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THE ETERNAL VISION
A Philosophical Study of
William Blake

by
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fulfillment of the requirements of
the Senior Scholars Program at Colby
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William Blake

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INTRODUCTION

William Blake was an artist with a sublime message for all humanity. As poet, painter, and visionary, he sought throughout his life to inspire in men a recognition of the divine world of the Imagination. He, himself, possessed extraordinary visionary powers from the time of his youth, and throughout his life they caused him to feel the vital reality of things beyond sense perception. As one who lived much of his life in the eternal realm of vision, he had complete faith in what he perceived through the eye of the soul. Blake ever urges men to reject the reasoning of the natural universe and enter with him into the world of art where they may see the unity of all things in the one Imagination which is God.

The insight which Blake possessed due to his visionary powers extends from his revelation of Eternity to the minutest relationships of the social world. Blake's is a personal insight, to be sure, colored by his own vivid personality, and yet he felt that the imaginative apprehensions of all people embody the same essential truths. His own works carry a varying emphasis as to the social and philosophical, but it must always be noted that where one phase is apparent, the other inevitably overspreads it, adding greater meaning to the work. Just as he believed the personal visions of all men to be in essential union, Blake perceived that the perceptions of truth in one realm of life have implications throughout all human experience.

In this study I hope to show how Blake apprehended and presented the pervasiveness of Truth. First, through an analysis of The Marriage of Heaven and Hell, which embodies in its social satire much of Blake's philosophy; then, in a more extensive consideration of the philosophical vision, Jerusalem, I shall attempt to trace Blake's great theme of fallen humanity to its final revelation of eternal Oneness.

In conclusion, I wish to express my greatest thanks and appreciation to Professor John H. Sutherland, who has guided me through the many intricate mazes of the Blakean mind, who has given me the helpful criticism and encouragement which I so often needed. My introduction to Blake through him has been a profoundly exciting experience.

Abbreviations

All quotations from Blake's works have been taken from the volume entitled Prose and Poetry of William Blake edited by Geoffrey Keynes in the 1939 edition printed by Nonesuch Press in London.

J. Jerusalem

M. Milton

F. Z. Four Zoas

D. C. Descriptive Catalogue

K. Keynes edition of The Prose and Poetry of William Blake.

Erratum: All commas and periods should come within quotation marks (typist's error).

Chapter I

The Marriage of Heaven and Hell:

An Analysis

I choose to make an analysis of The Marriage of Heaven and Hell,¹ because I feel that this poem envelops the central core of William Blake's philosophy. While it is apparently vivid social satire, The Marriage reveals at every point the poet's ideas on man and God. That he chooses to satirize conventional religion is one very obvious example of the unity which he feels should exist in man's worldly and spiritual life.

An analysis of The Marriage of Heaven and Hell will, I think, give us a basic understanding of Blake's philosophy and his attitude toward the society of his own time. It will also serve as an introduction to his style and symbolism and to the ideas which we shall later explore in the far more difficult work, Jerusalem.²

An explanation of The Marriage requires first a brief discussion of the symbols involved in that work. The first of the symbols which confronts us is that of Rintrah, the mythological being who "rears and shakes his fires". Northrop Frye in his study Fearful Symmetry equates Rintrah with the Biblical Elijah;³ he is the ascetic prophet in angry revolt against injustice and the deformity of moral virtue in society. In The Marriage of Heaven and Hell Rintrah is mentioned only twice -- once at both the beginning and end of "The Argument". In those two instances he seems to be expressing merely the cyclic spirit of revolt, and hardly more than this can be deduced at this point concerning his character. A more significant symbol in The Marriage is Blake's picturesque representation of himself as the Devil, who also represents the spirit of protest. But while Rintrah is the ascetic statement of revolt, the Devil is the positive movement of revolutionary energy within a society. Since The Marriage is a biting satire on the evils of passive and conventional society, the Devil symbolizes, on one

level, that influence which seeks to disrupt the status quo in a drive for positive reform.

The Devil and Rintrah are in strong opposition to a third symbol -- that of the Angel -- who represents the society of convention and law, of moral virtue for its own selfish ends. As the personification of tradition and restraint, this symbol is the spirit of complacency which eventually rules all worldly societies. The Angel is the status quo that the Devil seeks to upset; and he is the complete antithesis of the ascetic Rintrah.

The satire which I have mentioned, and which may be immediately detected in my descriptions of the Angel and the Devil, permeates this particular work of Blake on all levels. In the reading and analysis of The Marriage one must remember that Blake for the most part ascribes to the "Satanic" characters the admirable qualities of energy and open-mindedness, while he clothes the "heavenly" element of humanity with the contemptible attributes of narrow-mindedness and passivity. This method of satire offers a perfect set-up for criticism of the social order, as we shall see later on.

"Without contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.

From these contraries spring what the religious call Good and Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy.

Good is Heaven. Evil is Hell."

Blake, like Heraclitus, believes "opposition brings men together, and out of discord comes the fairest harmony".⁴

This interaction of the two contraries in man's life brings us to the fourth symbol of The Marriage -- that of the Angel embracing the Devil who, being consumed in flames, "rises as Elijah". This synthesis of Angel and Devil represents the artist whose imagination must create within a society which continually attempts

to restrain it. Like the artist, we all must live in this world. The most sublime of our creations -- no matter how universal their implications -- are necessarily in its terms. We cannot constantly reject the imperfect society, as Rintrah does, without offering some substitution, for we are bound by our very nature to require expression through such mediums. These societies, of which the artist is irrevocably a part, constantly attempt to restrict and suppress his imagination, requiring a conformity which is death to the creative impulse. In the same way we are all caught to a greater or lesser degree in the conflict which exists between the individual imagination and the conformity required by our environment. It is for this reason that the artist and the individual ever lie between the two temptations -- one, to forsake society for the life of the imagination, and in so doing, surrender that environment which gives scope and meaning to creativity; the other, to forsake imagination and live by the mediocre standards of society, thus sacrificing the essence of the artistic soul. Blake considered those, who have made a successful adjustment to society and yet have not compromised their imaginations, to be among "the Redeemed".⁵

"The Argument" opens, as we have mentioned, with a picture of Rintrah, the hermit protester and social outcast. Blake establishes the ascetic character of this symbol by setting his description in a two-line stanza away from the rest of the poem. In the second stanza Blake goes on to speak of the distant past when just men walked in the paths of holiness through the mortal world. These were the men who loved the spirit of goodness and virtue, of creative imagination, and though the way of virtue was rough at first, they, by their diligence, found that this way of life could flourish. The third stanza shows how virtue

and imagination smoothed the paths of holiness and made from its barrenness a rich soil on which goodness could thrive more easily. It was then that the wicked, like parasites, seeing the richness of this way, desired it for themselves. They moved in upon the just men and drove them out of the society they had made; then the wicked put on the semblance of virtue and began to cultivate the paths of holiness for their own ends. Finally, in stanza five we find the situation as it exists today. "The sneaking serpent walks in mild humility, and the just man rages in the wilds where lions roam". The hypocrites, the Angels, as they would think of themselves, control society according to their own selfish standards under the guise of pious religion, while the honest men of imaginative impulse must become the outcasts, protesting alone against an error which has become the norm. They are left with Rintrah who --

". . . roars and shakes his fires in the
burden'd air;"
while --- "Hungry clouds swag on the deep".

Here, in little more than four stanzas we have seen the course of society from revolution to revolution. Blake sees the whole of human history since the Fall as bound in these cycles of social upheaval. The revolutions recur because man's imagination, the one part of his nature which is free and unfallen, revolts against the restraints placed upon it by the society of a fallen world. After revolutions men have temporarily gained some little added dignity and freedom which will serve to nourish the imagination. However, selfishness, jealousy, tyranny creep back inevitably through fallen man's very nature; imagination is again the outcast building up the power for a revolution.

As I have mentioned, the imagination is for Blake that thing in man which is divine. When we see how the imagination figures

in Blake's social theory we realize that Blake's social and religious philosophies are actually intimately entwined. "The Argument" expresses the cyclic movement of fallen society, but as we progress through The Marriage of Heaven and Hell we will see the hypocrisies of that society exposed one after another. The final section of the work called "A Song of Liberty" will complete the revelation.

* * * * *

In the first section of The Marriage of Heaven and Hell Blake commences with the statement: "As a new heaven is begun, and it is now thirty-three years since its advent, the Eternal Hell revives". The new heaven refers to the spiritual equilibrium between good and evil, or between heaven and hell which Swedenborg in his Last Judgement writes has been accomplished in the year 1757.⁶ Blake was born in 1757, and he attaches a great deal of significance to the fact that his birth and the visionary "new heaven" proclaimed by Swedenborg arrived in the same year. As Blake sits down to write The Marriage of Heaven and Hell, he humorously thinks of himself as "The Eternal Hell" --- that revolutionary spirit that has always existed to prod the status quo into activity. The "new heaven" of Swedenborg has turned out to be not new at all, Blake decides. It is the same old conventional heaven, mysterious and unattainable. It is the heaven of orthodox religion, of priests and tyrants --- the heaven which dictates codes and rituals and attempts to suppress man's divine imagination. Blake hates everything about this heaven and the society which fosters and defends it, and while he admired much the visionary Swedenborg, the earlier writer receives a great deal of criticism in The Marriage. Thus Blake in revolutionary fires of "The Eternal Hell", sets forth to condemn everything Swedenborg's "heaven" represents. He is the

"dominion of Edom" which comes to pass as a judgement of the Lord against Solomon who had not kept His covenant. He represents the return of Adam into Paradise, the fallen man who has finally risen to the eternal realm of God. Blake says, "see Isaiah XXXIV and XXXV", and we read of the judgements of God when "the indignation of the Lord is upon all nations, and his fury upon all their armies (Is. 34:2) . . . and all the host of heaven shall be dissolved (Is. 34:4)". Afterward the Kingdom of the Lord shall flourish and "no lion shall be there, nor any ravenous beast shall go thereon, it shall not be found there: but the redeemed shall walk there (Is. 35:9)". Well-armed with these Biblical allusions, Blake steps forward with indignant wrath to defend the true Kingdom of the Lord and destroy the false heaven and its simpering tyrannical angels --- things wrought by men's false reason to enchain the true imagination.

Blake alludes to Swedenborg as the Angel sitting by the tomb; "his writings are the linen clothes folded up". Swedenborg's works are indeed like the clothes of the risen Lord, worldly conventionalities which have now been cast off as unnecessary. The "new heaven" of Swedenborg has been surpassed by the "Eternal Hell" that Blake brings to pass in The Marriage of Heaven and Hell. Swedenborg, despite his visionary powers, had been able to interpret only from the angelic point of view within the formal bounds of moral good and evil: Blake, however, has learned that the standard moral virtues exist only as the engine of the weak and cunning, that what these latter fear most is the strength of Truth, and so they call it Evil. With this insight, Blake goes on to list the errors which have arisen from sacred codes formed by this heavenly portion of society:

"1. That Man has two existing principles: Viz: a body and a

Soul.

2. That Energy, called Evil, is alone from the Body; and that Reason, called Good is alone from the Soul.
3. That God will torment Man in Eternity for following his Energies".

In his "infernal" way, Blake proceeds to give the contraries of these precepts and to call them true. For him the body and soul are not distinct, but "the Body is a portion of the Soul discerned by the five senses, the chief inlets of Soul in this age". Since Body and Soul are one, Blake asserts that "Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy". Reason is not the glorified, energy-constraining product of the soul as the "religious" men would have us believe, but that which orders the energies of life within meaningful terms. And Energy, far from being the cause of Man's eternal damnation, is in itself "Eternal Delight". Blake defies the classification of Body and Soul, Good and evil by those would-be interpreters of Christian ethics who, setting up awful alternatives, enslave the praise of the Lord in fetters of doctrine and call it Religion.

* * * * *

"Those who restrain desire do so because theirs is weak enough to be restrained", says Blake, introducing the next section of The Marriage. False reason is the "restrainer" and it seeks to make desire a passive thing. Not only does the person who restrains himself turn his own personality into a non-entity, but he will then attempt to impose false reason upon his neighbor, eventually (if he is successful) causing all society to accept the status quo.

Blake points to the Messiah of Milton's Paradise Lost⁷ as an example of the restrainer of the imaginative impulse. In Book V of that work God declares his Son, the Messiah, to be Vice-regent before whom all the hosts of heaven shall kneel.

"United as one individual Soule
For ever harpie: him who disobeys
Nee disobeys, break union, and that day
Cast out from God and blessed vision, falls
Into utter darkness..."⁸

What Blake and Satan object to here is the insistence on conformity, the bowing before authority which destroys all individuality. The man of this world who refuses to obey the Laws of the society, who will not conform to its codes and standards, will also be "cast out"--if not from God, at least by those who propose that their authority represents God. The revolutionary, too, falls into "utter darkness" as he is ostracized from the rest of the social world.

Satan complains of the new restrictions and calls together his angelic colleagues asking--

"Will ye submit your necks, and chuse to
Bend the supple knee? Ye will not, if
I trust to know ye right, or if ye know
Yourselves Natives and Sons of Heav'n
Possesst before b' none, and if not equal
All, yet free equally free;"⁹

Satan is the Democrat of heaven and it is with him that Blake sympathizes, not with the tyrannic Messiah. Blake associates this same tyrannic character with the Satan of the Book of Job. The Satan of Job tempts Job to deny his faith in God by blighting his lands and putting a plague upon his body. Through infliction of physical misery Satan attempts to prove to God that Job will forsake Him, that a man is good out of fear or because he seeks reward, not by principle. Satan in Job is that worldly figure who cannot conceive of individual integrity, and who can understand even less the man who puts his personal faith above his material fortunes. This Satan, like the Roman Emperor, would give the mobs their bread and games to satisfy their physical and recreational desires, assured that this is all that is neces-

sary to keep them under his thumb and living by his dictates. He does not believe in, or account for, the desire in man to assert himself and his beliefs as an individual.

Although Paradise Lost claims the Devil and Desire to have fallen, Blake asserts that it is really the Messiah, called by the Devil's name, who has fallen, for the true Messiah was impelled by his energies and desires. It is merely another case of the imaginative individual exiled from a society of tyrannous hypocrites. In the Gospel there is a passage in which Jesus Christ promises he will send to his disciples a Comforter:

"And I will pray the Father, and he shall give you another Comforter that he may abide with you forever." (John XIV:17)

Blake would translate the Holy Ghost or "Comforter" as Man's Desire, that within which impels him ever to manifest his imagination in the search for Truth. Without Desire this world of Reason would have nothing upon which "to build Ideas". Thus we return to Blake's earlier proverb:

"Without Contraries there is no progression."

This Desire comes from the Old Testament Jehovah who "dwells in flaming fire". The thunderous energy of the God of Judgement has a close similarity to the character of Milton's Satan whom Blake admires. When Christ died Blake says he took on the likeness of Jehovah, the spirit of energy, desire, and imagination so characteristically "Satanic".

Milton's Trinity have not the power which Blake demands of the divine. "The Father is Destiny", authoritative purpose which discounts human energy in the shaping of men's lives; "the Son a ratio of the five senses" which restricts the senses, denying the energy that will allow them to soar to the outer circumference of their imaginations: "and the Holy Ghost Vacuum" appearing not at

all, much less as the dynamic force of Desire which for Blake characterizes the Holy Ghost.

Blake concludes with an amusingly original criticism of Paradise Lost.

"The reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a true Poet and of the Devil's party without knowing it". This is a typically Blakean compliment that not everyone is likely to appreciate.

* * * * *

The first "Memorable Fancy" in The Marriage deals with Blake's walk in hell where he is "delighted with the enjoyments of Genius, which to Angels look like torment and insanity". On his return he notices a "mighty Devil" writing with "corroding fires" upon the steep bounding walls of the "Abyss of the five senses" in which the present world floats.¹⁰ Only as the devil burns through the tight bounds of sensuous existence can his wisdom be read and understood by men. The proverb which he writes goes thus:

"How do you know but ev'ry Bird that cuts
The airy way is an immense world of delight,
Clos'd by your senses five?"

How can fallen man with only his five senses be sure that what he perceives with them is not in reality far more meaningful, far larger than it seems? The idealist philosophy assumes this possibility: the visionary is convinced of its truth. Northrop Frye says,

"... the great satirist is an apocalyptic visionary like every other great artist, if only by implication, for his caricature leads us irresistably away from the passive assumption that unorganized data of sense experience are reliable and consistent, and afford the only means of contact with reality".¹¹

The satirist who sees society as groups of Lilliputians or Gargantuans is not merely a soured cynic. He has underlying his satire a perception of truths about the nature of man which are not to be recognized by the senses. Blake is merely demanding that we not be satisfied with one set of associations --- those of sense experience --- but rather that we use our imaginative eye to comprehend a less restricted picture of life.

* * * * *

On his visionary walk through Hell, Blake collected together a number of Proverbs which he felt would "show the nature of Infernal wisdom". As we noted earlier, conventional heaven and hell seemed to Blake to be the products of the cowardly man who followed the way of standard moral virtue. Conventional heaven is boring and conventional hell is the horrid threat of horrid minds who wish to mold all people to conformity with themselves. And this is why Blake laughs at and satirizes heaven and hell. What the morally virtuous fear most is the revolutionist, the one who would seek to change their set standards of right and wrong. What, in general, Blake shows us in The Marriage, and what is shown with even greater explicitness in the Proverbs, is that the "evil" revolutionist has more good to offer society than the cowardly citizen of convention, and that law and Reason stagnate without the dynamic force of revolutionary energy behind it. Underlying this collection of the wisdom of Hell we will find much of Blake's philosophy; and for this reason it is worthwhile that we turn to them for a more thorough examination.

"In seed time learn, in harvest teach, in winter enjoy."

Blake believes in good hard work, for the "busy bee has no time for sorrow". But everything has its appropriate time; one should be prepared for his work. He emphasized planning, and we can see that

symmetry and plan are an important aspect of his poetry both symbolically and artistically.

"Drive your cart and plow over the bones of the dead". In an energetic manner, Blake is proclaiming that we of today must not be awed by the past, but utilize it for our own purposes. In the dead past is the fertile soil of example. "A dead body revenges not injuries". By looking to history we can improve upon the past. "To create a little flower is the labor of ages".

"The road of excess leads to the palace of wisdom" is one of Blake's firmest convictions. He repeats it in various ways throughout the Proverbs until one is forced to realize that it is this spirit which is at the foundation of his whole philosophy and, more specifically, is the basis for his characterization of the Devil. William Blake believed in Exuberance with a capital E. For him "Prudence is a rich, ugly old maid courted by Incapacity". He calls Exuberance beauty, and his poetry and painting are thrilling examples of the truth of this proverb. "The cistern (of talent)¹² contains: but the fountain (of genius) overflows". Blake felt "if the fool would persist in his folly he would become wise". Too many people give up their ideals when they see the frightening consequences of them. Such a one was William Wordsworth whose ideal of the French Revolution he later came to hate due to the bloodshed involved. Blake, on the contrary, never gave up his enthusiasm for the Revolution, though certainly he was equally horrified by its bloody butcheries. The spirit behind the Revolution was good though its methods were not. The greatest of sinners, however, is "he who desires but acts not". Such a person has no respect for himself and will be the first to allow himself to be tyrannized by those he hates. He is in the realm of the utterly contemptible. These and other "base men" will avoid those always ready to speak

their minds.

"A fool sees not the same tree that a wise man sees". Here is an indication of what we now call idealism. As we have already pointed out, it was Blake's belief that every imagination transformed the objects perceived by the senses into something peculiar only to the workings of that mind -- something which was, however, far closer to truth than the mere sensuous impressions. Such philosophical idealism may indicate to some degree the influence of George Berkeley¹³ whose thought represented the most widely known development in subjectivist philosophy at that time. Still, it is not improper to assume that Blake's genius might well have developed his idealism regardless of the Berkelian influence. Certainly it seems natural that the poet or artist, who depends upon his imagination's insight to interpret the objects of his artistic attention, would form a philosophy of idealism for himself. To be sure, Blake was in deep sympathy with Berkeley, but the former's concept of the immanence of God in Man is a definite modification of the Berkelian theory of the Mind of God outside of Man, circumscribing reality. Denis Saurat¹⁴ comments on this synthesis by Blake of divine immanence and subjectivism:

"...Blake's idealistic pantheism is founded in reason, based on a critical estimate of the value of the results given us by our senses, such an estimate as has only been reached at the end of the eighteenth century in Europe".¹⁵

It may well be that Blake's philosophical idealism owes most to the Age of Reason whose complete dependence on sense experience ultimately pointed up the deficiencies of the natural philosophy and Deism.

"Eternity is in love with the productions of time". All poets, but particularly the poet of mysticism, seek an affinity with what is eternal. The search for truth in the experience of

man may lead them to despair or exultation. Blake sought and found his relationship with the eternal and divine, and with his revelations came convictions as to the nature of the eternal world. He was so spiritually close to the other world that his account of its nature is bound to be somewhat personal. He did not believe in death as a passing away, but rather, as a resurrection from the fallen state to the eternal Oneness. Those things we attempt in our temporal life which hasten this resurrection are not worthless strivings. In a way they are portions of the eternal life in each man and possess of themselves a timelessness. Blake believed that "everything possible to be believ'd is an image of truth" and that "one thought fills immensity". For Blake there is not the terrible line of demarcation between life and death. An idea is a facet of truth, and the expansion of this idea is potentially infinite. In this way works of art and thoughts of men are Eternal: and through them even Man himself is of the infinite, while he lies within the scope of time. "The hours . . . of wisdom, no clock can measure".

"All wholesome food is caught without a net or a trap" rings a clear note of the humanitarianism in William Blake. His concern for justice is not the limited one of society as we see in his poems "Holy Thursday"¹⁶ and "London".¹⁷ His is a universal reverence for life. "A Dream"¹⁸ from the Songs of Innocence expresses an attitude of tenderness toward the little emmet, and the Auguries of Innocence¹⁹ portray the dire consequences throughout the Universe when creatures are misused.

"Prisons are built with stones of Law, Brothels with bricks of Religion". Restrictions and dogma as we have seen were two very prominent objects of Blake's hatred. Any institution which sought to pass as good when its true aims were to subject and

tyrannize, were not spared the lashing of the Blakean tongue. Her-
eclitus says: "Were there no injustice, men would never have
known the name Justice."²⁰ Blake says: "Damn braces. Bless relaxes."

"The pride of the peacock is the glory of God
The lust of the goat is the bounty of God
The wrath of the lion is the wisdom of God
The nakedness of woman is the work of God."

All come from a divine source and though much of the world seems
violent and ugly to us, all is beautiful in the eyes of God. Blake
himself asks of the Tyger in the Songs of Experience: "Did he who
made the Lamb, make thee?"²¹ There is a very dread force of appa-
rent evil in this world which we must reconcile with the forces
of apparent good. "The roaring of lions, the howling of wolves,
the raging of the stormy sea, and the destructive sword, are por-
tions of eternity, too great for the eye of man."

