah's robes of blood descending to redeem," he, Los, is able now to bring comfort to both the Spectre and to Enitharmon. He recaptures the original fire of Urthona, 

"... look, my fires enlume afresh / Before my face assembling with delight as in ancient times" (444-5, K 330).

Urizen's plan will not succeed, Los, feeling love and not hate finds his "Enemy Urizen now / In his hands." The union of all faculties will come in time but as Blake tells us:
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.

(398-400, K 330)

The millenium is not yet. The most we can hope for in this
Urizenic life is to create existentially as many times as is possible, "a Moment in each Day that Satan cannot find." (M: 35, K 526). The choice is ours, we are Adams, standing on the
limit of contraction and not of opacity as is the case with Satan. If we have enough insight we stand, like Los, on the
"Limit of Translucence," which both Frye (FS, pp. 389-92) and Bloom (E, p. 878) explicate as being the point of crisis in
the fallen world, where the visionary either overcomes the limitations of nature, or else sinks back, exhausted with his
failed effort. It is the upper limit of Beulah and from it
the way leads either up and in to Eden or down and out to Ulro.

Earlier I had suggested an association between Blake's
bat-winged symbol and the spectre of Urthona. Some points
need clarification. Bat-winged imagery in a vague and lumin­
ous sense surrounds Blake's presentation of the Spectre of

An examination of plate thirty-seven of Blake's last
great prophetic poem, Jerusalem, may help to throw some light
upon this association. The plate reads as follows:

And One stood forth from the Divine family & said:
"I feel my Spectre rising upon me! Albion! arouze thyself!"
"Why dost thou thunder with frozen Spectrous wrath against us? "The Spectre is, in Giant Man, insane and most deform'd. "Thou wilt certainly provoke my Spectre against thine in fury! "He has a Sepulcher hewn out of Rock ready for thee, "And a Death of Eight thousand years, forg'd by thyself, upon "The point of his Spear, if thou persistest to forbid with Laws "Our Emanations and to attack our secret supreme delights."

So Los spoke. But when he saw [pale altered to] blue death in Albion's feet Again he join'd the Divine Body, following merciful, While Albion fled . . .

(K 664)

Blake's illustration\textsuperscript{31} shows a pterodactyl like creature hovering over the prone body of "Giant Man" (Albion) who is reposing on and almost merging into the Rock of Ages or Stone of Night. Bloom comments that this is the Spectre of Urizen or Satan, "who must be distinguished from the Spectre of Urthona. In \textit{Jerusalem}, Satan is Albion's Spectre, while the Spectre of Urthona is the shadow-self of Los or Blake" (E, p. 851). John Middleton Murry had earlier commented that in \textit{The Four Zoas}, VII, 332-337 and VII, 338-356, "the Spectre of Urthona is hardly to be distinguished from Urizen, . . . [it] is thus an alternative form of Urizen."\textsuperscript{32} Examination of the pterodactyl like creature suggests some interesting features. First, \textit{Pterodactyla} are a fossil order of flying reptiles which have many analogies in structure with birds, but are independently developed although both birds and pterodactyls evolved from the same group of non-flying reptiles. In Blake's illustration the creature's head and stout neck are elongated like a pterodactyl's while its ribbed membranous
wings are more bat like. The most striking feature however is the pair of piercing and wide opened eyes that are most un-bat like. It would appear that Blake has combined in this visual image several concepts. Piercing insight suggests the Spectre of Urthona which was not far from Blake's mind when he wrote the lines for the plate (Los: "I feel my Spectre rising upon me!"); the alteration of the word "pale" to "blue" death is significant in the light of what I have said above regarding the initial description of this Spectre.

If the pterodactyl-like creature symbolizes both the Spectre of Urizen and of Albion and ultimately Satan himself, it is useful to examine Blake's illustration of Satan in the Dante Inferno. Dante, describing Satan in Canto XXXIV, writes:

Under each [face of Satan] there issued forth two mighty wings, of size befitting such a bird: sea-sails I never saw so broad.
No plumes had they; but were in form and texture like a bat's: and he was flapping them. . . .