"The bird a nest, the spider a web, man friendship." There
is an appropriate niche for everything, and we must not force gen-
eral laws upon things which are individual. This is basically
an argument for a freeing of restrictions in society, and Blake
in Tiriel continues to ask that society, "Why is one law given
to the lion and the patient ox?"²² On the other hand, there
are insidious evils bred by dependence on niches. The young
bird who depends upon his nest too long will never learn to
fly; the spider builds her web about her and refuses experience
with the outside world while laying a trap for others; and
worldly friendship for Man may create similar spiritual barriers
in his life. Blake discusses this in Milton:

"...You know Satan's mildness and his
self-imposition,
Seeming a brother, being a tyrant, even
thinking himself a brother
While he is murdering the just."²³

There is a selfish kind of friendship which inhibits both from

within and without. Blake in Jerusalem describes the true friendship which is founded on selflessness:

"Jesus replied: 'Fear not Albion: unless
I die thou canst not live;
But if I die I shall arise again & thou
with me..
This is Friendship & Brotherhood; without
it Man is Not!'"
(J. IV, 96:14-16)²⁴

Above all, the relationships which involve beings must stimulate development, not hinder it.

"The selfish, smiling fool, and the sullen, frowning fool shall be both thought wise, that they may be a rod". They shall implant wisdom in others by setting an odious example. Ugly things in our experience put us on our guard against them. For of course, pleasant and unpleasant experiences are both equally necessary in our existence.

"The rat, the mouse, the fox, the rabbit watch the roots; the lion, the tyger, the hourse, the elephant watch the fruits". Little minds can see the beginnings of ideas, while great minds can see their consequences. Blake comments in Proverbs that "the weak in courage is strong in cunning". I think he also suggests this in the above. It is the weak and the cunning who make the laws of the state to bind down the lions whom they really fear. The lions in most cases are the potential revolutionists who are capable of seeing these wily intentions and of thus resisting their own subjections. Blake says that these "tygers of wrath are wiser than the horses of instruction..." and "the eagle never lost so much time as when he submitted to learn from the crow". When the cunning are seeking to tyrannize by subtlety, and "the fox provides for himself,"...the strong

and wrathful find their power in open conflict, and "God provides for the lion". As the reader can see from the number of proverbs concerned with this subject, it was one which interested Blake greatly and impelled his desire for social revolution. Unquestionably, Blake was a "lion".

"As the plow follows words, so God rewards prayers". Pious lipservice is no sign of true devotion to God. To be heard truly by God requires effort and honesty on one's own part.

"Expect poison from the standing water", is another attack on passivity. Blake wants courageous action. To evaluate the right course in life requires immoderate experience. He says: "You never know what is enough unless you know what is more than enough". We too must make mistakes and pass on the wisdom gained from our folly to succeeding generations.

"As the air to the bird or sea to a fish, so is contempt to the contemptible". People are contemptible only as they make themselves so. Thus to feed them with contempt is just. Those people who allow themselves to be oppressed without a murmur deserve the tyranny they bring upon themselves. Most despicable of all are those who desire to throw off their oppression but nevertheless resign themselves to it. "Sooner murder an infant in its cradle than nurse unacted desires", is Blake's response to passivity.

"The soul of sweet delight can never be defil'd". The essence of all true good and beauty is eternal, although the physical and temporal manifestation may be much mutilated.

"As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys". Organized religion, says Blake, seeks to restrict and limit the joys

of human existence in order to obtain a superficial piety and, more important, servility to the oligarchy of the priesthood. The happiness of the individual in his sensual joys is not sacrificed to God but to the power of the Church or the mores of society.

"The crow wish'd everything was black, the owl that everything was white". The crow wants the world to look at life from his viewpoint, and the owl would have it observe life from his, and yet they are both birds. The same blind obtuseness is found in mankind, and Blake is forever attempting to point out the ultimate unity of apparent opposites.

"Improvement makes strait roads; but the crooked roads without Improvement are the roads of Genius". Genius can experience the many meanderings of the mind and imagination and benefit by them, knowing that the shortest distance between two points is not all inclusive. Blake is repeating the wisdom of the fountain which overflows.

"Where man is not, nature is barren" is an expression of the Blakean type of idealism which equates man's Imagination with the Divine. Nothing is perceivable in Nature except through sensation as it acts upon the imagination. Berkeley believed there was no material substance but only ideas of it; but he also maintained that all ideas were in the mind of God which therefore meant that an idea of Nature could exist without Man's presence. This was not credible to Blake who said that God's mind works through Man. This is why Man has such a dynamic influence in the shaping of history and why Man is capable of perceiving supernatural events. With such a view of course Nature must appear barren where Man's mind is not.

"Truth can never be told so as to be understood, and not be believed". Blake had the same underlying beliefs about Truth as do the present-day Pragmatists. He says earlier: "Everything possible to be believ'd is an image of truth". It is because he believes this that he says "If a fool would persist in his folly he would become wise". There is a truth to be deduced from every possible line of thinking and imagining, and its synthesis and resynthesis with every moment of experience makes the pursuit of truth infinite.

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Blake abhorred established religion as a thing which had tortured the truth and misled people into slavery under the guise of piety. Blake gives a brief visionary history of how this "Big Lie" was accomplished over the centuries. The ancient poets "animated all sensible objects with Gods or Geniuses". They also endowed their cities with patron gods to be placed "under mental deity". This was pagan to be sure, but so long as the mental deity maintained its relationship to the object worshipped, it was not misleading to the worshippers. They understood their religion. But as religion became more formalized a small group realized they could enslave the common man by breaking the union between the object and its mental deity. More and more the significance of the mental deity was lost while the object remained to be clothed in the interpretations of a self-elected priesthood. At length, as priestly interpretations and parables became the mode of worship, the ideas of the priesthood or the city rulers were worshipped as Truth. Common folk were enslaved by conventional piety forced on them by established religions and governments; no longer did they remember that one finds Truth in the hearts of all men rather

than in the dogmatic assertions of a poem or in lip service paid to the selfish deceits of a few.

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William Blake sat down to dinner with Isaiah and Ezekial. The conversation which ensued is the subject of the second "Memorable Fancy". The situation does not seem so absurd when Isaiah answers Blake who wonders how they dare "so roundly assert that God spoke to them". Says Isaiah: "I saw no God, nor heard any in a finite organical perception; but my senses discovered the infinite in everything, and I was then perswaded, & remain confirm'd, that the voice of honest indignation is the voice of God, I cared not for the consequences, but wrote!" This is Blake's answer to those who would later accuse him of madness; it is also an excellent statement of his position on the revolutionary spirit which confronted late 18th century England.

Isaiah says that all poets believe that "a firm perswasion that a thing is so, makes it so". This echoes of the proverb, "what is now prov'd was once only imagin'd." Blake believed strongly that you should defend what you believe because it is true. Unfortunately there are many people who do not possess a "firm perswasion" and consequently modern society, its laws, and its religions have been able to subject them, although they may object in principle.

It was, Ezekial remarks, the "firm perswasion" of the Israelites, who believed that Poetic Genius is the "first principle of human perception" and all others derivatives of it, which impelled them to prophesy that all other "Gods would at last be proved to originate in (theirs) & to be the tributaries of Poetic Genius". Because the people of Israel believed in this so positive

ly and fought for it, the thing which they believed became reality, "for all nations believe the jews' code and worship the jews' god, and what greater subjection can be?" concludes the prophet. So all revolutions could come to pass if the people possessed such a firm belief in their convictions.

Blake is critical of the awe with which the two prophets regard their visions of the divine.²⁵ He could himself, through his highly sensitive imagination, bring on a vision almost at will. There was nothing supernatural about it at all. This is the reason why Blake quotes Isaiah as saying: "I saw no God nor heard any, in a finite organical perception". Blake would have them appear as ordinary mortals whose visionary powers were no more supernatural than his own. Most effectively the poet destroys the aura of the supernatural by making his entire "Memorable Fancy" a parody on Swedenborg's "Memorable Relations" whose conversations and socializing with the Angels in heaven had become an international topic of conversation.²⁶

Concluding the interview with the prophets, Blake questions why they mortified their bodies during their lifetimes. Their answer is so that they might raise "other men into a perception of the infinite," while they avoided compromising their consciences with material desires. Blake cannot resist poking a little fun at this doctrine of bodily mortification for the good of the soul. For him "Man has no Body distinct from his Soul", and certainly "No one bruises or starves himself to make himself fit for labor". (J.I,17:21)²⁷ But the prophets' goal is good, if their means are unnecessary. It is noteworthy, too, that these two ascetics use as analogies, Diogenes the Cynic and the Indian tribes of North

America. Both the cultured and civilized together with the primitive and barbaric considered "perception of the infinite" the highest motive in their lives.

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The next section of The Marriage deals more directly with the problem of that "perception of the Infinite". Blake good-humoredly states the truth of the Biblical story that the world will be consumed in fire at the end of 6000 years. But apparently the fires will be those of the kindled imagination, which will destroy this fallen world bound by passivity and false reason. "The cherub with his flaming sword" who guards the Tree of Life will leave his post, and all creation will be devoured in flames, then to "appear infinite and holy, whereas it now appears finite & corrupt". S. Foster Damon interprets the cherub as the "spirit of knowledge" or Reason (as opposed to love), and the flaming sword represents "Prohibition"²⁸ He goes on to suggest that the Tree of Life is a symbol of Generation. Thus, the Day of Judgement would be characterized by the overthrow of the restrictions which laws and religion put on sexuality.

"This will come to pass by an improvement of sensual enjoyment". Now Blake believes each individual may approach The Day of Judgement in this temporal life, but it requires that the institutions which hamper the "sensual enjoyments" of life must be destroyed. We must rid ourselves of the "heavenly" and Puritanical notion that the body is distinct from the soul, for this has been the starting point of all such restricting institutions in society. Blake's own poetry is a decided attempt in this direction, and he finds in his method of printing with corrosives a

beautiful parallel:

"... this I shall do by printing in the infernal method by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid". Thus, if man destroyed those false notions of the divine and the institutions in society which promote those notions, if he cleansed "the doors of perception" to his own soul, he would have arrived at the Day of Judgment where "everything would appear... as it is, infinite". Until then, Man will see "all things thro' narrow chinks of his cavern" and nothing shall appear as it is in Eternity.

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The third "Memorable Fancy" is of a printing house in Hell and "the method in which knowledge is transmitted from generation to generation". The printing process takes place in six chambers within a cave, each of which employs varying groups of benevolent monsters working in close cooperation. If we glance back to the section just analyzed, we notice that Blake refers to Man's "cavern". The cavern seems to represent man's brain or soul in both these instances.²⁹

In the first chamber Man's mind is enlarged and rid of its false preconceptions. In the second chamber the mind is adorned with an aesthetic appreciation of reasonable and orderly proportion and lined with axioms of universal truth. In the third chamber the mind of Man is given the imaginative qualities which impel creativity and allow it to soar to infinite heights. In the fourth chamber the hard qualities of reason and proportion are melted into pliable materials for human use. In the fifth chamber these now pliable qualities are joined with the infinite qualities of imagination and creativity. Finally, in the last chamber the synthesis is put to use by men who employ this superior mind to gather know-

ledge and store it within books for coming generations.

This is an allegory containing what Blake considers is the ideal result of transmitted knowledge. Here Man's mind is purged of its false notions and put into a state of innocence. It is given the faculties of true Reason, "the Outward Circumference of Energy" and provided with genius which is capable of seeing infinitely into the nature of things. These qualities are not at war with one another but mutually aid in the apprehension and transformation of experience into thought. The spiritual forces of the mind work on its thoughts, molding and knitting them one to another into perceptive knowledge. It is knowledge arrived at through this process that Blake feels is true and eternal--worthy of book form; all too sadly, however, fallen man refuses to employ such a process or exalt such a mind.

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"The Giants who formed this world into its sensual existence, and now seem to live in it in chains, are in truth the sources of its life and the sources of all activity; but the chains are the cunning of weak and tame minds which have power to resist energy". Blake refers to the Giants, the creative and active elements in the world, as the Prolific; the other portion of the world, those cunning minds which have seemingly enchained the Giants, he calls the Devourers. However, the Devourers merely think they have enthralled the Prolific, since they are capable of seeing only the outward forms of things. Actually, the Prolific are not enchained any more than are the Devourers, for while the latter are a necessity to the Prolific as a consumer of their creations, the Devourer requires for his use the things which the Prolific creates. Thus, we have an economic situation wherein the producer and consumer are mutually necessary to one another. Blake looks down

his nose at the unimaginative and bigoted Devourers whose vanity makes them blind to the truth, but he does admit they have a purpose—that of stimulating the creative energies of the Prolific and thus promoting progress toward the Apocalypse. This is irony, for, above all, the bourgeois Devourer does not want progress of any sort. As the conservative element, he continually seeks to enslave society and keep it in a state of passivity. His own demanding nature, however, not only motivates, but requires, that which only his revolutionary enemies, the Prolific, can provide. Thus, he keeps alive the element which he would happily annihilate under any other circumstances.

Now some people might raise the argument that only God may be called "the Prolific," but Blake, the humanist answers: "God only Acts & Is, in existing beings or Men". Not that God is Man, but He is immanent in Man. This is why Blake protests against inhibiting one's desires and energies, for they lead to an apprehension of the divine. To suppress them is to reject the vision of God.

Blake goes on to say that the two classes of Men, the Prolific and the Devourers, are always on this earth, and it is right that they should be enemies, though religion is constantly trying to unite them in order to dissipate the power of the Prolific. Christ did not wish to unite them, but approved of this strife, saying:

"I come not to send Peace, but a Sword".

Satan, whom Blake calls Messiah, was once thought of as the source of Man's energies before the Fall, but both Satan and Energy are now called evil by the weak men who hate strife. Only when the Day of Judgement comes, will fallen Man transcend this strife, for all men then shall rise to a vision of the infinite where social and religious bounds will have no meaning. While men live upon

this earth, however, it is meet that they should progress toward visionary truth through intellectual strife.

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By the time Blake has reached the writing of his fourth "Memorable Fancy" it is not surprising to find that an Angel has become quite concerned about this young blasphemer's lot in eternity.

"...consider the hot burning dungeon thou art preparing for thyself.." Blake agrees to see his lot in the conventional Swedenborgian eternity, if afterward he may have leave to compare his lot with that of the Angel.

First Blake is led through a stable which has been suggested represents the repose of the "horses of instruction", those weak and reasoning creatures for whom Blake shows so little respect in his "Proverb".³⁰ One might also interpret this as the first home of Christianity, since Christ was born in a stable. The leap from stable to Church into which place Blake is next led would then symbolize the great change that has taken place from the simplicity of Christ's teaching to the dogmas, doctrines, and ritualistic pomp of present day Christianity. The Angel and Blake do not stay in the sanctuary of the Church, however, but descend to the vault or foundation at whose end lies the mill of logic on which all present day religion is based. From here they come to a cavern, which probably represents the mind of man, and they descend into its winding depths till they reach the infinite boundless which is man's imagination. "Comfortably" Blake sits on the root of an oak tree, representing the strong foundation of his faith, while the Angel perches on a fungus which hangs "head downward" into the deep, the ugly complicated out-

growth of a faith founded on natural error. When Blake suggests they jump into the Abyss "and see whether providence is here also," the Angel refuses, possessing neither the faith nor the fearlessness of the young revolutionary; so, the two sit watching the "fiery" void. The sun is "black but shining" giving off none of the heat and light which Swedenborg says arises from divine good and truth.³¹ Around the void crawl huge spiders, the black ones fighting the white ones for the souls of the "animals sprung from corruption". Blake has refocused this scene of the conventional Last Judgement where the Angels war with the Devils for the souls of men.³² But for Blake the conventional good of the Angels differs only in color from the conventional evil of the Devils; they are all hideous spiders. Blake's companion tells him his lot in eternity is cast between the two.

Suddenly, from beneath a tempest arises, and from the east appears a scaly and hideous Leviathan bearing down upon them in a "cataract of blood". David Erdman in his recent study Prophet Against Empire suggests this Leviathan represents, in the eyes of the Tory Angel, the spirit of Revolution rising from the unknown abyss of the coming 19th century.³³ Terrified by the face of this monster, the Angel of conventional religion and society immediately flees from his dogmatic position on the fungus back to the safety of logical argument in the mill. Blake, however, stays where he is, for he does not fear revolution or change. As soon as the Angel disappears the scene fades and Blake finds himself "sitting on a pleasant bank beside a river by moonlight, hearing a harper" singing:

"The man who never alters his opinion is like standing water
& breeds reptiles of the mind".

The stagnant mind of the Angel, so firmly seated on conventions, refuses to admit change, progress or other than customary tradition. Because of this state of mind the awesome figure of bloody revolution forms within society, and it will keep appearing so long as the imagination of individuals is suppressed by a formal rule of society.

Blake then returns to the Angel in the mill who is surprised that the former has escaped from the monster. He is blind to the fact that it was his own repressive and reactionary ideas--his "metaphysics"--which produced the Leviathan of revolt. Now Blake proposes to show the Angel what the latter's position is in eternity, though the Angel cannot discern it because his false concepts and standards disguise the Truth. Forcibly he carries the Angel away from the scene of established concepts of the status quo to a revelation of their true character. First they fly westward to the sun where they are liberated of these false concepts, and then they continue on to outer space far from the sun, between Saturn, clouded by gaseous rings, and the "fixed stars." Here is the Angel's "lot"--where everything is either dogmatically "fixed" or clouded by ether, billions of miles from the truth and good of the Swedenborgian sun. The two pass again through the stable into the church where Blake leads the Angel to the Bible, and opening it they look down into a vast pit. They then descend until they come to "seven houses of brick," or the Seven Churches;³⁴ into one of these Blake leads his Angel to witness the sum total meaning of conventional religion and society. Within are all species of monkeys chained by the middle and continually preying upon one another. "The weak were caught by the strong and with grinning aspect, first coupled with, and then devour'd by plucking off first one limb and then another..." And so the society

of false reason seduces its individual members and then quietly devours their true reason, their imagination, and their genius while all along subdued by its own chains. As the two return Blake carries with him a skeleton of one of the devoured, which upon entering the mill, turns into Aristotle's Analytics. Here in the realm of logic, the very foundation of society's false reason appears to be nothing more than the science of analysis, wherein everything is boiled down to constituent elements, and nothing is viewed as a whole.

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The next section deals with Blake's criticism of Swedenborg, whom he may have admired at one point in his career. However, as Blake himself came to realize what it is that makes religion and government so often unjust, he saw that Swedenborg had fallen into the same errors as all those before him. Swedenborg had not seen that there is only a difference of coloring between good and evil, that the moral code of good and evil is merely the product of narrowminded, fearful men in league against genius. These are the men who claim that murder is evil and then proceed to execute the murderer. Swedenborg did not see that these two acts are in reality one and the same thing, but that one is sanctioned by society, while the other is not. Since Swedenborg had not seen this lack of essential difference between society's standard of good and evil, Blake feels that the Swedish visionary's works are "only the Contents or Index of already published books...Swedenborg has not written one new truth...he has written all the old falsehoods". The reason for this, says Blake, is that Swedenborg had conversed only with Angels who were "religious" and not at all with Devils "who hate religion".

Blake sees religion as the chief promoter of this false duality of good and evil. Swedenborg could see the good that is in moral virtue, but he was unaware that there are many falsehoods which go by the same name. Because religion masks truth by its categories of the good and the evil, Blake considers it an evil institution. What is true is good; what is false is evil. Any institution in society which arbitrarily, without recourse to the fundamental truths, determines a code of good and evil is in itself an evil of extreme magnitude. It seeks to lead the unwary out of the paths of truth and thus reduces the whole of society to acceptance of a false code for its own selfish ends.

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The fifth "Memorable Fancy" concerns the discourse of an Angel and a Devil. The Devil opens the conversation thus:

"The worship of God is: Honoring his gifts in other men, each according to his genius, and loving the greatest men best: those who envy or calumniate great men hate God: for there is no other God". This harks back to the proverb: "The most sublime act is to set another before you". Blake believes that the greatest men are those who base their lives on Truth, and in them God is most manifest. The Angel sees not the truth in the Devil's remark, but only the heresy as it pertains to established religion. Turning a series of colors, but finally mastering himself with a show of hypocritical tolerance, the Angel responds with the characteristic dogma of established religion: "Thou Idolater! is not God One? And is not he visible in Jesus Christ? and has not Jesus Christ given his sanction to the law of ten commandments? and are not all other men fools, sinners and nothings?"

The Devil goes on to assert that, since Jesus is considered by the Angel to be the greatest man, he should be loved by him to the greatest degree. He continues, however, to point out how Jesus broke each of the ten commandments. "I tell you", says the Devil, "no virtue can exist without breaking these ten commandments. Jesus was all virtue, and acted from impulse, not from rules". The ten commandments belong to that false religion of the Great God of Judgement. This is Blake's philosophy as we have seen illustrated all along. Impulse for truth is the way of honest virtue, not obedience to laws of the established moral good.

When the Angel had heard this argument he embraced the Devil's form, "was consumed and arose as Elijah". With optimism Blake views the eventual conversion of all men to truth. He remarks that he and this new-comer to the ranks of Hell are now good friends who "often read the Bible together in its infernal or diabolical sense, which the world shall have if they behave well". In short, the Bible has worth only if it is read with insight by which all the world will benefit only after its conversion. But the Bible of Hell, truth through energy and desire—more specifically, the works of William Blake—is here in the world now whether society wants it or not. Energy and desire are innate in Man, and its suppression will only cause revolution, for every individual has his own outward circumference of the energies which is true reason. "One law for the lion and the ox is Oppression".

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"A Song of Liberty" concludes the work. Here in this poem which was later added to The Marriage of Heaven and Hell is the final position of the "just man" in transcended society. It

provides the solution to "The Argument" wherein the conventional Angel is dethroned, Rintrah ceases to roar, and the imaginative Man exists with all his energies in society without the conflicts which have torn him in one direction toward the desert removed from humanity, and in the other toward serfdom. The poem also, on the political level, acknowledges the freeing of America and France from their monarchical tyrannies and urges the collapse of Papal power. Above all, Blake is expressing here his desire for the time when "Empire is no more!" -- when the Lion and Wolf shall cease".

"The Eternal Female groan'd" and the earth gave birth to revolt. In that first pain of labor there were ominous warnings to all lands which tyrannized their people.

3. "Shadows of Prophecy shiver along by
the lakes and the rivers, and mutter
across the ocean: France rend down
thy dungeon!
4. Golden Spain, burst the barriers of
old Rome!
5. Cast thy keys, O Rome, into the deep
down falling, even to eternity down
falling,
6. And weep".

Then the earth presented her howling child, Revolt, before the "starry king", Urizen, god of false reason and oppression. He, "flag'd with grey brow'd snows and thunderous visages", those tyrants whom he had enthroned, sent forth "the hand of jealousy . . . and hurl'd the new born wonder thro' the starry night", and the child Revolt fell into America on April 18, 1775, there to be raised to maturity.

Blake offers another warning proclamation, this time to the individual--to the London citizen wrapped up in his bourgeois affairs, to the refugee Jew counting his gold, and to the black

and ignorant African. Too late the "hoary" Uzizen realizes his mistake in rejecting Revolt, for now all which the former represents is doomed by a power too great to be withheld. All the domain of oppressive Reason is "falling, rushing, ruining! buried in the ruins, on Urthona's dens"—fallen from the brilliant starry skies of logic to the dark underworld of the imagination. Yet he still leads his "starry hosts thro' the waste wilderness" stubbornly repeating his "ten commands" while mature Revolt sits "in his eastern cloud" in France. There Revolt spurns the armies sent against this nation, scorns the manifestoes which object to her defiance, and "stamps the stony laws to dust". With the raze of the old laws and governments, the old institutions and ways of life, however, he must "loose the eternal horses from the dens of night". These are the proverbial "horses of instruction", who, now that the wrath of "the tyger" has cleared the path, must build from the ravages a new and better way of life. We may infer that Blake did not entirely agree with his own proverb: "The tygers of wrath are wiser than the horses of instruction". Certainly he did not believe that the "tygers" should be "wrathful" always, any more than he felt the "horses of instruction" should hinder the necessary "honest indignation" of the revolutionary spirit. Neither should the "horses of instruction" oppress the energies of society, but merely guide them. Both have their value in the series of events in a revolution. "The Lion and the Wolf shall cease", for their mission has been accomplished; Rintrah roars no longer, for oppressive Reason is overthrown, and the vital imagination reigns. No longer must black-vested religion "curse the sons of joy" who act by impulse and desire;

no longer must tyrannic government "lay the bound or build the roof". Reason must be true Reason, "the outward circumference" of the highest energies: it may shape but not oppress the desires. Above all, we must cease to praise the person who "wishes, but acts not", for he is despicable. To kill a desire is to kill a living thing and "every thing that lives is Holy".

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The Marriage of Heaven and Hell is an attack on conventional 18th century society, its philosophy and politics. It satirizes every thing within that society from its economics to its theology, and yet there is something more here than mere general attack on the world in which Blake lived. David Erdman in his recent book Prophet Against Empire studies Blake primarily as a "poet of social vision" whose works were an "interpretation of the history of his own times."³⁵ He feels that Blake, like many prophets, believed that he would live to see the enactment of his apocalyptic vision in a time when "Empire is no more":

"...despite the occasional shrinkings of Blake as citizen, Blake as prophet, from The French Revolution to The Song of Los, from 1791 to 1795, cleaved to the vision of an imminent spring thaw when the happy earth would 'sing in its course' as the fire of Voltaire and Rousseau melted the Alpine or Atlantic snows".³⁶

The composition of The Marriage of Heaven and Hell", etched about 1793, is situated in the midst of these most optimistic works. The final prophetic vision in "A Song of Liberty" is certainly an expression of the poet's faith in the power of the revolutionary times in which he lived. No one reading its powerful poetry can help apprehending his deep conviction that the day of social judgement is at hand. Blake, however, lived to see the rise of

Napoleon from the devastation of the French Revolution, and with this came the consequent dashing of his hope that such a day of judgement would arrive while he was living. Never did he lose, however, his fundamental belief in the salutary effects of revolutionary energy. Blake saw in the 18th century a microcosm of a universal pattern of fallen society. While The Marriage of Heaven and Hell is a satirical study of a narrow-minded reactionary society whose religious, moral and political oppressions produced both the French and American Revolutions, it is also by implication a picture of fallen society since the time of the first humans to the Day of Judgement. In "The Argument" Blake has portrayed the cycle of revolution which will repeat itself endlessly until all men reach that final vision of "A Song of Liberty" in which "everything that lives is Holy".

To what degree then, is The Marriage of Heaven and Hell a social satire of the 18th century and to what degree is it an exposé of the nature of fallen Man? Since Blake holds the imagination--that faculty of vision which induces an apprehension of Truth beyond ordinary sense perception--to be of prime importance in Man's life, it is apparent that his poetic works, though easily interpreted in terms of his contemporary social problems, should be concerned with the universal meaning of life. Because of this, The Marriage of Heaven and Hell may be read on two levels. Surely, we can see the contemporary social satire in The Marriage. The Angel certainly represents the repressive 18th century society which is bound by its lack of imagination to stiff moral codes of right and wrong. Through Blake's eyes we see it as a society frightened by the consequences of the very conditions it has imposed upon itself--a society fatalistically submitting to those conditions, because it fears even more the activity which will

change the status quo and reveal the precarious foundations on which its rationalist philosophy rests. In the Devil, on the other hand, we clearly see the spirit of revolt stirred by man's struggling imagination which realizes that this society is false to its very presuppositions. It resents the rational restrictions which arbitrarily impose moral codes, foster a Deistic philosophy and thwart what is the essential divinity in man--his imagination. Between the Angel and the Devil, and paradoxically expressing both their natures, is the individual in society. He has the alternative to submit to the Angel or ally with the Devil, for in the philosophical situation of 18th century society Blake feels it is impossible to sit on the fence. One either accepts the rational world and all it represents or he is ruled by his imagination and is considered a heretic.

Blake attacks the ethical foundations of the rationalist philosophy of his time. The false ideas of good and evil are those promoted by unimaginative tyrannical minds. Where is the difference between the murderer and the society which arbitrarily imposes execution on the murderer? For Blake the motivation of revenge was no more noble than that of murderous hate. He saw instead that the revelation of God was realized through an interaction of contrary states of passivity and activity. Those who fear activity abstract from this their own false moral code based on passivity, and it was by this code that his society lived.

He points out the evils of orthodox religion in his day, a theology which separated the soul from the body and subjected itself to a passive moral code by promising a lazy, blissful

heaven to those who obeyed, and a torment in hell fires to those who did not. Blake penetrates the ritualistic dogmatic religion to show us that it is only in activity that we realize the true nature of the God within us.

The poet attacks the 18th century ideas of art which originate from the clouded minds of those who work to justify the rationalist philosophy. He, himself, seeks to clear men's minds of their passivity and "display the infinite which is hid" from mere reasoning.

During the startling "Memorable Fancy" in which the Angel shows Blake his lot in eternity, the poet gives us a clear picture of the narrow-mindedness of 18th century politics. The conservative refuses to see the inevitable revolution he is bringing on by reactionary measures and inability to understand social conditions. He cannot see beyond the end of his narrow legislative nose, for that, too, is based on the rationalist philosophy which exalts passivity and refuses to acknowledge the vital and active imagination of Man. Finally, in "A Song of Liberty" Blake portrays that revolution as it was happening in America and France.

The satire he has written of his contemporary world penetrates through every word of The Marriage. But, while it bitterly attacks that society and leaves the object of its criticism completely devastated, The Marriage has a more far-reaching intention than mere destructive attack. What makes the attack so vivid and meaningful is Blake's desire to create a true sense of insight in his reader concerning the life of humanity and its search for Truth--an insight which is social vision in its greatest sense.

It is from the second level of meaning in The Marriage of Heaven and Hell that we begin to perceive this enveloping insight. As we read the work and increasingly more of Blake's philosophy is revealed to us, we realize that this poet is not merely a humanitarian, indignant at the foibles of an age. He is even more the prophet with a profound revelation of the role of human society in all times and its significance in the divine and eternal environment which envelops this sensory world. He has divined a true meaning to life which undercuts any philosophy based on the superficial reasoning of the senses. For Blake the senses are the least important in our apprehension of the divine and eternal meaning; thus, he concludes that a philosophy based solely upon them (as was 18th century rationalism) would be most alien to the truth. This attitude is not one which Blake just snatched out of the grab-bag of a vivid imagination. It shows a deep perception of the nature of man--a psychological insight we might term it today. He was aware of the aspirations of man and the wonderful capabilities of an active imagination. He also knew that man's nature had never been satisfied with the vague and uninspired explanations of a rationalist philosophy. But neither was Blake happy with religions of mystery which seemed only to confuse and misdirect man's imagination and which were equally happy to claim with the rationalists that God was unknowable. Blake, with a deep faith in man's nature and his ability to know God and the divine purpose, accepted the imagination as the cornerstone of his philosophy. With it came the all-enveloping insight which we see in The Marriage of Heaven and Hell.

Blake not only wanted society to gain this insight--thus

to see the absurdities on which it was founded, but moreover, he wished to reveal the way of salvation to the individual man. Essentially this was not heretical to true Christianity, although Blake would have nothing to do with the established religion of his time, which he viewed as having lost the necessary imaginative spirit. Instead he points out the imaginative and energetic life of Christ as the pattern for men to live by. When we say that Blake was attempting to reveal the way of salvation to the individual man, we mean that he was attempting to clarify, for the men of his day and the generations to follow, the essential spirit of original Christianity which had become increasingly rare since the time of Christ.

That The Marriage of Heaven and Hell is vitally concerned with fallen Man is shown by Blake's use of the Angel and the Devil who in themselves represent a concept in conventional theology which he is satirizing. Blake does not believe in a "marriage" of heaven and hell in one sense, for if the two states are taken to mean the greater concepts of Reason and Energy, they are contraries never to be united. Yet in another sense he does believe in a "marriage" insofar as the interaction of these contraries will produce a true insight into the divine nature of our minds. When man once truly realizes that he is a fallen creature whose senses are imperfect and whose imagination is the single link with his previous state of oneness with the Infinite, he will then have the insight which will make it possible for him to rise from the fallen state into the eternal.

The Marriage satirizes man's blindness by calling the faculty of his salvation the Devil and the hindering faculties the Angel. Somehow in his fallen ignorance Man has turned proper

things upside down. He is blessing and exalting that very spirit which will prevent his salvation, and he is fearing and condemning that which will give him necessary insight. Blake makes it his task to tear away the veils of blindness and expose the Angel and the Devil in their true relations.

In concluding this study of The Marriage of Heaven and Hell we may then answer our previous question: to what degree is this work a social satire of the 18th century and to what degree is it an expose' of the nature of fallen Man? It is obviously to all degrees both. For while his emphasis is in terms of the restrictive conventionality of the 18th century, Blake has underlined his satire with the basic ideas of his visionary philosophy. In my study of his last great prophetic poem, Jerusalem, we shall see in passing how the poet developed and expanded these fundamental doctrines of The Marriage. Before he died, Blake's concern for the apocalyptic social revolution had its roots in a far more profound concern for humanity's revelation of Jesus Christ. Both concerns are to be found in each of the two works, but the visible change in emphasis shows a great maturation in Blake's thought. Before him always was the ideal of the individual and his imagination. Lavatar describes this individual in one of his "Aphorisms":

"The greatest of characters, no doubt, was he, who, free of all trifling accidental helps, could see objects through one grand immutable medium, always at hand, and proof against illusion and time, reflected by every object, and invariably traced through all the fluctuations of things".³⁷

In his copy of the "Aphorisms", just below this quotation, Blake has written, "This was Christ".

Footnotes: Chapter I The Marriage of Heaven and Hell: An
An Analysis

1. Poetry and Prose of William Blake, ed. Geoffrey Keynes, (London, 1939). Hereafter all quotations in this chapter will be found between pages 181 and 193 unless otherwise documented.
2. Ibid., pp. 433-567.
3. Northrop Frye, Fearful Symmetry: A Study of William Blake, (Princeton, N.J., 1947), pp. 332-335.
4. C. M. Bakewell, "Heraclitus", Source Book on Ancient Philosophy, (N.Y., 1909), p.31.
5. Northrop Frye, Fearful Symmetry, p. 334.
6. Emmanuel Swedenborg, Last Judgement, as quoted in S. Foster Damon, William Blake: His Philosophy and Symbols. (N.Y. 1924) p.316
7. John Milton, Paradise Lost, ed. M.Y. Hughes, (N.Y. 1935).
8. Ibid., p. 170.
9. Ibid., p. 176.
10. S. Foster Damon, William Blake: His Philosophy and Symbols, p.318.
11. Northrop Frye, Fearful Symmetry, p.200.
12. S. Foster Damon, William Blake: His Philosophy and Symbols, p.323.
13. George Berkeley, A New Theory of Vision. (London, n.d.) pp.293-294.
14. Denis Saurat, Blake and Modern Thought. (London, 1929).
15. Ibid., p. 128.
16. Poetry and Prose of William Blake, ed., G. Keynes, p.66.
17. Ibid., p.75.
18. Ibid., p. 63.
19. Ibid., pp.118-119.

20. C.M. Bakewell, "Heraclitus", Source Book on Ancient Philosophy, p.31.
21. Poetry and Prose of William Blake. ed., G. Keynes, p.73.
22. Ibid., p. 166.
23. Ibid., p. 382.
24. Ibid., p. 563.
25. S. Foster Damon, William Blake: His Philosophy and Symbols, p. 323.
26. Signe Toksvig, Emanuel Swedenborg: Scientist and Mystic, (New Haven, 1948) p.301.
27. Poetry and Prose of William Blake, ed., G. Keynes, p.452.
28. S. Foster Damon, William Blake: His Philosophy and Symbols, p.323.
29. Ibid., p. 324.
30. Ibid., p.94.
31. Emmanuel Swedenborg, Heaven and Its Wonders and Hell, (London, n.d.) p.50.
32. S. Foster Damon, William Blake: His Philosophy and Symbols, pp.94-95.
33. David Erdman, Blake: Prophet Against Empire, (Princeton, N. J., 1954.) p. 165.
34. S. Foster Damon, William Blake: His Philosophy and Symbols, p.95.
35. David Erdman, Blake: Prophet Against Empire, title-page.
36. Ibid. p. 258.
37. Lavater, Aphorisms On Man, as quoted by William Blake, "Annotations" in Prose and Poetry of William Blake, ed., G. Keynes, p.903.

Chapter II

Jerusalem: A Study of Narrative and Symbolism

"Of the Sleep of Ulro! and of the
 passage through
Eternal Death! and of the awakes-
 ing to Eternal Life".¹

This is the giant theme of William Blake's Jerusalem, the last and probably greatest^{of his} prophetic poems. It deals with the most poignant of all human problems: the meaning of mortal life. Couched in the allegoric symbolism of Jerusalem, in the story of Albion's fall from Truth into Error, which is Eternal Death, and his slow but inevitable regeneration to Eternal Life, we have before us all the fundamental problems of Man in his search for what is true and for the ultimate meaning of his existence. These problems appear as sub-themes in the great panoramic theme of Humanity's fall and regeneration, and in my next chapters I shall respectively study them in their social and philosophic aspects. In this study I shall merely pose the thematic problems in their relation to the symbolism and narrative of Jerusalem.

It is impossible to begin the study of Jerusalem without at least some understanding of the symbolism involved. Each symbol, each character, implies such a multitude of ideas and such shades of meaning that it would be an almost impossible task to explore them all. Therefore, I am compelled for the sake of brevity and simplicity to give to the reader only the most general outlines of symbols, postponing discussion of their more subtle meanings until the last chapter.

Multiplicity of meaning is the result of Blake's own intense imagination, and in the Descriptive Catalogue for 1810 he describes that faculty in himself:

"I assert for My Self that I do not behold the outward Creation & that to me it is a hindrance & not Action; it is as the dirt upon my feet; No part of Me. 'What', it will be Question'd, 'When the Sun rises, do you not see a round disk of fire somewhat like a Guinea'? O no, no, I see an Innumerable company of the Heavenly host crying, 'Holy, Holy, Holy is the Lord Almighty'. I question not my Corporeal or Vegetative Eye any more than I would Question a Window concerning a Sight. I look thro' it & not with it".³

For Blake the imaginative vision reveals the Truth, and Jerusalem is the poetic translation of just such a vision. Blake does not see our world with his eyes, but with the profound perceptions of his soul. In Jerusalem he records these perceptions in an allegory induced by his imagination, and it would seem that if we are to grasp these visions fully we must read the work with equal imaginativeness. Blake, however, has an intensely important message even for those who see the sun as more similar to "a round disk of fire" than "the Heavenly host". He was a prophet who felt a deep necessity to communicate his perceptions to those less gifted with vision than himself in an attempt to open in others the eye of the soul. It is for this reason that we find at the foundation of Jerusalem a group of common problems and basic ideas which have meaning for all of us. Beyond them are the infinite implications of those ideas which, once expressed and understood, may enable the individual reader to travel as far down the imaginative path to total meaning as he wishes to go. Always one must realize, however, that the character or symbol cannot at any time be lifted out of its cen-

text or given one dogmatic interpretation without in some sense mutilating the total meaning of the poem. Blake's theme is universal, and his symbols have universal implications. Having expressed the paradoxical position in which I stand (as does any critical interpreter), I shall now proceed to offer an explanation of symbol and narrative on the primary level with the hope that the reader will explore the greater depths for what only he himself can gain-- a vision of the universal meaning of life through the individual imagination.

Blake is first and last a humanist. All his sublime concepts are in terms of humanity. For him, the essence of humanity transcends Nature and in this sense can be called supernatural and divine. Albion represents the subject of the conflict in Jerusalem, the "fourfold Man" in Eternity who in his fall becomes "the Humanity in deadly sleep".³ Albion is one of the Eternals in the Divine Family which resides in Eden, Blake's name for the state of Eternity. This Divine Family unites in the one form, the Divine Vision which is Jesus -- "So spake the Family Divine as One Man, even Jesus".⁴ As Albion is one of the Eternals, a portion of the Human Form Divine, his fall represents a proportional fall from Eternity of the Divine Vision, and Albion's reinstatement in Eternity is necessary to the supremacy of Truth.

The Savior calls to Albion:

"I am not a God afar off, I am a brother
and friend:
Within your bosoms I reside, and you
reside in me;
Lo! We are One, forgiving all Evil".⁵

Notice the plural, "bosoms". Albion is essentially One and yet as his perceptions narrow and his vision of this unity darkens in the fall he appears to himself as many. But it is proclaimed that:

"Pity must join together those whom
wrath has torn in sunder,
And the Religion of Generation, which
was meant for the destruction
Of Jerusalem, become her covering till
time of the End.
O holy Generation, Image of regener-
ation!
O point of mutual forgiveness between
Enemies!"⁶

Albion will be re-united with his spiritual emanation, Jerusalem by the gospel of forgiveness in the world of sexual birth -- our world.

What is Jerusalem? She seems to waver between the figure of a woman and that of a city. But her essence may be described by this passage:

"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 For-
giveness, Male & Female Clothings.
And Jerusalem is called Liberty among
the Children of Albion".⁷

Jerusalem is that light by which the Divine Vision sees Itself. The Imagination, which is referred to as the "Divine Body of the Lord Jesus",⁸ is also "the Divine Body in every

Man".⁹ The true humanity in "Man is all Imagination... God is Man and exists in us and we in Him".¹⁰ It is hard to distinguish between Jerusalem and the Divine Vision; they are referred to as married and certainly cannot be separated in the spiritual sense. I think we may say that she is the visionary capability, the freedom of imaginative play that enables the individual to perceive the Divine in himself. The more separated she is from Albion, the less capable he is of spiritual perception of truth, and the more subject he is to the errors of sense perception.

The errors of sense perception are represented by Vala, the perversion of spiritual subjectivity into the delusion of objective phenomena. In eternity, she is the shadow of Jerusalem, but when Albion falls, she takes form as the external force of Nature. Her existence in this form is merely the error of Albion's narrowing perceptions, and she derives her separate life only so long as she can make him believe he is under her power.

Albion is appealed to by one of the Eternals concerning the delusion of Vala:

"Why wilt thou give to her a Body
whose life is but a Shade?
Her joy and love, a shade, a
shade of sweet repose:
But animated and vegetated she is
a devouring worm".¹¹

While Albion is in Eternity it would seem that Vala represents the spirit of Beulah, a state just below Eden, a place of "Sweet Maternal Love"¹²... where Contrarities are equally true".¹³ As the shadow of Jerusalem, She represents the

self-sacrificing visionary love. When Albion began to fall, Vala took on objective form until she appeared as the aggregate of natural phenomena outside of Albion and no longer the spiritual sense of both sexual and maternal love within.

Vala in the form of Nature is associated with the symbols of Rahab and Tirzah, and the Daughters of Albion. I shall discuss the latter when I come to the Sons of Albion, but Rahab and Tirzah deserve mention at this point. Blake believes all error springs from losing sight of the subjectivity of reality. When man begins to assume an objective reality--that is, assumes that there are things which are real and powerful external to his own imagination--then he must build up a whole philosophy based on this objectivity. For Blake, Nature is this illusion of objectivity, while the "Human Imagination, which is the Divine Vision,"¹⁴ alone is true. Albion makes the initial mistake of worshipping a portion of himself as something external from himself; this is the premise of a natural philosophy from whence, according to Blake, spring all the errors of our mortal world. The natural philosophy with all its errors is represented by Rahab and Tirzah who are the aggregate of the Daughters of Albion.

Now the natural philosophy requires a certain logic, erroneous though it may be. This logic is represented by Albion's Spectre, who is "the Great Selfhood, /Satan, Worship'd as God by the Mighty Ones on Earth...Albion fell down a Rocky fragment from Eternity hurl'd by his own Spectre, who is the Reasoning Power in every Man."¹⁵

It was Albion's Selfhood, his reason, then that obscured

his vision of Eternity and which, looking on the objective phenomenon of Nature, developed a rational explanation for that error which is accepted as true in the Deist philosophy. Those things in Nature which cannot be explained by the reason develop an aura of mystery and become the tyrannical, dogmatic religions of the world. The Selfhood assumes an ethic of sin and virtue, of right and wrong, of good and evil and all actions are judged accordingly. In Jerusalem, the Sons of Albion unite in this one form of Albion's Spectre to form the rational counterpart of their emanations, the Daughters of Albion who, as I have mentioned, represent the loss of visionary perception and the consequent assumption of an external Nature. It is interesting to note at this point that the very plurality of the Sons and Daughters implies disharmony and division in Albion himself after his fall has begun. Their quarrels, too, indicate the paradox of reason and nature, and the continual battle of the Female will to subject the male. This sexual strife does not exist in the Eternity of the Imagination --- only on the natural plane where Man worships the female principle of Nature as something apart from himself.

"And every Natural Effect has a Spiritual Cause,
and Not
A Natural; for a Natural Cause only seem; it is
a Delusion of
Of Ulra & a ratio of the perishing Vegetable Memory." 16

In this statement from Milton Blake denies the whole rational and natural philosophy.

So far we have mentioned those aspects of Man's fallen

existence and none of the regenerative principles which will open up the world of vision in him and allow him to transcend the errors which he has created. The symbol of the greatest regenerative power, and the heroic figure of Jerusalem is Los. All of the other regenerative principles are subject to him, even his whimsical female emanation Enitharmon. Los and Enitharmon are symbolic of a number of things: "Los is by mortals nam'd Time, Enitharmon is nam'd Space".¹⁷ Time and Space are fallen concepts and of course do not exist in Eternity, but they are concepts which nevertheless aid in regeneration, for without these limits fallen Man would exist in Chaos. These concepts also make possible Creation, the prime act of regeneration, for "Eternity is in love with the productions of Time".¹⁸ The "Eternal Prophet",¹⁹ Los, himself creates the fourfold city of art called Golgonooza. It is the history of Man's creativeness in the course of mortal life and it rests on the limits of space and time while representing eternal spiritual achievement. In a passage from Milton Los describes Golgonooza:

" for not one Moment
Of Time is lost, nor one Event of Space
unpermanent,
But all remain: every fabric of Six
Thousand Years
Remain permanent, tho' on the Earth
where Satan
Fell and was cut off, all things vanish
& are seen no more,
They vanish not from me & mine, we guard
them first & last.
The generations of men run on in the tide
of Time,
But leave their destin'd ligaments per-
manent forever & ever".²⁰

On the Western Wall of Golgonooza lie the Gates of Jerusalem which lead back to Eternity through the renewal of vision. Through creativeness lies the only way to Jerusalem and the spiritual city of the Imagination. Los is the "Watchman of Eternity"²¹ in his relation to Golgonooza and in the providential aspects he represents during the regeneration of Albion. He is called the "Lord of the Furnaces",²² these being the kilns of creation and generation, for Man must not only create, but He must be created in material form on "the Stems of Vegetation"²³ if He is to witness the sacrifice of Self and gospel of Forgiveness which Jesus manifested in his incarnation, crucifixion and resurrection. This is the Divine Analogy of the spirit of Eternity played on the plane of Generation, and it represents the ultimate way to salvation in every Man's life.