In Blake's illustration, Satan's wings are heavy, membranous, and bat-like; they are more bat-like in appearance than the "angelic" wings that he, Blake, gives to Lucifer in his illustrations to Milton's Paradise Lost.35

Kathleen Raine states flatly, "Bat-wings, in Blake's symbolism, belong to Satan and his kingdom (Nature)." The comment is made in connection with the bat-winged female genitalia—"The gates of the grave"—illustrated on plate fifty-eight of Blake's Jerusalem. Is Blake being ironic here
or is the gate of birth "hideous and bat-winged" because it ushers in "Platonic death-in-life" as Raine suggests? 36

In any case Blake's use of the bat-winged figure is a powerfully suggestive modulating symbol. The question remains, does the power the symbol represents come from the sort of energy Urthona's Spectre possesses or does it come from Satan --or from both? Is there some similarity to the mana that people of the South Seas believe to be an immanent power in the universe that has no will of its own but can be used for bad or for good purposes? Mana is not easy to define because it is a psychic energy with dynamic potency; it is not fixed in anything but capable of being conveyed in almost everything. Spirits could have it and impart it, men too might harbour it, but even stones, sticks, and other inanimate objects might possess it. 37 Blake's "To see a World in a Grain of Sand" (K 431) comes to mind, his visionary power that enabled him to see this came from some combination of these psychic forces. That psychic power was believed by primitive man to come from blood may have had something to do with Blake's choice of a bat-like creature, i.e. a blood sucker, to represent one of his most basic concepts—the contrary states of good and evil that exist in our fallen world.

When sparagmos took place at the Fall Albion's blood was spilt and became a deluge of the natural waters of our world without which no living cell can exist. Thus the "deluge" of Albion's blood qua water was not total catastrophe.
As when Adam and Eve left the Garden of Eden at the end of *Paradise Lost*, Milton tells us that another world, "A paradise within . . . happier far" was opened to us. In Blake's myth the creation was also an opportunity provided we do not remain in the "Vales of Har" (i.e. memory and fantasy). If by imposing upon the natural universe our reintegrated imaginations we recreate a Golgonooza world we can attain the insight Blake attained when he said, "Everything that lives is Holy."

Albion's blood is regenerative as is his flesh which is nourished by it. His fallen, mutilated fleshly body need not live in a state of dis-eased, disparate, discordant particles of solid opaque matter; it can become translucent whereby the parts work harmoniously together, each meshing with the other in perfect harmony. The mind-body dichotomy can be broken down and the whole become the intricate, finely perfected instrument that it was meant to be. This is possible when the Divine Vision symbolized by Luvah's "robes of blood" becomes our vision; the *sparagmos* will be made whole again, both organically and psychically. Blake's use of imagery depicting the degenerative biological states resulting from the *sparagmos* is an aid in the illumination and clarification of Blake's Vision.
FOOTNOTES

1William Blake, "The Four Zoas," cited in The Complete Writings of William Blake with Variant Readings, ed. Geoffrey Keynes, Lond., 1966, p. 263. All quotations and references to Blake's own works, unless otherwise stated, are from this edition; page references are preceded by the letter K; plate and line number are given when appropriate. Abbreviations for Blake's and other author's works are given in my "Notes to the Text."

2Northrop Frye, Fearful Symmetry: A Study of William Blake, Boston, 1965, p. 46. (Title of this text will be abbreviated hereinafter to FS.)

3Material in this and the subsequent paragraph has been drawn from Frye, FS, pp. 12, 25.


7C. G. Jung cited in An Introduction to Jung's Psychology, by Frieda Fordham, (Harmondsworth, 1963, p. 35): "Jung considers there are four functions which we use for orientation within and without, sensation which is perception through our senses; thinking which gives meaning and understanding; feeling, which weighs and values; and intuition, which tells us of future possibilities and gives us information of the atmosphere which surrounds all experience." In Psychological Types, p. 568, Jung says, "Intuition is perception via the unconscious." (Fordham's footnote 1, p. 35.)


12Blake's version of the Atlantis legend is given on plate 10 of this poem.


NOTES TO THE TEXT

Abbreviations for Blake's Works

A - America
BU - The Book of Urizen
E - Europe
FZ - The Four Zoas
J - Jerusalem
MHH - The Marriage of Heaven and Hell
M - Milton
VLJ - A Vision of The Last Judgement
A SELECTED BIBLIOGRAPHY