"Jesus replies, 'I am the Resurrection
& the Life.
I Die & pass the limits of possibility
as it appears
To individual perception'".²⁴

The reader will note at times the dramatic personification of Los with Blake. Blake felt through his visionary poetry that he was engaged in the same regenerative activity as Los.

"I write in South Molten Street what I
both see and hear
In regions of Humanity, in London's
opening streets".²⁵

Blake thought of the spiritual London in his Imagination as the fourfold Golgonooza.

Enitharmon represents the inspiration of the poet just

as Los represents the prophet and poet. She occasionally takes on the aspects of Blake's own wife; and as the symbol of Space, she weaves the merciful world of Generation we live in, which for all its ugly aspects is the only way to salvation. Blake discusses her functions at length in Milton:

"Her Looms vibrate with soft affections,
weaving the Web of Life,
Out from the ashes of the Dead".²⁶

*** *** ***

"The nature of Female Space is this: it
shrinks the Organs
Of Life till they become Finite & it-
self seems Infinite".²⁷

At this point it might be well to describe briefly the nature of Blake's four "regions of humanity" and the visionary capacities which accompany them:

"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 and Newton's sleep!"²⁸

I have already mentioned "Eden which is the Land of Life"²⁹ It is the "supreme delight" of fourfold vision and the place where "all things are written".³⁰ Blake tells us that "if every thing goes on as it has begun, the world of vegetation and generation may expect it to be opened again to Heaven, through Eden, as it was in the beginning".³¹

Beulah is the threefold region of vision "the soft Moony Universe, feminine, lovely, /Pure, mild, & Gentle, given in Mercy to those who sleep",³² Beulah is not Eternity, but a

blissful place of rest from the sustained intellectual activity of Eden. It is that state induced perhaps by the reading of sensuous lyric poetry, a moving sense of peace and serenity which is not the revelation of Truth, but which transmits in some way the profound trust that there is Truth just beyond us.

Generation is the world of the "finite and temporal"³⁴ in which we live our everyday life. It is the error of narrowed sense perception, the sexual world which satisfies the physical and is believed to be real and permanent. It is, however, the level on which salvation for humanity will be opened -- the analogy and "the Image of Regeneration".³⁵

Ulro is the complete loss of vision which lies in "Satan's bosom, a vast unfathomable abyss".³⁶ It comprises all the errors of rational philosophy -- this "Hermaphroditic Satanic World of rocky destiny"³⁷... "of Reasonings, of unhewn Demonstrations ... the Building is Natural Religion and its Alters Natural Morality, / A building of eternal death, whose proportions are eternal despair".³⁸ The person in Ulro has no hope for Eternal Life; his god is Reason, the god of error.

There remains only one symbol which it is necessary for the reader to understand before we proceed with a resumé' of the narrative action. This symbol is the all-important one of the Zoas. The Four Zoas are the four spiritual regions in Man which rule harmoniously in Eternity, but which become discordant in proportion to the growth of Man's Selfhood and

his fall from Truth. In Jerusalem three of the Zoas, Urizen, Luvah and Tharmas, are degraded in the fall. The fourth, Urthona or Los, as he is called in Time, remains as the only spiritual element left to redeem Man from his fall. Los says to Albion:

"Thou wast the Image of God surrounded by
the Four Zoas.

Three thou hast slain: I am the Fourth:
thou canst not destroy me".³⁹

Urizen seems to be allied primarily with the Spectre of Albion, playing only a rather minor role in Jerusalem. He is the mathematic and rational principle, "delivering Form out of confusion".⁴⁰ In this creative role Urizen is an unconscious positive force during the fall, but in his role of the Selfhood and in his selfish desire to make his principle the supreme truth, he is a definite danger to the revelation of Eternity.

By the time Blake came to write Jerusalem the role of Tharmas in the Zoa myth had diminished to relative unimportance. He is called "the Vegetated Tongue, even the Devouring Tongue",⁴¹ and is associated with a hopeless sort of chaos after the fall: In the Four Zoas he is vaguely connected with a "Circle of Destiny" which continues eternally in the depths of Ulro.⁴²

Luvah takes on importance in Jerusalem mainly in his conflict with Urizen or Albion's Spectre. Like Albion, whose very name implies his associated with England, Luvah is also a symbol for France. In the Four Zoas Luvah defines his character in Eternity: "I was Love".⁴³ In Jerusalem Luvah

is called "the gentlest mildest Zoa".⁴⁴ He is definitely in the realm of the emotions, and when Albion falls his character of Love turns to Hate. The conflict with Urizen is of course the inevitable strife in mortal life of the emotions with the reason. He opposes Jerusalem's visionary life not from the standpoint of reason but from that of perverted emotion.⁴⁵ In Jerusalem the Spectre of Luvah is identified with Satan⁴⁶ and with the Druid sacrificial symbol, the Wicker Man of Scandinavia.⁴⁷ Finally, he becomes one with Albion's Spectre, a sterile form of error because of the essential warring interests of the two.⁴⁸

Urthona, the fourth Zoa, very often is equated with Los:

"Los saw & was comforted at his Furnaces,
uttering thus his voice:
'I know I am Urthona, keeper of the Gates
of Heaven..'⁴⁹

This very close relationship between Los and Urthona makes it difficult to develop a distinct character of either apart from the other. Since Los is the one spiritual element of fallen Albion that did not descend to utter degradation, he is much closer to his eternal aspects than are the other three fallen Zoas. The evidence which best illumines the distinction between Los and Urthona are these lines from the Four Zoas concerning the latter's functions in Albion's eternal life.

" ... Urthona rises from the ruinous
walls
In all his ancient strength, to form the
golden armour of Science
For intellectual War".⁵⁰

While Los is the energetic inspiration to create material

form in the fallen world, Urthona is a similar energy to create the forms of the eternal intellect. Los' energy will be reunited with Urthona's only after the reinstatement of Albion in Eternity. Then all the Zoas will resume their harmonious duties in the spiritual life of Man.

* * * * *

The narrative action of Jerusalem is in itself very simple. What makes it difficult to follow at times is the constant recapitulation of that action and the breaks in the narrative for momentary philosophical explorations into the meaning of some symbol. The action of the story of Albion's fall has far less dramatic than thematic significance, for each of the four books included in the poem repeats the fall of Albion on a different level of emphasis. It will, however, be of some importance at this point to trace this narrative action, at the same time illuminating some of the more important symbols, in an effort to lay the foundation of a study of themes.

In the study which I am about to begin, I have eliminated as much as possible repetition of action. This I have done because I feel it is important that the reader understand the positive forward movement of the poem, which otherwise might be easily lost in the constant restatement of themes. It must be kept in mind, while I have not here stressed this repeating action, it is nevertheless a very obvious and significant part of the structure of Jerusalem-one which I shall say more about in Chapter III.

BOOK I

At the opening of Book I, as the Divine Vision calls to Albion, we realize that Man has already begun his fall from Eternity.

"Awake! awake O sleeper of the land
shadows, wake! expand!
I am in you and you in me, mutual
in love divine":⁵¹

But Albion has slipped too far into the "black water" of the materialist philosophy, and he turns away from the lamenting spirits of Eternity, calling the Divine Vision a "phantom of the over-heated brain".⁵² Albion is spiraling down through the states of experience and at the moment lies somewhere in the land of Beulah. His imagination is gradually darkening and he can see only shadows of Eternity, of whose truth he is already sceptical. He cries that "Jerusalem is not!...hiding (her) upon the Thames and Midway, rivers of Beulah".⁵³ Thus the spiritual light in Albion by which he recognizes his divinity, is hidden within the cosmos of man's existence which sees no further than the state of Beulah. This loss of perception is restated in the following lines:

" ...every Human perfection
Of mountain and stream and city are
small and wither'd and darken'd."⁵⁴

* * *

Jerusalem is scatter'd abroad like a
cloud of smoke thro' non-entity.
Moab and Ammon and Amalek and Canaan
and Egypt and Aram
Receive her little-ones for sacrifices
and the delights of cruelty".⁵⁵

The biblical references imply the destruction of the

imaginative inspirations of man by the tyrannous errors of natural religion and natural philosophy. Albion is gradually falling from selflessness to selfishness where the ego of the Reason supplants the union of the Divine.

Los (or Blake) invokes the aid of the Saviour as he assumes the task of redeeming Albion. Then he states his dedication to that task:

" ...I rest not from my great task
To open the Eternal Worlds, to open the immortal
Eyes
Of Man inwards into the Worlds of Thought, into
Eternity
Ever expanding in the Bosom of God, the Human
Imagination." ⁵⁶

To do this Los must dominate the Spectre or Selfhood in himself and be moved only by the Divine Spirit of "meekness and love."

As Los prepares to take on the task of regenerating Albion, "the Starry Wheels revolv'd heavily over the Furnaces," ⁵⁷ Los' primary instrument of creation. The "Starry Wheels" represent the enmeshed logic of the Reason, the "Abstract Philosophy warring in enmity against Imagination."⁵⁸ They are certainly the characteristics of the Spectres whether they be of Albion or of Los.

Los' long struggle for the regeneration of Albion is the story of the conflict with these Spectrous aspects, the Self in Man. Los' Spectre and his Emanation, Enitharmon, divide from him as Albion falls; for all immortal spirits are in Eternity part of one another, and Albion's division from the Eternal leads to a proportionate division of the other elements of the Human Perfection. Before Los can start regeneration, before he meets

Albion's Spectre, he must work to subdue his own. The spectrous part of Los has taken on a personality of its own, opposite to his master's eternal character of artistic creativeness and Eternal forgiveness. He offers Los all the rational arguments against the redemption of Albion, suggesting above all that friendship for Albion will mean Los' eventual annihilation. Los must master this concern for Self in the prophetic knowledge that annihilation of Self will mean an eternal life of union in the Divine Humanity.

As Los masters his own Spectre he sets him to the work of regeneration in his Furnace, "to beat / these hypocritic Selfhoods on the Anvils of Death,"⁵⁹ to build the fourfold city of Golgonooza -- the space and time of creation.

"I must Create a System or be enslav'd
by another Man's.
I will not Reason and Compare: my
business is to Create".⁶⁰

Thus Los rejects the rational philosophy of his Spectre and follows the impulses of his Imagination.

As the creation of the city of Golgonooza continues the Furnaces bring forth Los' Sons and Daughters, Erin and all the Daughters of Buehah. They represent on one level the requisites of the artist in his task of creation. Without the spiritual elements of hope and faith and inspiration the task of creation and regeneration is impossible.

Now that form has been given to the regenerative qualities of Los they must consider how they are to redeem Albion and Jerusalem. Los reassures them in their lament:

"Yet why despair? I saw the finger of God
go forth
Upon my Furnaces from within the Wheels of
Albion's Sons,
Fixing a body to Falsehood that it may be
cast off forever,
With Demonstrative Science piercing
Apollyon with his own bow,
God's within and without; he is even in
the depths of Hell!"⁶¹

There is a Providence then which will guide Los' efforts to the final revelation. The Divine Mercy will set the limits of the fall to prevent the descent of Albion into irredeemable Chaos; what is false will take on such form as to reveal its own erroneous nature. It will be Los' task as the creator to produce a form for Error as well as Truth. Thus in Golgonooza:

"...Calvary and Golgotha
(Become) a building of pity and
compassion..."⁶²

The Crucifixion will reveal the falseness of the laws which ordained it.⁶³ With such "Systems" Los strives "to deliver individuals from those Systems".⁶⁴ The process of creation is eternal and is referred to as four-fold; it is called Golgonooza in its spiritual form in this world.

Surrounding Golgonooza "lies the land of death eternal,"⁶⁵ the land where there is no visionary life, the historical cycles endlessly repeating without any of the significance of the creative history in Golgonooza. This is the world of the Mundane Universe, the material world without spiritual meaning. This is the world in which we live, "a Creation of mercy and love from the Satanic Void".⁶⁶ It represents the rough world with which our human experience must deal. Golgonooza, on the other hand, is a subjective creation which

does not make a distinction between Man and his world. It is the imaginative view of history which recognizes the significance of past, present and future to each individual. In its imaginative outlook Golgonooza possesses the four-fold visionary qualities of the Eternal, which are called Eden, Beulah, Generation and Ulro. The degree of perception with which we see the mundane world depends on which of these regions of vision we enter. Eden, the region of the West which transcends the mundane universe, is closed until the Day of Judgement, but the realm of vision called Generation, which accepts the Mundane Shell without question, is open-- as are the other two. It is on the level of vision in Generation that humanity will at last be led to the Gate of Eden on the Day of Judgement.

The Mundane Shell becomes a "mighty Polypus" of Albion's Twelve Sons "growing from Albion over the whole Earth".⁶⁷ Their rational philosophy has begun to dominate all natural, mundane existence. But it is these errors in the natural and rational philosophy of the Sons and Daughters of Albion which must be allowed to perpetuate in Generation until they reveal their own falseness. Los himself is in danger of being seduced by the beauties of the natural universe, but to prevent his own fall into Generation he forces his Spectre or Reason to deal with it. Always, however, he keeps the guiding hand.

With all Los' determination to keep Enitharmon a part of himself, the admiration he feels for the female perfection causes her to divide from him and form Space, the counter-

part of Los' aspect of Time. This, too, is inevitable if the world of Generation is to be the world of Regeneration. Still, Los keeps her under his protection and domination.

The Sons of Albion, their philosophy completely dominated by that state of experience which is Ulro, look upon the material world with the eyes of reason alone. They see the beauty and utility of Nature, but they despise the spiritual.

"Cast, Cast ye Jerusalem forth! The Shadow
of delusions!
The Harlot daughter! Mother of pity and
dishonorable forgiveness!"⁶⁸

This rational philosophy based on Nature is completely opposed to the prophetic spirit of brotherhood and forgiveness which is the Divine Saviour. As Albion lies in Beulah his Sons divide from him for they have already fallen into Ulro.

Albion still fleeing from Los finds Jerusalem reposing in the arms of Vala, still an innocent form in Beulah. The two are rightfully united:

"(For Vala produc'd the Bodies, Jerusalem
gave the Souls)"⁶⁹

Their unity does not last for long, however, for at the appearance of the fallen Albion, Vala is conscious of the tainted innocence in herself, a cruel division between herself and humanity. She refers to it as Sin and Jerusalem answers:

"O Vala, what is Sin, that thou shudderest
and weepst
At sight of thy once lov'd Jerusalem?
What is Sin but a little Error and fault
that is soon forgiven"?⁷⁰

The cruelty of Nature toward Man and his spiritual life has begun. There is a feeling of tension between the two females as Albion accepts Vala's concept of Sin, rejecting Jerusalem's doctrine of mercy and forgiveness.

"All is Eternal Death unless you can weave
A chaste Body over an unchaste Mind!"⁷¹

Albion wishes to cover his own narrowed perceptions which he calls Sin with the "Robes of Natural Virtue".⁷² He would put restraints on the now wayward natural emotions by dictating moral laws, repudiating Jerusalem's way of the spiritual forgiveness which will widen his vision. Albion does not realize that hiding something does not make it non-existent. Only by looking at the falsehood with complete perception and understanding of its origin can we call it untrue and thus unreal. As Albion calls for moral virtue to hide sin, he subjects all innocent energy and emotion, as well as lust, to the cold rationality of his Sons. Luvah, the spirit of energy and emotion, of Love in Eternity, has become degenerate through Albion's fall. Love has turned to hate and the innocent emotions are perverted to all the worst fanaticisms of mystery religion, war and lust. But Albion has not yet learned that only mercy and forgiveness will allow Luvah's true nature to be revealed again in Eternity. He instead accepts the "scarlet Veil"⁷³ of Nature and her ethic of sin and virtue, learning

too late that Vala also has been subjected to the perversions of emotion and the logical rationality of a mundane universe dominated by his Sons and Daughters. Vala cries:

"All Love is lost! terror succeeds and
Hatred instead of Love
And stern demands of Right and Duty
instead of Liberty

* * *

I have looked into the secret Soul of
him I loved,
And in the dark recesses found Sin and
can never return".⁷⁴

As Albion rejects the spiritual element in him, of unrestrained imaginative love and forgiveness which is called Jerusalem and which Vala calls Sin, Jerusalem cries once more:

"Why should Punishment Weave the Veil with
Iron Wheels of War
When Forgiveness might it weave with wings
of Cherubim"?⁷⁵

As Albion hears Jerusalem's voice from the depths of Nature's material universe in which she has been shackled, he realizes to some extent his error. It is he in his fall who has "taught his children sacrifices of cruelty",⁷⁶ but Albion recoils from the pity of the Eternals and prepares to continue on his road of error. Taking the Veil of Vala, the material universe of Nature and moral virtue, Albion casts it into the Atlantic Deep which represents the submerged perceptions of fallen Man. This is the net which enfolds fallen man on all sides and appears to him as the vast world of sense experience. In reality it binds down the true infiniteness of his spirit. As Albion himself falls into the net he curses the Divine Humanity with the same fate;

then realizing immediately the awfulness of his words, he cries:

"O Human Imagination, O Divine Body I
have Crucified,
I have turned my back upon thee into
the Wastes of Moral Law".⁷⁷

Albion in that one repentant moment has his last true revelation until he is again reinstated in Eternity in Book IV. As quickly it passes, and doubt assails him again.

"Yet why these smittings of Luvah, the
gentlest mildest Zoa?
If God was Merciful, this could not be."⁷⁸

For a moment the Divine Image appears before Albion as if to restore his doubts, but Man's courage has failed and the last knot of the net is drawn about him as he calls:

"Look not so merciful upon me, O thou
Slain Lamb of God!
I die! I die in thy arms, tho' Hope
is Vanish'd from me".

Book I closes with the weeping of the Daughters of Beulah who cry out against the vengeance of the Sons of Albion.

"As the Sons of Albion have done to Luvah,
so they have in him
Done to the Divine Lord & Saviour, who
suffers with those who suffer;
For not one sparrow can suffer & the whole
Universe not suffer also
In all its Regions, & its Father and
Saviour not pity and weep".⁸⁰

They call on the Lamb of God to descend to Albion --

"... & take away the imputation of Sin
By the Creation of States & the deliver-
ance of Individuals Evermore".⁸¹

Even as they call on the Lord, however, many are making the prime error of Ulro, that of attributing

"Sin and Righteousness
To Individuals & not to States".⁸²

BOOK II

The fall of Albion has reduced his character to its mere Spectre. As a tyrannous Selfhood Humanity now condemns all the selfless and loving acts of Eternity. Only the Satanic ethic of moral virtue exists, and Albion is the judge. Through his fallen perceptions he builds an illusory world of rock, calling it reality, "A foundation and certainty and demonstrative truth"⁸³ of which he is the master.

As he plants himself in this rocky universe the errors of his rationality causes the tree of Moral Virtue or Mystery to spring up from the lifeless snows. This soon becomes a Polypus similar to that mentioned in Book I, thriving on the sterile logic of the fallen human mind.

Now that Albion is Lord of this world of illusion called the Mundane Shell (the "Potter's Furnace", as it is seen from Los' viewpoint), he constructs twelve altars of Justice and Truth from the ethic of moral virtue. These altars represent the great mystery religions of the world which seek to obscure the Divine Image in pompous ritual and false standards of sin and righteousness. Blake sums up this religious attitude in the condemnatory term "Druidism". Albion has fallen completely into the errors of Druidism:

"From willing sacrifice of Self, to
sacrifice of (miscall'd) Enemies
For Attonement"⁸⁴

We recall the heroic words of Albion at the end of Book I:

"I will give myself for my Children!"⁸⁵ Self-sacrifice is part of the revelation of Eternity, and Albion's action

is sublime even though Albion's Sons are too saturated with error to appreciate it. Now, however, we see Albion replacing his earlier ethic with the cruel and barbaric sacrifice of others condemned as sinful under the banner of moral virtue. It is ironic that Albion chooses those for whom he earlier sacrificed himself to be his first victims. But his Sons have become so far separated from him in the fall that they are able to flee from him, narrowing even more the perceptions of Eternity.

At this point the Divine Vision appears to reassert Albion's station in Eternity and the inevitable doom of Albion's triumphant Spectre. Albion is to sleep in the mortal world till the Spectre reveals his own falseness, thus overthrowing his own power. As the Divine Vision fades the Spectre of Los and Los' Emanation, Enitharmon separate their immortal spirits from the fallen Albion and return to the arms of the Divine Family. Here they relate of Albion's subjection to the delusions of Vala and his idolatrous worship of his own Spectre, of the battle of Luvah and the Spectre for the possession of Albion's body, and finally of the Spectre's triumphant domination of both Vala and Luvah, as he compresses them into the narrowed, non-visionary heart of Man in the world of Mundane Existence. Los' Spectre and Enitharmon conclude trembling:

"All is confusion, all is tumult & we alone
are escaped".⁸⁶

As Los lovingly takes the two fugitives into his arms, he calls on the Divine Saviour to help him alleviate the

social miseries of divided and fallen Man. The divisions of Albion have also established the fact of sexuality. Sexual love has replaced brotherly love, and in doing so, it has become an end in itself--a limitation of vision. Yet Los knows that sexuality in a world of Generation is part of the regenerative process, and his invocation becomes hopeful:

"Albion hath enter'd the Loins, the Place
of the Last Judgement,
And Luvah hath drawn the Curtains around
Albion in Vala's bosom.
The Dead awake to Generation! Arise O
Lord, & rend the Veil!"⁸⁷

Los then makes his sacrifice for Albion, descending into the regions of fallen Man to search for the errors of his spirit. There Los sees with horror the state of the "Minute Particulars", all the "vision apprehended realities",⁸⁸ which Jerusalem explains are "of Faith and not of Demonstration".⁸⁹ Everywhere they are degraded by the erroneous philosophy of Man's fallen existence, and "human form was none".⁹⁰ As he passes through the Mundane World, Los witnesses the persecution of the visionary Jerusalem by Vala, once Jerusalem's Shadow--now her moral judge. Vala, asserting her selfish Feminine Will shunts the degraded spiritual light of Jerusalem out into the Mundane World to be laughed at and called a delusion.

"

...hence we turn

thee forth
For all to avoid thee, to be astonish'd at
thee for thy sins,
Because thou art the impurity & the harlot,
& thy children,
Children of whoredoms, born for Sacrifice,
for meat & drink
Offering, to sustain the glorious combat &
the battle & war,
That Man may be purified by the death of thy
delusions".⁹¹

For Vala the only life is that which is ruled by moral virtue and Natural Religion. There are lists of taboos and rituals for purification, but there is no mystical apprehension of truth through the faith of the soul.

As Vala spreads her veil of natural illusion over Albion and the world, Los sees that humanity is on the verge of falling into complete error in Ulro. He is in a desperate situation for while it is Albion's own Selfhood which is responsible for his fall, Los cannot avenge the Spectre without suffering a similar fall.

"If I should dare lay my finger on a grain
of sand
In way of vengeance, I punish the already
punish'd.
O whom should I pity if I pity not the
sinner who has gone astray?"⁹²

It is Los' problem to redeem Albion from his own vengeful attitude, an attitude in the fallen Man which, if acted upon, will cause his utter and complete fall into Non-Entity. Los must combat this attitude only with mercy and love, or he too is lost.

As Los resumes his creative labors to regenerate humanity, Albion's Sons carry fallen Man by the force of cruel rationality to the brink of Chaos where Albion worships the God of Ulro, the human Selfhood,

"Satan, Worship'd as God by the Mighty Ones
of the Earth".⁹³

Here, too, Albion recognizes the superior power which Vala exerts upon him, and he bows to all the errors which his fall has created. The limits of opacity and contraction which

Eternity put to Albion's fall have been reached; Man can fall no further.

As the limits of the State of Satan have been reached, Los creates the Vegetative Man, Reuben. We have already mentioned that Albion's division established the concept of sexuality, and all concepts--even erroneous ones--must be given form by Los in the State of Generation. Reuben is the "form" of the sexual concept; like ourselves, he is born, he ages and dies after giving birth to other beings who will repeat this cyclic process. He represents Man in the mundane universe seeking, yet doubting, having the potential for revelation, but constantly being brought to despair and doubt by his own mortal environment.

As Reuben walks over the world, the sight of his material form causes the other portions of fallen Albion to become mortal and sexual also. The world we live in and our physical being is what we perceive it to be, and Albion's Sons and Daughters perceive the universe in terms of a cyclic birth and death process. Consequently, they become a part of that process. This is the level of vision at which Vela, the Feminine Will and Natural principle, has complete power. Providence, however, is inevitably leading Man to his regeneration even at this dire stage, for now he is truly a visible active part of the state of Generation leading ultimately to the revelation of Eternity. Only--

"Hand stood between Reuben & Merlin,
as the Reasoning Spectre
Stands between Vegetative Man & his
Immortal Imagination".⁹⁴

But the Selfhood in Man can be annihilated in only one way—
and Humanity is not yet ready to accept that way.

Albion flees again, his nations separated, his spiritual realms—the Zoas—now materialized into elements of the physical universe. Complete disunion and disorder reigns while Los now calls upon all Albion's Friends, the twenty-four cathedral cities of Albion in Eternity, to help bear Man back to Eden by sacrificing themselves to the state of Error which is Eternal Death.

"And these Twenty-four in whom the Divine
Family
Appear'd; and they were One in Him. A
Human Vision!
Human Divine, Jesus the Saviour, blessed
for ever and ever".⁹⁵

As they separate, they descend to bear Albion back by force to Eternity. This they cannot do while Albion's will is set against them. As a result of their efforts the Friends are afflicted by Albion with the disease of the Selfhood, and Los' despair is sustained only by his vision of the Divine Image, whose essence ever remains in Eternity.

Albion commences to attack Los with righteous arguments, demanding justice and a cessation of his mortal misery. We are momentarily reminded of a similar demand put to Los by his own Spectre in Book I. Los responds that the Saviour has created the sexes so that He may be born to redeem Man,

"But there is no Limit of Expansion;
There is no Limit of Translucence
In the bosom of Man for ever from
eternity to eternity".⁹⁶

Albion need not pity himself, for he has within him the power

of his own salvation. Angered, Albion sends his two sons, Hand and Hyle to seize Los, but the Friend of Man is protected by his faith in the Saviour. Just as the Spectres of the fallen Friends are unable to find the essence of Jerusalem which is asleep in Beulah, the rational powers are equally incapable of grasping anything that is Eternal.

The complete despair of Albion, whose body is accepted into the merciful arms of the Saviour and placed in repose upon the Book of Scriptures, is contrasted with the hope of Erin. Erin appears at the end of Book II in Beulah, the region of the heart. She is the fusion of the Emanations of the Friends of Albion and represents the hope which exists during the Sleep of Death. Erin appears in Los' seventh Furnace, the era of Jesus during the history of mortal life, to prepare a place for Jerusalem. She urges on the spirit of regeneration, seeing--as Albion does not-- that Man is not lost. Only the attitude to which he persists in clinging is truly irredeemable. Thus, she tells her sisters, the Daughters of Beulah:

" ... Go ye & meet the Lord, while I remain".⁹⁷

Her hope sustains her even as she knows that before the final revelation both she and Jerusalem will "consume beneath Albion's curse".⁹⁸ As she speaks a giant rainbow, the symbol of hope for all men, surrounds the whole rational and moral universe of Albion's Spectre.

BOOK III

The "limits of opakeness and contraction"⁹⁹ have indeed been given to the fall of Albion, but the enrooting growth of error and misery suggested by the Polypus continues to spread. As we proceed into Book III the roots of Albion's Tree have even crept into the soul of Los, and the Female Will of the Daughters of Albion attempts to assert its power over him. But Los still manages to maintain his eternal character:

"I mind not your laugh, and your frown
I not fear, and you must my distate obey"¹⁰⁰

The other eternal--the Mountains, Forests, Rivers, and Nations--rise to his aid, electing the Seven Eyes of God to watch over Albion. These Eyes represent the cycles of spiritual and religious life during the course of history. They are by themselves certainly not representative of complete truth, but they do stand for fallen man's efforts in that direction. This cycle may continue endlessly if not assisted by the Eighth Eye of God which is the revelation of the Human Imagination. This Eye is always in the hearts of men and need only to be found and recognized to reveal the truths of Eternity.

The Eternals resume their positions in Eternity after accomplishing this divine inauguration, for their work is to prevent another fall while Los' task is to redeem Albion. Their philosophy of redemption is through the practice of the art of living, and it is certainly a very valid concern.

"It is better to prevent error than to
forgive the criminal.
Labour well the Minute Particulars,
attend to the Little-Ones,
And those who are in misery cannot
remain so long
If we do but our duty". 101

Los must continue his task of regeneration, however,
and the work of building a world of Generation is still at
hand. Out of the errors of the Sons and Daughters of Albion,
Los must mold things so that creativeness may exist even if
only on the sexual plane. Albion's Spectre must not have
the power to restrain completely the passions of Luvah, else
the sexual love of Man and Woman will cease. These two
warring spectres must have a balance of power in the World
of Generation.

Albion has been plowed under with the dead by the
providential hand of the External. The mathematical Urizen
gives proportion to the world of Generation called Canaan,
and as he puts outline to that world, Los causes the Veil
of Vala to vegetate until the Mundane Shell in Generation--

"The Habitation of the Spectres of the Dead
& the Place
Of Redemption & of awaking again" into Eternity." 102

is complete. The Universes of the spirit beyond this world
however, still remain chaotic and only Golgonooza stands
eternal in their midst. In Golgonooza the Daughters of Los
work continually weaving threads of artistic creation into
the world of Generation, in the hope that natural beauty will
stimulate Man's sleeping Imagination.

Jerusalem is so completely rejected by man that she at times becomes insane.

"...she raves upon the winds, hoarse,
inarticulate.
All night Vala hears, she triumphs in
pride of holiness
To see Jerusalem deface her lineaments
with bitter blows
Of despair".¹⁰³

She is sustained only by her infrequent glimpses of the Divine Saviour who stands with compassion at her side and laments her state. The Divine Vision speaks to her, urging Man's fallen vision to have faith.

".....lo, I am with thee always,
Only believe in me, that I have power to
raise from death
Thy Brother who Sleepeth in Albion."¹⁰⁴

As He consoles her, He relates to her the vision of the coming Christ, who will enter Generation through an individual's acceptance of the doctrine of forgiveness, and who will redeem all humanity with that same gospel. It is shown to Jerusalem that only through the sins of man and their absolute forgiveness comes the revelation of the divine. The words of Mary Magdalen echo this revelation:

"O Forgiveness and Pity and Compassion!
If I were Pure I should never
Have known Thee: If I were Unpolluted
I should never have
Glorified thy Holiness or rejoiced in
thy great Salvation."¹⁰⁵

Still the world of Generation moves on, Error so rife that there is

"No Human Form but Sexual, and a little
weeping Infant pale reflected
Multitudinous....."¹⁰⁶

But this "weeping Infant" is Man's hope of salvation--a hope which is jeopardized by the Druid philosophy seeking to hinder the generation of what to them is sinful and wicked. For the Druid, chastity is virtue. Los tries frantically to explain that Generation is necessary and that chastity is only possible by forgiveness of the "sin" of sexuality--not by hindrance of it. This is something the too logical Druids cannot understand. Vala wields a Druid knife of Revenge, and Reuben, the Vegetative Man, falls eastward into the frozen realms of natural error and non-vision. Generation is surrounded by a solid core of blind error in the Mundane Shell.

At this point the Daughters of Albion unite in Vala to assert the complete dominance of the Feminine Will, their most triumphant illusion through narrowed perceptions. As Vala hurls her insults at the Selfhood of Albion, he accepts the illusion she represents, drawing her into his bosom. The uniting of the rational Selfhood with objective Nature is symbolic of the interdependence of the two errors of Albion which dominate him. This double error determines that all the loving qualities of Man in Eternity shall be perverted into wrath in Generation; not only Man's gentle aspects will be changed, but so shall those of Nature. The Selfhood submits not to pity, even for Vala. Luvah must be crucified:

"To die a death of Six thousand years
bound round with vegetation."107

The emotions enter the world of Generation as wrath, but, unknown to the Reason, this wrath is the necessary energy for creativeness as well as error. Luvah's emanation Vala is drunk by the Sons of Albion; and Nature, once a loving thing in Eternity, becomes a bloody cruelty dominated by the rational errors.

The crucifixion imagery which runs so rampant in this section of Book III has definite Biblical implications. The crucifixion of Christ brought the Resurrection, and here, too, the evils and cruelties will lead finally to the Resurrection of Humanity. Each of the executioners will become a victim; all will enter the death of mortality and rise on the third day to Eternal Life.

As the Sons and Daughters become shrunken in their mortality they continue unwittingly the processes of regeneration by creating more and more of the world of which they are the Gods. For the Eternals it is an error which must be given form and cast off at the day of Judgment. Only when all error has been given such form can it then be revealed as false and thrown off for life in Eternity.

The giant form of one huge mass of error is gradually appearing. There are continual references to the unity of the Daughters of Albion in Vola or Rehab and Tirzah, and it is mentioned of their creations that--

" ... all the Males conjoined into One
Became a ravening eating Cancer
growing in the Female,
A Polypus of Roots, of Reasoning,
Doubt, Despair & Death." 108

The sexuality which Rahab and Tirzah have created is perverted from a loving gift of self to another to selfish lust and coy abstinence. Eventually all contradictions of truth will unite in the formidable Antichrist and the Day of Judgment will have come. Meanwhile Los must work to counteract error with the creative truths in Golgotha, building a foundation for the final Revelation.

BOOK IV

The reader, entering the hopeless depths of Ulro as he proceeds into Book IV, cannot help but realize how far Man has fallen. The conclusion of Book III revealed complete disharmony and disunity throughout Albion and prophesied complete triumph of error before Jesus at last,

" ...breaking thro' the Central Zones
of Death & Hell,
Opens Eternity in Time & Space, triumphant
in Mercy".¹⁰⁹

Book IV opens as the Sons of Albion surround Albion's body in Beulah, attempting to devour it as they have his soul. Jerusalem is now completely vulnerable, "all her foundations level'd with the dust".¹¹⁰ The divided Nations of the world and the counties of England have forgotten her very existence, and she can only mournfully reminisce about the visionary life in Eternity when she was the light of the soul of Man. She laments over the cruel doctrine of predestination which directs the course of souls in the errors of Ulro, attempting to remind Vala that--

" ...Humanity is far above
Sexual Organization & the Visions of
the Night of Beulah".¹¹¹

Vala, however, is too concerned that the natural world, of which she is the essence, may be revealed as a delusion and her power dissipated. In this continual fear she tries to persuade the Lamb of God to accept her world and not to regenerate Albion.

Los sees that it is more urgent than ever that error take its visible form, and he sends the Daughters of Albion

over the earth that their errors may manifest themselves. Gwendolyn, the first of the Daughters of Albion dramatically reveals that a thing created on the basis of falsehood is nothing more than a "winding worm"--no matter how much love and pride goes into the effort. Her sister Cambel nevertheless is envious of the hideous creation and Los employs that envy in his Furnaces. Here Cambel creates, not by lying and falsehood, but by giving of her own beauty and strength. Her creation exhibits all the love which she has put into it; seeing it, Gwendolyn repents and sets to work to build for herself a thing of beauty. This giving of Self for another is the beginning of the return to Eternal Brotherhood, though here the act of giving is still on the level of over-protective maternal love. Nevertheless, Los directs the Daughters of Albion to continue these labours in the Mundane Shell. As Los works, causing the errors of Albion to become forces in Men's regeneration, his heart lifts in hope and he sings his Vision of Eternity to the workers in Golgonooza.

The separation of Los and Enitharmon is replayed for us again in Book IV with greater emphasis, for as the Day of Judgement approaches darkness closes in upon even the great Watchman of Eternity. Enitharmon begins to assert her own will more strongly:

" ...This is a Woman's World, nor
need she any
Spectre to defend her from Man. I
will Create secret places".112

She denies the very being from whom she derives her existence, and the Spectre of Los smiles in triumph--

"Knowing himself the author of their
divisions & shrinkings, gratified,
at their contentions, he wiped his
tears, he wash'd his visage".113

Poor Los has become the victim of his own love, and his efforts at the Furnaces are taken by Enitharmon and used to create the Female Womb. This fountain of life in Nature is taken by Jerusalem who now also accepts the way of Generation.

Beneath Generation, however, is always the twelve-fold Spectre of Ulro, the sterile conjunction of all error. It rises now to assume complete domination. Jerusalem is completely submerged in these errors, impotent but not destroyed. Even Rahab, the fallen and perverted Vala, takes her hideous form at last, who up till now has refused and rejected the definite outline.

"Wandering in that unknown Night beyond
the silent Grave
They become One with the Antichrist &
are absorbed in him".114

The ultimate error is committed when the masculine and feminine spectrous elements of Albion separate from each other and finally from him,

"Ceasing to be His Emanations, Life to
Themselves assuming".115

This final assertion of Selfhood separated completely from Humanity is the Antichrist, the consolidation of all mortal error. The Last Judgment is at hand.

Los cries out in fury against the monstrous form:

"No Individual ought to appropriate to
Himself
Or to his Emanation any of the Universal
Characteristics
Of David or of Eve, of the Woman or of the
Lord...

Those who dare to appropriate to themselves
the Universal Attributes
Are the Blasphemous Selfhoods & must be
broken asunder.
A Vegetated Christ & a Virgin Eve are the
Hermaphroditic
Blasphemy; by his Maternal Birth he is
that Evil-One
And his Maternal Humanity must be put off
Eternally,
Lest the Sexual Generation swallow up
Regeneration".116

The complete revelation of error towards which Los has been laboring is here in this one mighty and horrible form. Generation has served its end and now it must be cast off before its limited vision replaces the Eternal Truth. Los continues to expose the errors of Antichrist:

"You accumulate Particulars & murder by
analyzing, that you
May take the aggregate, & you call the
aggregate Moral Law,
And you call that swell'd & bloated Form
a Minute Particular;
But General Forms have their vitality in
Particulars, & every
Particular is a Man, a Divine Member of
the Divine Jesus".117

All that Los has left at this point is his faith in the Truth and the power of accusation; all else has been destroyed, and these are his only remaining weapons.

As Enitharmon realizes that her task of weaving the world of Generation is over, she has fears that she will be annihilated. Los tries to explain to her that--

"...Sexes must vanish & cease
To be when Albion arises from his dread repose". 118

Enitharmon cannot comprehend that when she ceases to exist as a Self she will become One with Jesus; she cries out to her ungenerated Sons, Rintrah and Palemebron, to remember their filial duty, pitifully reminding them of her maternal love for them. At last, however, maternal love has been encompassed by something far greater—Brotherhood in the Divine Family. Enitharmon fades away forever as she, too, enters into eternal union.

The Antichrist surrounds the body of Albion, submerging him completely in mortality and Eternal Death. All is complete darkness save for the figure of Hope sitting on the tomb of the Resurrection. There is one moment of triumphant unopposed total error; then suddenly Time stops, and the last Judgement commences.

Brittania, the wife of Albion, wakes from her mortal sleep and unites with her husband as one forever. Albion rises, taking his Bow in hand to compel order in the realm of his spirit. At that moment Jesus appears standing beside him, and Albion recognizes in Him the form of his friend Los. Above them hovers the Selfhood of Albion, the Antichrist, threatening the Divine Saviour. Albion has yet one lesson to learn—that of the sacrifice of Self for the forgiveness of sins. In one giant impulse to save his friend from death, Albion throws his entire being in opposition to the Antichrist, sacrificing himself for the life of the Saviour. In this supreme sacrifice Albion becomes One with the Saviour,

and the Furnaces of Death become the "Fountains of Living Waters flowing from the Humanity Divine".¹¹⁹ Albion's selfless action has taken him the final step into Eternity where he is reunited with his spiritual Zoas, becoming once more four-fold. These four eternal spirits raise their mighty Bows of Mercy and Loving kindness, annihilating in one blow the Antichrist. Jerusalem awakes again to unity with Albion, once more the imaginative Vision and the light of Eternity.

* * * * *

I have attempted to explain the narrative structure of Blake's Jerusalem with as little repetition as possible, while yet enforcing the major themes of the poem. The reader will note in reading Jerusalem himself how the action is played and replayed throughout the work. In a sense one may read any one of the four Books of Jerusalem and see before him the entire action of the poem, for each unit covers the major events of the fall and the resurrection. In studying the poem as a whole this seeming weakness in narrative structure makes it difficult at points to see the progression toward the ultimate revelation which is portrayed in Book IV; and yet, one undeniably senses this positive movement. The recognition of this demands a subtlety in the reader to apprehend the emphases in themes which lies far beyond a mere grasp of the narrative action.

I have mentioned that Blake is more concerned with themes than narrative; yet it is this very concern for theme which gives

Jerusalem's narrative structure its validity. The great theme of the poem is of course Man's spiritual fall and regeneration. This drama is both universal and individual at the same moment; it is played many times in the life of the individual while it is being played once in the history of mankind. It is this very fact which I think the narrative structure of Jerusalem illustrates most clearly in its repetitive action. Man lives most of his life in the Mundane Shell and yet there are those sublime moments when he rises outside of himself and his world. The paradox of the cruel, destructive and non-visionary man who yet can soar to the heights of selfless love, the paradox of the Crucifixion and the ultimate faith in the Resurrection--this is the mystery at the heart of life which Blake explores in his Jerusalem.

In my next two studies I shall attempt to penetrate the more prominent themes for the implications which Blake finds in Man's rejection of the Divine in himself and the assertion of his Selfhood against the Universal Humanity. This immediately presents the problems of the causes of Man's fall and regeneration and the ultimate effects of each as they work simultaneously in the life of the individual and the course of society. As I work to explicate the themes of Jerusalem, to show their relationship to both the individual and social regions of human life, I will uncover what was Blake's solution to the inevitable conflicts in both these worlds.

Footnotes: Chapter II 'Jerusalem: A Study of Narrative and Symbolism',

1. J. I, 4:1-2, K,p.31.
2. D.C. 1810, "Vision of the Last Judgement", K,pp.651- 652.
3. J.I, 15:6, K,p. 449.
4. M.I, 23:58, K,p.400.
5. J.I, 4:16-18, K,p. 435.
6. J.I, 7:62-66, K,p. 439.
7. J.III, 54:1-5, K,p. 500.
8. J. I, 5:59, K,p. 437.
9. "Annotations to Berkeley's 'Siris'", K,p.818.
10. Ibid., p. 819.
11. J.I, 12:1-3. K,p.444.
12. J.II, 48:18, K,p.493.
13. Ibid., line 14.
14. M.II, 35:19, K,p.418.
15. J.II, 33:17-18,K,p.474.
16. M.I, 28:44-46, K,p. 409.
17. M.I, 26:68, K,p.405.
18. "The Marriage of Heaven and Hell", K,p.183.
19. "The Book of Urizen", K,p.225.
20. M.I, 24:18-25, K,p. 401.
21. J.IV, 83:64, K,p.548.
22. J.I, 8:26, K,p.440.
23. J:II, 44:21-22, K,p. 489.
24. J. III, 62:18-20, K,p.512.
25. J. II, 38:40-43, K,p.480.

26. M.I, 6:28-29, K.,p. 381.
27. M.I, 11:6-7, K.,p.386.
28. Letter to Thomas Butts, Nov. 22, 1802, K.,p.861.
29. F.Z. I:363, K.,p.264.
30. D.C. 1809, NoV. K.,p.609.
31. Ibid., p.609.
32. F.Z. I:87-88, K.,p.254.
33. M. II, 33:1;3,8,13,14, K.,p.415.
34. D.C. 1810., "Vision of the Last Judgement", K.,p.639.
35. J.I. 7:65, K.,p. 439.
36. M.I. 9:35, K.,p. 386.
37. J.III, 58:51, K.,p.506.
38. J.III, 66: 3,8,9, K.,p.519.
39. J. II, 42:23-24, K.,p.485.
40. J.III, 58:22, K.,p.506.
41. J.I, 14:4, K.,p.448.
42. William Blake's Prophetical Writings, ed., Sloss and Wallis, (Oxford. 1926), Vol. II, p.237.
43. F.Z. II:314, K., p.270.
44. J.I, 24:52, K.,p.462.
45. Sloss and Wallis, Vol.II, p. 199.
46. J. II, 49:67-69, K.,p.496.
47. J.II, 47:3-6, K.,p. 492.
48. J.III, 60:2, K.,p. 508.
49. J.IV, 82:78-79, K.,p. 546.
50. F.Z. IX: 851-853, K.,p. 371.
51. J.I, 4:4-5, K.,p. 434.

52. J.I, 4:21, K.,p. 435.
53. J.I, 4:24,34-35, K.,p. 435.
54. J. I, 5:7-6, K.,p. 435.
55. Ibid, lines 13-15.
56. J.I, 5:17-20, K.,pp. 435-436.
57. J.I, 5:46, K.,p. 436.
58. J.I, 5:58, K.,p. 437.
59. J.I, 8:16, K.,p.440.
60. J.I, 10:20-21, K.,p.442.
61. J.I, 12:10-15, K.,p. 444.
62. J.I, 12:28-29. K.,p. 445.
63. Sloss and Wallis: Vol. I, p.463.
64. J.I. 11:5, K.,p. 443.
65. J.I. 13:30, K.,p. 447.
66. Ibid., line 45, K.,p. 447.
67. J.I, 15:45, K.,p. 449.
68. J.I. 18:11-12, K.,p. 454.
69. Ibid., line 7, K.,p. 453.
70. J.I, 20:22-24, K.,p. 456.
71. J.I, 21:11-12, K.,p. 457.
72. Ibid, Lines 14-15.
73. J,I, 22:21, K.,p.459.
74. J.I, 22:10-11; 14-15, K.,pp. 458-459.
75. J.I, 22:34-35, K., p. 459.
76. J.I, 23: 17, K.,p. 460.
77. J.I, 24: 23-24, K.,p.461.
78. J.I, 24:52-53, K.,p. 462.

79. Ibid, lines 59-60.
80. J.I. 25: 6-9, K.,p. 462.
81. J.I. 25:12-13, K.,p. 463.
82. Ibid., lines 15-16.
83. J. II, 28:11, K.,p. 467.
84. Ibid., lines 20-21, K.,p. 467.
85. J.I, 23:18, K.,p. 460.
86. J.II, 29:83, K.,p. 470.
87. J.II, 30:38-40, K.,p. 471.
88. Sloss and Wallis, Vol. II, p.201.
89. J.II, 31:44, K.,p. 472.
90. Ibid., line 27.
91. J.II, 31:61-66, K.,p. 473.
92. J.II, 31:33-35, K.,p. 472.
93. J.II, 33: 18, K.,p. 474.
94. J.II, 36:23, K.,p. 478.
95. J.II, 40:45-47 K.,p. 482.
96. J.II. 42:35-36, K.,p. 485.
97. J.II, 50:12. K.,p. 496.
98. Ibid., line 17.
99. J.II, 42:29,K.,p. 485.
100. J.III, 56:30-31, K.,p. 504.
101. J.III, 55:50-53, K.,p. 503.
102. J.III, 59:8-9, K.,p. 507.
103. J.III, 60:44-47, K.,p. 509.
104. J.III, 60:67-69, K.,p. 510.
105. J.III, 61:44-46, K.,p. 511.

106. J. III, 63:20-21, K.,p. 514.
107. J. III, 65:10, K.,p. 516.
108. J. III, 69:1-3, K.,p. 525.
109. J. III, 75:21-22, K.,p. 535.
110. J.IV, 78:22, K.,p. 538.
111. J.IV. 79: 73-74, K.,p. 540.
112. J.IV. 88:16-17, K.,p. 553.
113. Ibid. lines 35-36.
114. J.IV, 89:61-62, K.,p. 555.
115. J. IV, 90:2, K.,p. 555.
116. J. IV, 90:28-30; 32-37, K.,p. 556.
117. J. IV, 91:28-30, K., p. 558.
118. J.IV, 92:13-14, K.,p. 559.
119. J.IV, 96:37, K.,p. 564.

Chapter III

Vision and the Social World

Part I of a thematic study of Jerusalem

As we have seen there is practically no reason on the narrative level for the division of Jerusalem into four parts. I have already mentioned that each Book comprises the essential events of the fall and regeneration of Albion. We must therefore examine the poem in the light of some other reason for this division--a division which I think becomes significant on the thematic level. Northrop Frye in his study, Fearful Symmetry, makes this comment:

"Each part of Jerusalem presents a phase of imaginative vision simultaneously with the body of error which it clarifies. Part One, addressed to the public, sets the Fall over against Gol-gonoza, the individual palace or watch tower of art from which the visionary may see nature in its true form as a sleeping giant...Part Two, addressed to the Jews, sets the vision of the world under the law over against the evolution of the Bible out of history. Part Three, addressed to the Deists, contrasts the coming of Jesus with the resistance to his teaching which Deism expresses. Part Four, addressed to the Christians, deals at once with the apocalypse and the final epiphany of Antichrist".¹

This is an important discernment of one of the basic thematic problems--that of the universality of the conflict between imaginative vision and the rational, natural and objective approach to life in the fallen world. Blake wishes to make clear--no matter which realm or realms of society, religion or philosophy, one embraces--that there is a distinction between seeing with the eye and seeing through it. In the Descriptive Catalogue for 1810 he comments on the degree of perception which one finds is the basis for the major portion of the world's philosophical view points:

"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".²

The division of this "finite and temporal" world into sects of religion, varying social cultures, and diversified philosophies is due to this very error in perception, of looking at the reflections rather than the realities. The minor antagonisms of erroneous viewpoints will disappear when humans employ their visionary faculties. Then and only then will they realize that the true essences of all things are in unity and agreement.

It is therefore important to understand Blake's intention in dividing Jerusalem into four parts. First, it illustrates his realization that the fallen world is one of disunion and discord; second, his treatment of each of these parts suggests what, to his mind, is the more essential dichotomy of universal imagination and worldly Selfhood. Blake understands that varying world views necessitate visions of reality on varying planes. The Jew's sudden vision of truth will be individually in terms of doctrines which he understands. It will be universal in that the individual visions of the Christian and the Deist will embrace and be embraced by that of the Jew. To aid this universal perception in different spheres of life and ideas, Blake has presented the vision of the fall and regeneration four times in terms native and comprehensible to those to whom the respective books are addressed.

It would seem well at this point to examine briefly the contrasts between the errors of reflection and the truths of perception in each of these four Books. Doing this will not only point up the ultimate similarities in the areas of thought, but will perhaps indicate the overlapping of the basic errors of each sphere in our own individual lives. Humanity cannot be categorized; in each of us there is a little of the Public, the Jew, the Christian and the Deist. It is the errors of these states which Blake is concerned with revealing as he says in the words of Los:

"... I go forth to Create
States, to deliver Individuals evermore!
Amen"³

Up to now I have not discussed the very important prose addresses which precede each of the four Books of Jerusalem. They are quite unessential to the narrative action, but each plays an important role in defining the thematic emphasis of the book which follows it as has been pointed out. The address, "To the Public", which opens Book I states the ambitions of the poet and expresses his major doctrines of oneness in Jesus the Saviour and the "continual forgiveness of Sins".⁴ In this respect it sets the thematic tone of the entire work. More specifically, however, this address focusses the reader's attention on the realm of art and its relation to Fallen humanity. Essentially it presents to us the task of the visionary poet --

"To open the Eternal Worlds, to open the
immortal Eyes
Of Man inwards into the Worlds of Thought,
into Eternity
Ever expending in the Bosom of God, the
Human Imagination".⁵

Blake feels that inevitably it is the world of true art in all areas of human life which will bring the revelation of Eternity. Here again this preface in a sense sets the tone of the whole work, and later I shall discuss more thoroughly the ultimate significance of art in Man's life. Now it is our task to explore in the poetry of Book I the implications of the concluding lines of Blake's address "To the Public".

"Poetry Fetter'd Fetters the Human
Race. Notions are Destroy'd or Flourish in
proportion as Their Poetry, Painting and
Music are Destroy'd or Flourish! The Pri-
meval State of Man was Wisdom, Art and
Science".⁶

In Book I Blake deals with the contrast between Albion, "the Public" in the largest sense of the word, who rejects the free imaginative play of the mind (Jerusalem) and Los who retains his visionary and artistic faculties. Albion's fallen philosophy of the art of life is revealed in the following lines:

"Jerusalem is not! her daughters are
indefinite:
By demonstration man alone can live,
and not by faith".⁷

Albion has been caught up in one of the major errors of the layman viewing the true work of art--that the inspiration of the artist is one of pretty fancy rather than visionary perception developing simultaneously with the work of art into profound insight. In his oftentimes vitriolic "Marginalia" to Reynold's Discourse Blake denies that Jerusalem and "her daughters are indefinite, very strongly asserting the contrary:

"The Man who asserts that there is no such Thing as Softness in Art, & that every thing in Art is Definite & Determinate, has not been told by Practise, but by Inspiration and Vision, because Vision is Determinate & Perfect..."⁸

The infallibility of scientific evidence and demonstration to which Albion adheres is the error of a rational philosophy based on an objective Nature. To this Blake responds:

"No Man of Sense ever supposes that copying from Nature is the Art of Painting; if Art is no more than this, it is no better than Manual Labor; anybody may do it & the fool often will do it best as it is a work of no Mind".⁹

In contrast to the mistaken public, which Albion represents, is the visionary poet and artist, Los. As the artist in a fallen world, Los is surrounded not only by the public's denial of his mission, but by his own rational and natural principle (the Spectre of Urthona) which constantly opposes his impulse to create.

Los' Spectre is an interesting manifestation of the part of the artist which we would call the practical man. Northrop Frye describes him as the instinctive impulse which "gets along in the world, that earns a living and meets other people and supports a family and acquires opinions".¹⁰ It is only natural that the artist should fear this drive in himself for security and social acceptance and strive to subdue it; for, while it is the natural and even necessary part of him, the domination of the practical will ultimately destroy all worthy artistic creativeness, in its concern for means rather than ends. Thus, we see why Los must depend on his

Spectre to deal with the mundane affairs of the natural world and the seductive but restricting influence of the Daughters of Albion.

"They wooe Los continually to subdue his
strength; he continually
Shews them his Spectre, sending him
abroad over the four points of heaven
In the fierce desires of beauty & in the
tortures of repulse".¹¹

Thus, too, we realize why Los must keep his Spectre subject to him, for he sees what we do not perceive in ourselves—that this drive is his "Pride and Self-righteousness".¹²

Los cries out with the voice of all dedicated artists:

"For I am one of the living: dare not to
mock my inspired fury".¹³

The conflicts between Los and Albion and between Los and his Spectre are the archetypal conflicts of the artist with society and, in a larger sense, the individual and society. Inevitably our greatest efforts are misunderstood—not so much due to an error in us, as to the mediocrity of vision in society. Inevitably, too, the individual must meet the conflicts of values within his own life. To Blake it seemed that only "The Spectre of Man, the Holy Reasoning Power"¹⁴ could be satisfied with the values of the materialistic, opportunist world. In all men the Human Imagination strives from the temporal toward the infinite, forever searching for eternal values which will satisfy it. This striving must manifest itself in creation or it becomes frustration. The building of Golgonooza by Los is the manifestation of this creative impulse on the epic level of Humanity throughout all Time.

The impeding Spectre of Los and Albion's rejection of Jerusalem, who is the visionary apprehension of the significance of this impulse, reveal the conscious and unconscious opposition which man and society continually offer to the soul's effort to express itself.

The address "to the Jews" preceding Book II contains a lyric poem which defines rather succinctly the area of thematic emphasis in this section of Jerusalem. The conflict in Book II is primarily that of unimaginative tradition, law and ritual with the imaginative spirit from which they were first born. This conflict is perhaps best expressed by the quatrain describing the restrictive activity of Satan--

"He wither'd up the Human Form
By laws of sacrifice for sin,
Till it became a Mortal Worm,
But O! translucent all within".¹⁵

In the address Blake is concerned with his doctrine of the "One Religion, the Religion of Jesus" the free spirit of which is perverted continually by the Pharisees of this world who would dogmatize and generalize, who would make of it an esoteric cult or use its gospel as a basis for their secular ends.

Obviously Blake is not criticizing merely the Jews, but he sees in their humility, in their law and ritual, in their righteous belief that they are the chosen people of God the archetype of all such religion and moralities.

In Book II Albion and his other fallen portions of identity are the Jews, the tradition-directed and righteous

Pharisees of the fallen world who, in deriving their moral laws from the Religion of Jesus, have entirely lost its true essence of brotherhood. Albion has taken a few of the Minute Particulars which constitute the all-embracing One Religion and made of them generalizations. These generalizations are the tools with which he manipulates the fallen world, and as the manipulator he takes on all the aspects of the Satanic Selfhood. He makes his opinions laws and allows no divergence from them. There is a right way and a wrong way and the right way is his. No imaginativeness can exist in this black-white world--only progressive conformity to the moral law of temporal existence. Those who do not conform are damned to a burning hell. With no thought to the individual spirit behind the actions of men Albion says of these actions:

"I therefore condense them into solid rocks,
 stedfast,
A foundation and certainty and demonstrative
 truth,
That Man be separate from Man, & here I plant
 my seat".¹⁶

Albion can see things from only one point of view which he has chosen to call truth. All other points of view are error and he punishes them as he defends his own--righteously and in the zealous belief that this can only be for the good of society.

This is perhaps the insidious thing about moral virtue of any sort. Its enthusiastic persuasion that this is the true and just point of view gathers multitudes to its support. It may be a political theory, a government, a religion, a

philosophy, or a society; but wherever it gains strength through adherents it gains a proportionate power to crush out all dissenting points of view. It is what might be called the tyranny of the majority, and the acceptance-- often, even the initiative-- of this tyranny is within each of us to a greater or lesser degree.

Blake sets out to attack a number of realms where this righteous tyranny exists. He is especially contemptuous of the humility with which adherents to a society, a religion or a government regard the power of their respective institutions.

"O 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.
O I am nothing, and to nothing must return again!
If thou withdraw thy breath, Behold, I am oblivion!".¹⁷

Albion utters these words ironically to his own Shadow. It is with this same irony that we awfully accept the tyranny of laws and moralities in our institutions; for what are they in reality but the shadows of our own power? What would they be if we withdrew our support? Nothing. And yet we continue to pay them the homage of the super-natural, idiotic in our failure to realize that they are merely an image of our own opinions.

The righteous moral law demands justice by its own standards. It sacrifices, it punishes, it executes according

to its will-- not so much with sadism as with the enthusiastic belief that this is for the good of everyone including the unfortunate victim who has not conformed to their law of "truth."

Moral law, which is the ideal of the Selfhood, creates a divided society through the righteousness of its defenders and the so-called sin and wickedness of the opposition. Blake hates this smugness of the righteous, this "Class of Satan... call'd the Elect".¹⁸

"They comell the Poor to live upon a
crust of bread by soft mild arts:
They reduce the Man to want, then give
with pomp ceremony:
The praise of Jehovah is chanted from
lips of hunger & thirst".¹⁹

Here again is irony-- that the intimidated victims of a cruel society should praise the very tyranny which subjects them, merely because upon occasion the tyrant deems it wise to salve his conscience with charity. For Blake, pity and charity are emotions which do not exist in Eternity, since they are aroused only by evils which are of the fallen world.

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

And mutual fear brings peace
Till the selfish loves increase:
Then Cruelty knits a snare
And spreads his baits with care".²⁰

Blake sees the ritual surrounding the many institutions of the just and righteous men of this fallen world as so much heraldry to cover the smallness and meanness which lies beneath. He not only attacks the rituals of the church, but

those of society. The chivalry of the Middle Ages, only one of many rituals stemming from man-made Absolutes, comes under the ironic censure of Blake. Vala cries--

" ...I alone am Beauty.
The Imaginative Human Form's but a breathing
of Vala:
I breathe him forth into the Heaven from my
secret Cave,
Born of the Woman, to obey the Woman, O
Albion the mighty,
For the Divine appearance is Brotherhood
but I am Love

Elevate into the Region of Brotherhood
with my red fires".²¹

Here is an example of that blind narrow-mindedness that pervades our life and insists that the secular and sectarian values of this world are the absolute values of Eternity.

Los again in Book II of Jerusalem represents the contrast to Albion's concern for law, worldly tradition and morality. He is symbolic of the essence of brotherhood in the One Religion of Jesus; it is for this reason that his Spectre and Emanation cannot abide the moral laws of Albion and return to the arms of the Divine Family. Los is the symbol of the spirit of brotherhood and mercy which lies imbedded in the human soul despite the cruel restrictions of society and religion. He saves through faith

"those who have sinned from the punishment
of the Law".²²

In one sense Los and Albion's Friends are the martyrs of Albion's society, a "pretence of Moral Virtue, fill'd with Revenge and Law".²³ The Friends in the very truest sense are martyrs, and as they lie completely crushed by Albion, they

"curb their Spectres"²⁴ and maintain their faith, crying--

"O when shall the morning of the grave
appear, and when
Shall our salvation come"?²⁵

They have in them the "Grain of Sand in Lumbeth that Satan cannot find"²⁶--a vision of the true and eternal values which are the Human Perfection.

All men are dissatisfied with their fallen existence, and, while Albion is crucifying those about him, he is calling for righteousness and mercy for himself. These he thinks are certainly his due, since he has stoutly defended moral virtue and punished all sin. Los replies:

"...Righteousness & Justice I give thee
in return
For thy righteousness, but I add mercy
also and bind
Thee from destroying these little ones;
am I to be only
Merciful to thee and cruel to all thou
hatest"?²⁷

He attempts to explain to the uncomprehending Pharisees that, though there may be something worthy of respect in morality and justice, the point is missed entirely if it is not founded on mercy, love and forgiveness. But still we sit with Albion, "studious of others in his pale disease, /Brooding on evil",²⁸

Los is also the example of the old adage: "God helps those who help themselves". This is the contrast to those chosen people who sit smugly waiting for easy entrance into heaven. It is the contrast, too, with those victims of moral law who passively accept their fate in a tyrannical society--either to be oppressed or to be damned. Los cries

out in fury:

"...Why stand we here trembling around
Calling on God for help, and not our-
selves, in whom God dwells,
Stretching a hand to save the falling
Man"?²⁹

Albion has pulled down a curtain between himself and God which he thinks is immoveable, and because of this he thinks the tradition and the ritual are sufficient. The doctrines of the chosen people and of predestination are in reality only--

"A pretence of Art to destroy Art; a
pretence of Liberty
To destroy Liberty; a pretence of
Religion to destroy Religion".³⁰

By his narrowed and complacent point of view, Albion becomes what he beholds, for

"...The Punisher
Mingles with his Victim's Spectre, enslaved
& tormented
To him whom he has murder'd, bound in ven-
geance & enmity".³¹

What Albion has yet to learn is--

"...that however great and glorious,
However loving and merciful the Individuality,
However high our palaces and cities and
However fruitful are our fields in Selfhood,
We are nothing..."³²

The humility of the Selfhood is true humility and true sacrifice. Until Albion perceives this Los can only give to humanity the example of self-sacrifice, brotherhood and love. He has placed us on the foundations of the Bible which we may read with blind self-righteousness or with universal vision. Man must do this for himself, for

"...the Will must not be bended but in the
Day of Divine Power..."³³

It is significant that Book II ends with Erin the symbol of Hope; for there is hope so long as Satan cannot find the Grain of Sand, that minute particular in all of us which perceives, only momentarily perhaps, the eternal human qualities in our fellowmen. The little acts of kindness that we encounter every day are evidence of this perception which can never be destroyed.

Book III is concerned primarily with the conflict between rational Nature and revelation. Blake is attacking the Deist atheism which in its own way is as pharisaical as the religions and societies discussed in Book II. The fundamental problem is in fact the same; the God of the fallen Albion in Book II was traditional and esoteric, and his God in Book III is rational and natural. Both are moralistic and self-righteous in their belief that their point of view is the ultimate truth. The difference can hardly be defined more than this; although it would be hard to convince either the atheist or the devotee of a "chosen" sect that they were of one and the same camp. It has often been noted by those who study governments that the radical left wing tends to merge, with only the haziest distinctions, into the radical right wing. Here is just another one of those instances.

In Book III the Spectre of Albion is identified with his reason:

"But the Spectre, like hoar frost &
Mildew, rose over Albion,
Saying, "I am God, O Sons of Men!
I am your Rational Power!
'Am I not Bacon & Newton & Locke who
teach Humility to Man,
'Who teach Doubt & Experiment? & my
two Wings, Voltaire, Rousseau?" 34

The mysterious veil which separated Albion from his God in Book II, but which he felt he could appease by ritual and sacrifice, is gone. In its place is the blind self-confidence that all is knowable if one will but use his reason. The Deist makes its most virulent and most righteous attacks against religion-- seeing no distinction between mystery religion or imaginative revelation. Both to him are equally foolish.

The Age of Reason had been well entrenched in Europe for a century and a half by the time Blake began his poetic career. With the new science men could stand apart from history, look upon it and laugh at its foibles. All the mistakes in history were blamed on lack of science; and religion in particular was mocked. The attitudes encouraged by 18th century rationalism were especially painful to a man of insight such as Blake, for obviously this century had made as many mistakes by condemning all but its own point of view as had all the preceding ages. Therefore, it is not surprising one should find his address "to the Deists", particularly virulent.

The morality of reason is based on the attainment of the "general good" for society in a fallen and natural world. But the Eternals know that:

"He who would do good to another must do it in
Minute Particulars:
General Good's the plea of the scoundrel,
hypocrite & flatterer,
For Art & Science cannot exist but in minutely
organized Particulars
And not in generalizing Demonstrations of the
Rational Power". 35

Rousseau thought that man was good by nature; Hobbes thought that man was hardly more than a bullying animal in the state of Nature. Yet both their political tracts are based on the same fundamental error—that man's welfare in this world is the prime concern and that his problems are able to be solved by reason. All the generalizations about man's nature and the methods with which to solve his problems are nothing, however, unless one recognizes that humanity is made up of individuals all with different personalities and needs. For Blake the recognition of this fact meant a rejection of the generalization; there were too many exceptions to the rule for the rule to be much use for him.

The crowning of reason as the God of this world necessarily gives an equal status to the realm of nature, for in the latter is the subject of reason's investigation. To the Deist who would understand every thing, this means that all of this world including man must be natural. This is his primary assumption, and he fights vigorously against anyone who dares to dispute it. From this point onward he sets out to make a rather chaotic nature an orderly thing by categorizing and generalizing. In Albion's attempt to make nature fit a pattern he is forced at times into such contortions that Blake perceives Nature more often has the upper hand in the relationship. He sees Nature as the Feminine Will or Vale, constantly tantalizing and torturing the Spectrous reason who is completely at her mercy. This situation is evident in the line which relates that

"...Albion fell into the Furrow; and/ the Plow went over him".³⁶ The comingling of the Spectre and Vales is called "a dark Her-
marphrodite", ...self-contradicting".³⁷ How true this is, one
realizes when he stops to think of the sensual and emotional
aspects which characterize Nature. Its relationship with
reason is certainly a paradox--one which Blake portrays with
terrible irony. Not only does this conjoining erase any dis-
crepancies between the two in the Deist mind, but it also
produces the concepts of "Natural Religion" and "Natural
Morality".³⁸ As the rational sons and the natural daughters
of Albion together victimize those portions of society which
seem to them irrational, "They become what they behold".³⁹
Sacrifice and war are indeed irrational.

"Once Man was occupied in intellectual
pleasures & energies,
But now my Soul is harrow'd with grief
& fear & love & desire,
And now I hate & now I love, & Intellect
is no more".⁴⁰

This is the chaotic state that occurs in the reason when it
seeks to circumscribe the emotions. If man looks upon
nature as a power without, he will ultimately come under that
power.

The contrast to this rational philosophy which begins
and ends in nature is the power of vision which is Jerusalem.
It is significant that Blake chooses to place his most dra-
matic vision of the New Testament within the Book which deals
with "Demonstrations of Reasons".⁴¹ To Blake the "demonstrat-
ions of reasons" were at most a dead-end. The Deist must

accept vision if he wishes to know Truth; for not reason, but vision only, can "pass the limits of possibility as it appears/ To individual perception".⁴⁰ It is Los' task to preserve and create in Golgonooza, through the inspiration of such great spiritual leaders as Fenelon, St. Teresa and Whitefield, the possibility of this vision of Truth.⁴³

Book IV opens with an address "to the Christians", which immediately sets before us the contrast between Anti-christ and his Wheel of Religion and the awakening of Jerusalem's spirit of freedom and imagination in the universe of the soul.

Any philosophy is a dead philosophy which doesn't recognize the essential spirit which underlies it and gives it vigor. The mundane life of the public is only a group of recurring events unless one recognizes the individual's attempt to express his imaginative impulses for, as Thomas Hill Green puts it, "a possible satisfaction in himself".⁴⁴ The Jews lose the significance of their tradition, ritual and law unless these are recognized³⁵ continually inspired by a spirit of brotherhood and fellowship on the universal level. The Deist concern for the advancement of culture in the realm of art and science is no more than a dead end if he does not recognize that what essentially inspires the search for truth goes beyond the natural world into regions of intuitive insight within the soul. And Christianity, too, is equally unmeaningful when its search for the spiritual becomes merely a reinterpretation of all former errors, restrictions and

dogmas, ceasing to be motivated by love, forgiveness and sincere interest in the freedom of the Minute Particular.

Blake feels that the spirit of Christianity is the living philosophy which embraces all that is true in human thought in any age. Likewise the errors of Antichrist, the narrow-minded tyranny, the self-righteous judgments, the restricting dogma which have arisen out of the Christian Church in history embrace all that is cruel and false in the life of Men. Thus, Antichrist in Book IV becomes symbolic of the totality of error in the fallen world. The statement in Ecclesiastes--"there is nothing new under the sun"--⁴⁵ is one man's vivid confirmation that fallen humanity continues to make the same errors over and over again. To discuss the specific errors and lack of vision which Antichrist represents would be to reiterate most of what I have already said. I prefer to look at the Antichrist symbol, the Wheel of Religion, in its relation to the spirit of Christ; here we have the conflict of complete error with complete truth. Blake makes the contrast very vivid in a short poem included in his address "to the Christians".

" ...Jesus died because he strove
Against the current of this Wheel: its Name
Is Caiaphas, the dark preacher of Death,
Of sin, of sorrow & of punishment:
Opposing Nature! It is Natural Religion".⁴⁶

Only a little way beyond there is a break in this narrative poetry relating the evils of history--then a sudden burst of lyric beauty which embodies Blake's prophetic vision:

"England! awake! awake! awake!
Jerusalem thy Sister calls!
Why wilt thou sleep the sleep of death
And close her from thy ancient walls?

...

And now the time returns again
Our souls exult, & London's towers
Receive the Lamb of God to dwell
In England's green & pleasant bowers."⁴⁷

The contrast is striking to say the least. It is just this contrast with which Blake is most concerned in Book IV. He builds the description of the Antichrist falsehood line upon line; he restates it in subthemes like those of Gwendolyn's creation from the lie and Enitharmon's assertion of the Feminine Will; he illuminates so thoroughly the chaotic disorder that it is impossible not to see what this symbol represents. The error grows to such mighty proportions it would seem that the spirit of truth, goodness and creative initiative in Man, which Los represents in his building of Golgonooza, can only drown in its wake.

The significant point is that, while all the great works of Man may be destroyed by this power or error, there still remains a faith in Man's goodness and creativity. Los symbolizes that faith in his courageous stand for Truth, while all around him error is apparently triumphant. Fearlessly, he defines the contrast between truth and error; in his faith that truth must ultimately triumph, he inspires others:

" ...We shall not Die! we shall be
united in Jesus.
Will you suffer this Setan, this Body
of Doubt that Seems but Is Not,
To occupy the very threshold of Eternal
life?"⁴⁸

Just when error seems most victorious this indestructible faith produces that "Grain of Sand" called Vision which is eternally hidden from Satan. Perception of truth diffuses through Man's being, opening his eyes to the fundamental distinctions between truth and error. At this point, when Man can no longer be fooled by the attractiveness of what is false, Error loses all its power and becomes nothing. Man, in his revelation, has learned the ultimate lesson of truth which prevents error—the spirit of continual forgiveness and sacrifice of Self.

Footnotes for Chapter III "Vision and the Social World"
Part I of a thematic study of Jerusalem

1. Northrop Frye, *Fearful Symmetry*, p. 357.
2. D.C. 1810, "Vision of Last Judgement", K.p. 639.
3. J. II, 35:15-16, K.p. 477.
4. J.I. 3, "To the Public", K. p.433.
5. J.I., 5: 18-19, K.p. 436.
6. J.I, 3, "To the Public", K,p. 434.
7. J.I, 4:27-28, K.p. 435.
8. "Marginalia to Reynolds's 'Discourses'", K,p.785.
9. D.C. 1810, "Public Address", K,p. 627.
10. Northrop Frye, *Fearful Symmetry*, K,pp. 292-293.
11. J.I. 17:10-12, K,p. 440.
12. J.I. 8:30, K,p. 440.
13. Ibid., line 35.
14. J.I, 10:15, K,p. 442.
15. J.II, 27, "To the Jews", K,p. 465.
16. J.II, 28: 10-12, K,p. 467.
17. J.II, 29:47-52, K,p. 468.
18. K.I: 12-21, K,p. 387.
19. J.II: 30-32, K,pp. 470-471.
20. *Songs of Experience*, "Human Abstract", K,p.75
21. J.II, 33:48-52; .34:1, K,p. 473
22. J. II, 35:6, K,p. 477.
23. J. II, 40:35, K,p. 482.
24. J. II, 42:67, K,p. 486.
25. Ibid., lines 71-72,

26. J. II, 41:15, K.,p.483,
27. J.II, 42:19-22, K.,p. 485.
28. J.II, 42:1-2, K.,p. 484
29. J. II, 43:12-14, K.,p. 487.
30. J. II, 43:35-36, K.,p. 488.
31. J. II, 47: 13-15, K.,p. 492.
32. J. II, 45:10-13, K.,p. 490.
33. J. II, 44:18-19, K.,p. 489.
34. J. III, 54:15-18, K.,p. 501.
35. J. III, 55; 60-63, K.,p. 503.
36. J. III, 57:13-14, K.,p. 505.
37. J.III, 64:31, 27, K.,p. 567.
38. J. III, 66:8, K.,p. 519.
39. J. III, 66;36, K.,p. 520.
40. J.III, 68:65-67, K.,p. 525.
41. J. III, 57:11, K.,p. 505.
42. J. III, 62:19-20, K.,p. 512,
43. J. III, 72:50, K.,p. 531.
44. Elliot and McDonald, Political Heritage of the West,
"Green: The State As Guarantor of Liberty", (N.Y. 1950)
p.751.
45. Ecclesiastes I:9.
46. J. IV, 77, "To the Christians", K.,pp. 536-537.
47. Ibid., K.,p. 537.
48. J. IV, 93:19-21, K.,p.561.

Chapter IV

Fallen Man and the Christian Vision

Part II of a thematic study of Jerusalem

"I give you the end of a golden string
Only wind it into a ball,
It will lead you in at Heaven's gate
Built in Jerusalem's wall".¹

With that "golden string" the poet visionary, William Blake has presented to his fellow man, not only his personal revelation of life, but an inspiration for all to attain a universal vision of Truth. His works, literary and artistic, were visions of this spirit of Truth in the life of Man's Imagination--visions which he hoped would kindle a similar apprehension in all those who experienced his art. Margaret Bottrall in her study, "The Divine Image" speaks of that which underlay all of Blake's artistic and creative life.

"From the first, Blake's great themes were the supreme worth of the creative imagination and the inseparability of God and Man".²

This is perhaps one of the most apparent results of my studies of Blake's early work, The Marriage of Heaven and Hell, and his last great poetic achievement, Jerusalem. But, while there was no deviation from first to last in Blake's "great themes", there was a decided expansion and development in them during the poet's career. Miss Bottrall attributes this development to the poet's own spiritual growth.

"As a young man, he was fired by the example of Jesus the revolutionary; as an old man, his vision is of Jesus the forgiver of sins. The later conception does not cancel the first, but contains it...His mind never stood still, never reached one firm resting place, but developed perpetually. His triumph was to incorporate the gospel of liberty into the profounder gospel of love".³

It is this greatest development of Blake's theme that one finds in Jerusalem and which ultimately resolves the spiritual conflicts of Man in a fallen world.

In this chapter I propose to study the over-all themes of Jerusalem as they relate to the position of Man in the material world of the Fall and in the spiritual world of the Eternal. Through the exploration of the themes of Divine Analogy and Crucifixion-Resurrection, and in a brief study of the relation of the world of art to man's visionary life, I shall attempt to show how Blake reaches the supreme revelation of human love and continual forgiveness of sins. Blake had earlier illustrated the doctrine of love and forgiveness in his prophecies, The Four Zoas and Milton, but the most successful development of the theme on a universal level found its ultimate expression only in Jerusalem. We must therefore look to the structure of that work, examining carefully its various thematic conflicts, for the point at which Blake feels these conflicts meet their fundamental resolution in the life of every man.

At the opening of Chapter III, I quoted a passage in which Blake makes the distinction between "the Vegetable Glass of Nature", this corporeal world, and the eternal world of the Imagination, where are the true realities of this reflected world.⁴ I think it is well to pursue this further, for it is this concept which underlies the mythological structure of Jerusalem and the spiritual conflicts of its characters.

For Blake this distinction between the corporeal world

and the imaginative world is to be seen in the term, "Divine Analogy". In Jerusalem he describes the creation of the natural world in which Los--

"...gave a Time & Revolution to the
Space, Six Thousand Years.
He call'd it Divine Analogy..."⁵

Once, earlier the same term is used by Erin as she encourages the building of the world of Generation.

"Rush on! Rush on! Rush on, ye
vegetating Sons of Albion!
Building the Body of Moses in the
Valley of Peor, the Body
Of Divine Analogy;"⁶

Though the term "Divine Analogy" is used but twice⁷ in Jerusalem, the idea which it expresses is of great importance. In these two words is contained Blake's idea of the relationship between Man and God and between this world and the Eternal.

"The world of Imagination is the world
of Eternity"⁸

The Tragedy of the fallen Albion, who comprises all fallen humanity, is that now--

" The nature of Visionary Fancy, or Imagination, is very little known, & the Eternal nature & permanence of its ever Existent Images is consider'd as less Permanent than the things of Vegetative And Generative Nature; yet the Oak dies as Well as the Lettuce, but its Eternal Image and Individuality never dies, but renews By seed; just so the Imaginative Image returns by the seed of Contemplative Thought..."⁹

In the same way, "Human nature is the Image of God",¹⁰ While Albion lived in the world of Imagination he was One with his Creator. The link between man the image, and his true essence is through his own individual imagination. This

is not to say that man makes God in his imagination, but that through it he apprehends his own True Form.

" Man has no idea of anything greater Than Man, as a cup cannot contain more than Its capaciousness. But God is a man, not Because he is so perceiv'd by man, but Because he is the creator of man".¹¹

Blake cannot stress enough the infinite and eternal qualities of the imagination in all men.

"That there is but one Omnipotent, Uncreate And God I agree, but that there is one Infinite I do not".¹²

While Blake conceives of God as infinite, he also considers the imaginative capabilities in every man are equally as infinite. For this reason he remarks in the same passage from which I have just quoted, that from the one Essence of God "proceed many Identities". These "many Identities" are the Minute Particulars which Blake speaks of in Jerusalem:

" ..thine own Minute Particulars Belong to God alone, and all thy little ones are holy; They are of Faith and Not of Demonstration".¹³

They represent the individual man and their imaginative potential as much as they do the Truths which man apprehends through his visionary faculty. All these are equally infinite in and of themselves, but singly no one of them represents the total essence of God.

As Albion is the Divine Analogy of God, so are the other portions of his nature the reflected images of spiritual attributes in eternal Man.

The Divine Analogy is seen not only in the sphere of individuals alone, but it also extends to the states of human perceptions. Since it is in the realm of perception and vision that man apprehends or fails to apprehend God, it is important that we first investigate this phase of the Divine Analogy.

In Chapter Two, I gave a brief description of the four states of perception in human life which Blake calls Eden, Beulah, Generation and Ulro. Eden is the totality of imaginative perception in which that which is eternal lives:

"We live as One Man: for, contracting
our infinite senses,
We behold multitude; or, expanding,
we behold as one,
As One Man all the universal Family;
and that One Man
We call Jesus the Christ: and he in
us and we in him
Live in perfect harmony in Eden, the
land of life
Giving, receiving, and forgiving each
other's trespasses".¹⁴

It is through Eden that Man passes into Eternity. This infinite degree of perception is a quality of the divine and it, too, has analogies in the visionary life of Man.

Ulro represents the state of total non-vision and error as Eden is the realm of total vision and truth. Everything which appears in the state of Ulro is a delusion:

"As to that false appearance which
appears to the reasoner,
As of a Globe rolling thro' Voidness,
it is a delusion of Ulro".¹⁵

As a symbol of negation of visionary perception, Ulro can hardly be looked upon as a reflection of the divine state of Eden. However, as a state which has worked out a philosophy of falsehood which dominates fallen humanity, it bears a strong analogy to Eden which similarly dominates the Eternal with Truth. It is perhaps needless to say that domination by Truth is freedom, while domination by error is complete subjection.

The two states of perception called Beulah and Generation seem to me to be analogies of Eden from the two viewpoints of Innocence and Experience. As the analogy of Eden from the stand of Innocence, Beulah--

"... is a place where Contrarities are
equally true:
(To protect from the Giant blows in the
sports of intellect,
Thunder in the midst of kindness, & love
that kills its beloved:
Because Death is for a period, and they
renew tenfold.)"16__

This state is often associated with child-likeness, pity, and protective love and seems to be a place of refuge from despair. Its vitality, as suggested in the passage just quoted, appears to be the regenerative atmosphere which produces inspiration to create.

Beulah, on the other hand, may also be viewed as the counterpart of Ulro. The very fact that it is associated with the feminine which is non-imaginative and with sleep and illusory dream suggests such a relationship. Northrop Frye feels that in Beulah lies "the upper limit of orthodox vision" which, if not transcended by the individual, lapses

back into the errors of Ulro.¹⁷

Generation is the analogy of Eden from a viewpoint of experience. For Blake, active Experience is a prime necessity to ultimate vision during mortal life. He emphasizes this fact by specifically calling Generation the Divine Analogy as we have already cited. This is the state of perception in which most of us live, a state which apprehends only Time and Space, the natural functions of vegetation and sexuality and the ultimate destruction of all things.

"We are in a world of generation and death and this world we must cast off..."¹⁸

But the very actuality of destruction implies creation--

"What can be Created Can Be Destroyed"¹⁹--and Generation is indeed the state of creation in which the fact of birth is the prime evidence. We of Generation must put material form to everything, and ultimately this fact will be our salvation.

Generation, like Beulah, has likewise an association with Ulro. The facts of death and vegetation are errors born in Ulro and manifested in Generation.²⁰ The paradox lies in the fact that Ulro would keep everything indefinite and abstract, but to demonstrate the "Truths" of its errors they must be given material form in Generation. All the errors of Ulro as well as the truths of Eden must eventually gain expression in our Mundane World. It is for this reason that Blake sees Generation as the ultimate battleground for the conflict between Truth and Error in the life of Man. Within Generation itself we begin to perceive the many Divine

Analogies which error uses to ward off the essence of Truth; for every truth in Eden there is its analogical error in Ulro. While these two forces are in constant conflict in the life of generated Man, they are ultimately gathering their power for the crisis when total error in the form of Antichrist meets face to face with total truth in Jesus the Saviour.

Jerusalem is at one and the same time, a vision and an allegory of this summoning of the forces of truth and error for the Day of Judgement. Since the state of Generation, as we have mentioned, is the level on which the last great drama is to be played, it is inevitable that the manifestation of the two forces should meet their culmination point in the sphere of perception in which most of us live. The major part of Jerusalem is a growing crescendo toward this ultimate point in the life of Albion, and to understand the significance of that sublime vision at the end of Book IV requires that we trace the development of the forces which lead to this decisive moment.

In Chapter III I explored the specific conflicts between error and truth in the life of the Public, the Jew, the Deist, and the Christian. Each of these four areas of mundane life has developed narrowed points of view which finally must be transcended by a vision of imaginative universality if each is not to be trapped by its own errors. While these are areas of society in which truth and error compete, there is also an equally severe conflict between these two forces within the life of the individual. What ultimately gives strength

to a widely accepted point of view in the mundane world is the individual's defense of that philosophy through errors in his own narrowed perceptions. All men in the final analysis seek unity of agreement, whether it is in association with a single and limited viewpoint in this fallen world or whether it is in universal understanding which envelopes the essential truths of all philosophies in Eternity. To get to the heart of the conflict between error and truth we then must go to the individual, in whom lies the potential for truth by vision or the acceptance of error through the "swell'd & bloated Form (of) a Minute Particular".²¹

Though the states of human perception are eternal and permanent, the individual has the ability to pass from one of these states to another.²² One may travel the infinite heights to the infinite depths in the course of only a short time. But as we are all members of the giant Albion, we are through his fall, caught for most of our lives in the errors of Ulro. That is why the Divine Humanity cries out--

"Albion goes to Eternal Death. In Me
all Eternity
Must pass thro' condemnation and awake
beyond the Grave.

* * *

Albion hath enter'd the State Satan. Be
permanent, O State!
And be then for ever accursed, that Albion
may arise again".²³

God never curses individuals, for all will be redeemed in the end--even the individual called Satan. But the state of Satan, of non-vision and error in perception, is to be

ever cursed and fallen.

While states of perception are permanent, however, the total vision of Eden encompasses the levels of vision ascribed to Beulah and Generation. The aspects of Innocence in Beulah and of Experience in Generation seem to me to be the division of what is inevitably a synthesis of the two in the area of total vision. Before Albion's fall this synthesis seems to be symbolized by his spiritual emanation Jerusalem, the divine visionary element in Man which can perceive the single essence of those two identities, the Lamb and the Tyger.²⁴ As Albion begins his fall in Book I, narrowing his vision to the level of Beulah, Jerusalem, who is his vision, also suffers a similar fall. There in Beulah she reposes in the arms of Vala, her bodily reflection which in Eternity bears the aspects of innocence. The peaceful unity of Jerusalem and Vala is only broken when Albion comes upon the scene and fails to see them as one. The synthesis which has been broken by Albion is emphasized by the two women who now recognize a distinct division between Innocence & Experience. Jerusalem speaks of--

"...the sweet regions of youth and virgin
innocence
Where we live forgetting error, not pondering
evil."²⁵

and Vala is now aware that there is a world where--

"...winter rends the hungry family and the
snow falls
Upon the ways of men hiding the paths of men
and beast".²⁶

The unity of the physical and spiritual has also been sundered, and Albion sees Vala no longer as a reflection of Jeru-

salem. She has taken on an identity of her own in his mind which we fallen beings recognize as objective Nature. Vala is the analogy of Jerusalem in the fall, and it is only the regeneration of Albion which will erase the erroneous impression from our minds that Nature has objective meaning. Only when we again reach total vision will Vala appear as the gentle reflection of the spirit and not the undefinable and mysterious power of external physical phenomena.

We know the great theme of Jerusalem to be that of Man's fall and resurrection, for the poet states this in the first two lines of Book I. But what was the original cause of our fallen humanity, whose first great error was the distinction between physical and spiritual? The answer is the same as that which Milton gives us in Paradise Lost. Pride, or Selfhood, as Blake calls it manifests itself in Albion, and as it gains dominion over his spirit, there is in him a proportional narrowing of the perception of the Divine. What he essentially does, and that which we continually do, is to assert the independence of the ego from the Universal Imagination. In doing so he narrows the door of his own imagination until he has completely severed humanity from Eternity. In place of God who "is Man & exists in us & we in him",²⁷ Albion has set up "the Spectre of Man, the Holy Reasoning Power",²⁸ which accumulate(s) Particulars & murder(s) by analyzing".²⁹ It is this rational power which causes Albion to see only the distinctions between the spiritual and the material; only the Imagination sees "a perfect Whole" while yet viewing in the

unity all its "organized Minute Particulars".³⁰

The distinction of physical and spiritual divides the life of humanity in two, and we shall see that, for every error built by the Selfhood's assumption of external Nature, there is a truth revealed by man's spiritual creativeness. The Selfhood is the God of natural man and the analogy of the Divine Saviour who is the God of the imaginative Man. One is the illusion and error of Ulro, the other is the vision and truth of Eden.

In the fall the spiritual portion of Humanity becomes increasingly narrowed and the physical illusion of life becomes increasingly more significant. Albion becomes so subjected to the material world of Vala and his egotistical rational God that he has no choice but to encourage their influence in the breeding of further error. Since he has been accustomed to the wholeness of Eternity, he must now make his fallen world correspond in its completeness as nearly as possible to that of the Eternal. The difference in the two worlds is in the sphere of values and needs. From his loss of perception Albion has lost his true values and he must substitute other false values in their place; his needs in the spiritual life of Eternity were fulfilled by his Imagination, but now in a physical universe he must answer his needs through the use of Reason. This is what essentially underlies Blake's concept of analogy.

The fallen analogies of the spiritual realities are most pervasive. I have already discussed the relationships

of Jerusalem to Vala and Imagination to Selfhood. The Four
Zoas--

" ...who are the Four Eternal Senses
of Man,
Became Four Elements separating from the
Limbs of Albion."³¹

The second line following the preceding quotation is deleted
in Blake's work and we are left to assume that he perhaps
originally meant the elements of earth, air, fire and water.

Blake occasionally associates the Four Zoas with the
Twenty-four spiritual Friends of Albion who sacrifice themselves
for the regeneration of fallen Man. The fourfold creatures
who surround the throne of God in the Book of Revelation³²
he connects with his symbol of the Zoas, while the twenty-
four elders,³³ who occupy a similar station in the vision of
Revelation, Blake identifies with his own twenty-four Friends.
This superimposing of his own symbolism upon that of the
Bible causes Blake at times to see a definite union of the
Zoas with the Friends. In one passage they are four:

" ...he call'd around
The Friends of Albion; trembling at the
sight of Eternal Death
The four appear'd with their Emanations
in fiery
Chariots".³⁴

On the same plate he again refers to them as twenty-four:

"Arise! awake, O Friends of the Giant
Albion!
They have perswaded him of horrible
falsehoods:
They have sown errors over his fruit-
ful fields!...

The Twenty-four heard! They came on
wat'ry chariots".³⁵

But the Friends fall in their noble attempt to regenerate Albion from Eternal Death; they can do nothing for him while his will is set against Eternity. As they fall they, too, assume the errors of Ulro and are heard to exclaim:

"Come up, build Babylon, Rahab is cure
& all her multitudes
With her, in pomp and glory of victory.
Depart,
Ye twenty-four, into the deeps; let us
depart to glory!"³⁶

Hardly more evidence is needed of their utter degradation than this passage, with its references to Rahab, the harlot of Jericho, and Babylon, the despised land of tyranny and sensuality.

The fallen character of the Twenty-four Friends suggests to me the associated character of the Sons and Daughters of Albion, who are also twenty-four in total number. The selfish, sensual cruelty of the Sons and Daughters is, I feel, Blake's fallen analogy to the imaginative and selfless love of the Twenty-four Friends in their eternal state; and, where Blake tends to unify symbols, they are also the analogy of the spiritual Four Zoas.

The Four Zoas of Albion are, however, most often referred to as Urizen, Luvah, Tharmas and Urthona, each of whom represents a specific spiritual quality in the Eternal Man. Blake felt that the perversion of these spiritual qualities on the sensual, rational level in Ulro represented a far more significant analogy to the Four Zoas than their association with the physical elements. Tharmas, the "Parent power, dark'ning in the West",³⁷ is only vaguely mentioned

in Jerusalem. Since the West is associated with Eden and full imaginative perception not attainable while humanity is fallen--

"The Western Gate four-fold is clos'd",³⁸

--it is understandable that in this epic poem of fallen life we hear little said of Tharmas. If he was associated with imaginative vision as his eternal compass point suggests, then his fall was the greatest in the realm of Albion's spirit. His spectrous analogy is completely negative in the few passages in which it is described.

"Tharmas the vegetated Tongue, even the
Devouring Tongue,
A three-fold region, a false brain, a
false heart,
And false bowels, altogether composing
the False Tongue
Beneath Beulah, as a wat'ry flame re-
volving every way
And as dark roots and stems, a Forest of
affliction, growing
In seas of sorrow".³⁹

The references to the tongue suggest the physical senses which Albion has substituted for imagination, and which are the basis for rational error after the fall.

Urizen's eternal character was the "Faith & Certainty"⁴⁰ of Man's intellect, but in the fall his aspects are those of the rational Selfhood. In The Four Zoas fallen Urizen cries:

"Am I not God?...Who is Equal to me?"⁴¹

In Jerusalem the Selfhood or Spectre of Albion rises, saying:

"I am God, O Sons of Men! I am your
Rational Power!"⁴²

Urizen is the Selfhood in Jerusalem, Man's reason which "teach(es) Doubt & Experiment".⁴³ Thus, we have a second fallen analogy to Albion's eternal capacity for faith and certainty.

Luvah is in Eternity distinguished by his aspects of love and pity.⁴⁴ He represents the emotional side of the Albion, which in the fall becomes perverted into hatred. The emotion which rules Eternity is love, but hatred and the most violent passion rule the physical world.

"He who will not comingle in Love must
be adjoin'd by Hate".⁴⁵

It is interesting to note that--while the spiritual Zoas of Albion were most harmonious in Eternity, each ruling wisely in his own sphere--the fallen Zoas are in constant conflict, each attempting to control the domain of the other. The most notable of these conflicts is the one between the Spectre of Luvah and the Spectre of Albion--the eternal struggle between the emotions and the reason in this fallen world of ours.

"Rational Philosophy and Mathematic Demon-
stration
Is divided in the intoxications of pleasure
& affection.
Two Contraries War against each other in
fury & blood".⁴⁶

It is typical of our fallen perceptions to--

"...take the Two Contraries which are call'd
Qualities, with which
Every Substance is clothes: they name them
Good & Evil
From them they make an Abstract, which is a
Negation".⁴⁷

We may side with reason and call it "good", or we may side with emotion and call that "good"; but as fallen men we never can approach a unity of the two. Always we must categorize and exclude from our ideals either the one or the other.

Urthona is the last Zoa to fall, and in Eternity he

" ...form(s) the golden armour of
science
For intellectual War".⁴⁸

Before the tragedy of Albion, Urthona seems to have been energy of the spiritual and intellectual sort; Los is his analogy in this fallen world, a spiritual source of creative and prophetic fire.

Los is the regenerative force in the fallen world, and the reason that his fall was not so complete as that of the other three Zoas, I think, relates back to the subject of needs which we discussed earlier. As I have shown, Albion found it necessary to create the Divine Analogy in Generation for purposes of his very existence. Since he required substitutions for the things he had lost in his fall from Eternity, he had to create a new world for himself. This necessity to create is the spiritual force of Los in every man. This is not to say that Los is the creator of the error in Albion's mind; that is the work of the Selfhood. But Los is the creator of Time, and his emanation is the creator of Space;⁴⁹ together they put form to all things.

"All things acted on Earth are seen
in the bright Sculptures of
Los's Halls, & every Age renews its
powers from these Works".⁵⁰

In Los' desire to give form and to generate lies one sole purpose:

"I labour day and night. I behold the
soft affection's
Condense beneath my hammer into forms
of cruelty,
But still I labour in hope, tho' still
my tears flow down:
That he who will not defend Truth may
be compell'd to defend
A Lie: that he may be snared and
caught and snared and taken:
That Enthusiasm and Life may not cease". 51

That this essential creative force does have purpose and is not merely an undefined desire to give form, indicates that there is a providential impulse from Eternity still lodged in the human breast. The reason for this impulse may not always be clearly understood, but it is there, and it will finally be our salvation.

To understand this creative impulse which Los symbolizes and its ultimate significance in the regeneration of Albion, we must again look at the world of Generation, the Divine Analogy, which Los has given form. Always we must remember in reading Jerusalem that the characters are not external to Albion. Albion represents humanity which, with total vision, "appear(s) Multitudes of Nations". 52

As humanity, Albion envelops all the characters, both real and illusory, which appear in Jerusalem, and within him are all the conflicts of truth and error, of perception and non-vision. It is therefore, understandable that he should encompass many philosophical outlooks toward the world which he creates and in which he lives. To be sure, the illusions of the physical world seem much more real to Albion living within his narrowed perceptions, but he has

the potential for vision. While there is in him the very lively spiritual impulse of Los, humanity will inevitably form some philosophies of life which are distinctly derivatives of that impulse.

There are ultimately two ways of looking at the world. The spiritual-minded will see the Divine Analogy of Generation as Los creates it--in Golgonooza. The purely physical-minded will see it as Urizen creates it--in the Mundane Shell. Since man in his fall lies more in error than in truth, the Mundane Shell surrounds Golgonooza.⁵³ Yet there are limits to this world of temporal existence, for--

"The Vegetative Universe opens like a
flower from the Earth's center
In which is Eternity. It expands in
Stars to the Mundane Shell
And there it meets Eternity again,
both within and without".⁵⁴

Golgonooza is the creation of the spiritual impulse in which is contained the essence of--

" ...all that has existed in the space
of six thousand years,
Permanent & not lost, not lost nor vanish'd
& every little act.
Word, work & wish that has existed,...

* * *

Of all the inhabitants of the Earth wailing
to be Created,
Shadowy to those who dwell not in them, near
possibilities,
But to those who enter into them they seem the
only substances.⁵⁵

Here is refuge for the Minute Particulars which Albion's Spectre tends to murder and analyze. Here

" ...everything exists & not one sigh
nor smile nor tear,
One hair nor particle of dust, not one
can pass away."⁵⁶

Golgonooza is a history of the past, present and future of everything in the world of Generation. It is the storehouse of all the small goodnesses and truths which are too often overlooked.

"It is easy to acknowledge a man to be
great & good while we
Derogate from him in the trifles & small
articles of that goodness.
Those alone are his friends who admire
his minutest powers".

In this way Golgonooza is the recipient of the eternal in fallen Man, while not being of the Eternal.

The Mundane Shell is what the materialist philosopher sees when he looks at Generation. It is a world of cause and effect, of birth and death--a cyclic view of history which sees only the generalities of life repeating and repeating. It does not take note of the small differences which occur, but sees only,

" ... a Land
Of pain and misery and despair and
 everbrooding melancholy
In all the Twenty-seven Heavens,
 number'd from Adam to Luther."57

It is the cynical world of the opportunist--

" ...in which Man is by Nature the Enemy
 to Man,
In pride of Self-hood unwieldy stretching
 out into Non-Entity,
Generalizing Art & Science till Art &
 Science are lost".58

These are the two opposing world views and we mortals approach life in this world with varying shades of these views. They vary as to individuals and they vary within the individual, but essentially we live in both Golgonooza and the Mundane

Shell in accord with the extent to which we employ or ignore our imaginations.

The result of our life in Golgonooza under the persuasion of Los is creativeness--artistic, material, and sexual. The result of our life in the Mundane Shell under the tyranny of the Selfhood is restraint--moral, religious and political--placed upon men whose integrity cannot be trusted. The forces of the rational and natural Selfhood are in constant opposition to spiritual and even physical energy. The power of Nature becomes coy and perverse instead of eager and compliant. It seeks to repress by mystery and taboo as the Selfhood seeks to repress by reason and logic. Always, their power lies in restraint, however, while Los' power lies in activity. I feel that, if we are to gain the full significance of the final conflict between Christ and Antichrist that we must discuss the manifestations of this growing power on the sides of both truth and error.

When Albion made the initial distinction between physical and spiritual, he chose Vala and rejected Jerusalem. That is to say that he chose life on the level of natural sense to that on the level of vision. The depths to which he sinks into error are the same depths to which Jerusalem, his vision, sinks. It is Albion who degrades Jerusalem and it is his natural view of life which then persecutes her for that degradation--not realizing that her sin is also his. Jerusalem cries:

"...I am an out cast: Albion is dead
I am left to the trampling foot & the
spurning heel:
A Harlot I am call'd: I am sold from
street to street:
I am defaced with blows & with the dirt
of the Prison".⁶⁰

Blake has deftly taken over the picture of Jerusalem the harlot presented to us in Ezekial XVI and redefined her in sympathetic terms. For him, the God who judges Jerusalem in the Old Testament is the God of Albion's righteous Selfhood. This God of Selfhood has developed a religion of restraint from the virtuous and chaste aspects of Vala.

"I brought Love into light of day, to
pride in chaste beauty,
I brought Love into light, & fancied
Innocence is no more".⁶¹

Vala is the daughter of Luvah⁶² and thus, closely associated with love in Eternity and physical passion in Generation. Her chastity is meant to seem an hypocrisy to the reader, but her power to persuade Albion's Selfhood of her virtue is merely another error in Albion's perception. As Vala comes to realize her power over Man and his rational Spectre she asserts even more bravely:

"The Human Divine is Woman's Shadow,
a Vapor in the summer's heat".⁶³

The Reason believes this. Vala's seeming external power develops into a mystery which it cannot comprehend; this mystery is religion, and its power is cruel and tyrannical. It imposes moral codes of sin and righteousness and constant laws of restraints; it crucifies and sacrifices at will, but it is never questioned by Man. Blake calls this power

Rahab, a fact which is irony in the largest sense when we recall the unchaste character of the Biblical Rahab. Both Jerusalem and Rahab are portrayed as harlots in the Bible; for Blake, however, the error does not lie in the deed of harlotry, but in Rahab's hypocritical persecution of one whose sin is equally her own.

This Natural Religion of Rahab is the starting point for all restraints in society. Its foundations lie in the concept of sin and virtue which develops the moral codes of right and wrong in every area of fallen life. Even the Deist mind, which refuses to subject itself to the mysteries of Natural Religion, has fallen under the spell of her power in its search for natural causes. For the Deist, Rahab becomes the target of Reason rather than the recipient of misdirected spiritual emotion. But always the power which Rahab exerts over the human being comes not from herself or from Vala, but from the Selfhood of Man. This is why the Selfhood is called the Satanic God of the fallen world, for he is the Error which envelops all other errors. Blake makes very clear the fact that Rahab lies within Man and not without:

"Imputing Sin & Righteousness to Individuals,
Rahab
Sat, deep within him, hid, his Feminine Power
unreveal'd,
Brooding Abstract Philosophy to destroy Imag-
ination...

Her Brain enlabyrinths the whole heaven of
her bosom & loins
To put in act what her Heart wills. O who
can withstand her power!"64

But the greatest crime of the Rahab-Selfhood, forever "consuming lives of Gods & Men",⁶⁵ is the restraint which it puts on sexuality and the hypocritic praise they devote to chastity. Of all the creativeness which is lodged in men, there is but one common creative power--that of making another human being. Sexuality is in a greater sense mortality. Yet, while it is an illusion of the fallen world, it derives its power from the eternal source of creative energy. The stigma which is indirectly attached to sexuality by the praise of virginity is one of the most insidious and powerful errors of Rahab and the Selfhood. This error is called Tirzah, and the infrequent mention of her name in Jerusalem, combined with an all too evident manifestation of her power, merely points up the insidiousness of her character. She is the hypocrisy which has produced sex and now continually seeks to deny its function--the "Shame & Pride" from which the sexes sprung amid "false self-deceiving tears".⁶⁶

As these powers of restraint grow, they take on a brooding air of protection. The error that Man becomes increasingly safe in the Mundane Shell as he conforms to the restraints put upon him, is manifest in the symbol of the Covering Cherub. Safety under complete subjection is only an illusion, however. Adjustment to a fallen world requires the acceptance of the philosophy that "Man is by his Nature the Enemy to Man". Full acceptance of this philosophy is subjection to the tyranny of "Religion hid in War",⁶⁷ the totality of error in the Antichrist.

How is man to escape this tyranny of error whose seeming righteousness in the Mundane world appears to be an unconquerable force? It is only the continual creative impulse in Man that can save him. We have mentioned the necessity for form and expression in the fallen life of Albion and the concepts of Time and Space, which, while illusions, are yet the foundations for this expression. It is only through these concepts that Man's narrowed perceptions will be able to grasp an intuitive universal significance which is reality. Error, as well as Truth, will in the end reveal itself in form that Man can comprehend. The greatest formal expression of error of course is the Divine Analogy of Generation, the reflected image of the Eternal, which we mistake for reality. When we comprehend this error we will rid our minds of it.

The words "creation" and "expression" and "form" are key words in the explanation of humanity's regeneration. Since these terms are of the world of art, I think it may be well for us to investigate Blake's ideas about art and its significance in regeneration. For Blake, as he moved through his last two prophetic books, Milton and Jerusalem, art and the true gospel of Christianity became inseparably united. As far back as his tractate, "All Religions Are One", Blake had said "that the Poetic Genius is the true Man".⁶³ His development of this idea leads to the final vision in Jerusalem. In his Annotations to Reynolds's "Discourses" he again states:

"Knowledge of Ideal Beauty is Not to be Acquired. It is Born with us. Innate Ideas are in Every Man, Born within him; They are truly Himself....

All forms are Perfect in the Poet's Mind, but These are not Abstracted nor Compounded from Nature, but are from Imagination".⁶⁹

Again in his Annotations to "Poems" by William Wordsworth

Blake says long after the writing of Jerusalem:

"One Power alone makes a Poet: Imagination, the Divine Vision... not of The World, or of Man, nor from Man as he Is a Natural Man, but only as he is a Spiritual Man".⁷⁰

But Blake's most direct statement of the unity of art and true Christianity appears in the Laocoon Group:

"A Poet, a Painter, Musician, an Architect! the Man or Woman who is not one of these is not a Christian.
You must leave Fathers & Mothers & Houses & Lands if they stand in the way of Art.
Prayer is the Study of Art.
Praise is the Practice of Art.
Fasting & c., all relate to Art.
The outward Ceremony is Antichrist.
The Eternal Body of Man is The Imagination,
That is, God himself The Divine Body (who is) Jesus; we are his Members".⁷¹

It is the spirit underlying art, not the finite form of that spirit which is divine and eternal. "The ruins of Time build mansions in Eternity".⁷² Blake sees Man's temporal and eternal existence in somewhat the same manner as the physicist comprehends the relation of the real and reflected image through the law of optics. For Blake, the focus is the point at which truth and error meet. In Eternity, as they meet this point, the perceptions of truth converge into one spiritual power called Christ, while in the fallen world the reflected

and false images aggregate into Antichrist as they approach from the other direction. The point at which the two meet may mean the cyclic fall of Man or his regeneration to Truth, for it represents the battlefield of Christ and Antichrist. Around the point is the realm of creative art which may open the gateway to Eternity or rocket Man back to another reflection of the Natural error. All depends upon whether man here accepts or rejects Jerusalem.

The reacceptance of visionary revelation in Man's life is inextricably bound up with one of the most important themes in Jerusalem--that of the Crucifixion and Resurrection. There is much Biblical imagery in the poem, but I feel by far the most significant is that imagery which is suggestive of Christ's life, death, and resurrection. Throughout Jerusalem this imagery constantly presents the parallel to Man's fall, his life in Generation and his final resurrection to Eternity. This theme becomes increasingly important as the poem progresses to Albion's final revelation, for at that point all the themes merge decisively into the Christian one, and the revelation itself is in terms of the ultimate meaning of Christ's life and death.

First, I think it is necessary for us to understand what Christianity meant for Blake, since there are many aspects of it which are completely in opposition to what the poet believed was the essence of the Christian ideal. Certainly Christianity is not unique because of its moral teachings, for "if Morality was Christianity, Socrates was the Saviour".⁷³

Blake hated the concept of moral virtue for the very paradox it implied in the free life of the individual:

"You cannot have Liberty in this World
without what you call Moral Virtue, &
you cannot have Moral Virtue without
the Slavery of that half of the Human
Race who hate what you call Moral Virtue".⁷⁴

This paradox is part of fallen existence and it will be resolved only at the Last Judgement when the Everlasting Gospel of Christ is revealed to all Mankind. Meanwhile, man cannot resist the inclination to hinder and restrain his fellow humans, always with the idea that he is doing so for their own good. Blake, however, wanted true liberty--not the liberty of John Locke under which a man submitted some of his freedom for the protection of others. Liberty in Blake's mind was the opportunity to act without restraint either from one's own moral conscience or that of another. He did not mean man has the right to commit murder or theft, for in all such cases this is restraint and hindrance of another's liberty.

"...all Act is Virtue. To hinder another
is not an Act; it is the contrary; it
is a restraint of action both in ourselves
& in the person hinder'd. For he who hinders
omits his own duty at the same time".⁷⁵

Blake's concepts of liberty in Eternity and restraint in the fallen world are immediately discerned in his imagery of the Crucifixion and Resurrection. Crucifixion imagery is used many times on many levels to exhibit the restraint put upon man in the land of Eternal Death. Perhaps the most poignant passage concerning crucifixion is the one at the end of Book I when Albion suddenly realizes that his Selfhood

has destroyed the divine freedom of his Imagination. With sublime pathos, Humanity cries out in despair:

"O what is Life & what is Man? O what is
Death? Wherefore
Are you, my Children, natives in the Grave
to where I go?
Or are you born to feed the hungry ravings
of Destruction,
To be the sport of Accident, to waste in
Wrath & Love a weary
Life, in brooding cares & anxious labours
that prove but chaff?
O Jerusalem, Jerusalem, I have forsaken
thy Courts,
Thy Pillars of ivory & gold, thy Curtains
of silk & fine
Linen, thy Pavements of precious stones,
thy Walls of pearl
And gold, thy Gates of Thanksgiving, thy
Windows of Praise.
Thy Clouds of Blessing, thy Cherubims of
Tender-Mercy
Stretching their Wings sublime over the
Little-Ones of Albion!
O Human Imagination, Divine Body I have
Crucified,
I have turned my back upon thee into the
Wastes of Moral Law".⁷⁶

This was the first Crucifixion of the Lamb; long after men had forgotten it they were to witness its Divine Analogy when a man named Jesus was crucified on Mount Calvary.

Every time a government restrains an individual from acting according to his creative impulse, every time a religion dogmatically puts its seal of disapproval upon a man's imaginative interpretation of the divine, every time a society condemns a man, bringing him to Justice, for refusing to conform to its moral standards-- the Lamb of God is slain. For in this fallen world

"...the soft smile of friendship & the
open dawn of benevolence
Become a net & trap, & every energy
render'd cruel,
Till the existence of friendship &
benevolence is denied:
The wine of the Spirit & the vineyards
of the Holy-One
Here turn into a poisonous stupor &
deadly intoxication.
That they may be condemn'd by Law &
the Lamb of God be slain".⁷⁷

The single spiritual light of the Divine seeps through
to fallen Man during his unending cycles of mortality only
with the hope and faith expressed in the Incarnation. Cruci-
fixion is the restraint of the Selfhood, but Incarnation is
the active and creative impulse of Los.

"While we are in the world of Mortality
we must suffer. The Whole of Creation
groans to be deliver'd.."⁷⁸

and its hope for deliverance is manifest every time we delight
in the birth of a child or are moved by a work of art, every
time we burst out in ecstatic song amid the brightness and
glory of a sunlit day. The birth of Christ in this world is
the ultimate symbol that there is within Man still the free-
dom of the divine & Eternal spirit however much his Selfhood
has in triumph attempted to restrain it.

The providence of the creative spirit within humanity
living in a world of crucifixions is symbolized in Christ's
first sacrifice--his willingness to be born in the world of
Generation to redeem it, if necessary, on its own terms.
When Christ was born in Bethlehem he took on all the errors
of Albion:

".....by his Maternal Birth he is
that Evil-One,
And his Maternal Humanity must be
put off Eternally,
Lest the Sexual Generation swallow
up Re-generation.
Come Lord Jesus, take on thee the
Satanic Body of Holiness".⁷⁹

Christ's death on the cross as a sacrifice of Self symbolizes the death of error, for only when Man puts off the illusion of mortality which his Selfhood has created may he be resurrected to Eternal Life. But Christ's death on the cross as an atonement by "vicarious sacrifice"⁸⁰ for the sins of humanity is an error in perception, for Man's only true sin is his attitude of Selfhood which must be eternally condemned. When Jesus called out upon God just before he died, saying: "Father, forgive them; for they know not what they do."—he was forgiving humanity for being in error, not forgiving the error. The crucifixion of Christ was an error of the Selfhood, but the righteous attitude that prevails in Christianity today—that Christ's death was an atonement—is an equal error in vision. Truth cannot admit Untruth, and death does not rid the world of sin.

"Must the Wise die for an Atonement?
does Mercy endure Atonement?
No! It is Moral Severity, & destroys
Mercy in its Victim".⁸¹

Atonement, as such, can breed no mercy, for it is founded on negation. Christ was the one example of a man who could transcend this negation, setting before our fallen world a vision, not only of the evils of vicarious atonement, but of the supreme truth of self-sacrifice and forgiveness. The

great significance of Christ's crucifixion lies in the fact, that as a mortal man he received a revelation of the universality of the concept of sin in this world, encompassing even himself--an attitude of Self-hood which could only be put off by universal forgiveness.

This is Blake's "Everlasting Gospel".

"What is the Accusation of Sin
The Moral Virtues' deadly Gin?
The Moral Virtues in their Pride
Did o'er the world triumphant ride
In Wars & Sacrifice for Sin,
And Souls to Hell ran trooping in.
The Accuser, the Holy God of All
This Pharisaic Worldly Ball,
Amidst then in his Glory Beams
Upon the Rivers & the Streams.
Then Jesus rose & said to Me,
Thy Sins are all forgiven thee".⁸²

When the Crucifixion of Christ is viewed as an example of forgiveness and self-sacrifice and not as one of substitutional atonement, it becomes an inspiration for a similar vision in the lives of us all. Out Selfhood's negative perception sees Humanity under the taint of original sin, and because of this, all that is born into its world is sinful. But when we learn the sacrifice of Self by a revelation of forgiveness, the errors of the world will disappear, and our perceptions will be released from the bounds of the concept of sin imposed upon us by our own lack of vision.

We have mentioned the supreme importance of the Crucifixion-Resurrection theme in Jerusalem; but I think it would be well to explore the various levels on which this theme is played in Albion's long road from Error to Truth.

Primarily the theme and all its Biblical associations is used by Blake to emphasize the fall of Albion and his own sacrifice and resurrection. The crucifixion imagery is always a symbol of the fall into Eternal Death or of the breeding of error in Ulro, but as we witness the numerous crucifixions in Jerusalem there is always in our minds the resurrection of Christ on the third day. By association we gather the providential implications in even the most horrifying passages of the poem, knowing that resurrection to Eternal Life is inevitable.

In the same way Blake's use of Generation implies the birth of Christ and his consequent mortal death. All of Los' creative activity in the world of Generation and in the city of Golgonooza is a symbol of hope, and yet we are faced with the knowledge that this fallen world is still merely a cycle of incarnations and crucifixions--"continually building & continually decaying, desolate".⁸³

Despite the mortality of Los' world there lie in his creative efforts the Minute Particulars--spiritual vision such as that embodied in Christ--whose essence is eternal and indestructible. These Minute Particulars must be generated and given form or the examples which they set and the truths which they reveal can never have influence on humanity.

Vengeance is crucifixion, and it seeks to destroy the Minute Particular which is a portion of the resurrected Christ.

"As the Sons of Albion have done to
Luvah, so they have in him
Done to the Divine Lord & Saviour,
who suffers with those that suffer..
...Vengeance is the Destroyer of Grace
& Repentance in the bosom
Of the Injurer, in which the Divine
Lamb is cruelly slain.
Descend, O Lamb of God & take away the
imputation of Sin
By the Creation of State & the deliver-
ance of Individuals Evermore".⁸⁴

Blake constantly restates this theme of vengeance which kills not the error but the vehicle of the error in which is lodged also the Divine Imagination. Los' who plays the part of Albion's redeemer and who represents increasingly toward the end of the poem the unity of spirit between humanity and Christ, cries out in understanding:

"I could not dare to take vengeance,
for all things are so constructed
And builded by the Divine hand that
the sinner shall always escape--

O Albion, if thou takes vengeance, if
thou revengest thy wrongs,
Thou art forever lost!"⁸⁵

Neither Los nor Christ can hinder error; they can only persuade the truth by their constant example of spiritual creativeness.

Throughout Jerusalem the errors of Albion are constantly represented in terms of crucifixion and vengeance--a willfully blind destruction of the divine. In the midst of Blake's most horrible passages in Book III, portraying the vengeance of Albion's Sons and Daughters, Los reveals to Jerusalem the nature of forgiveness. In this vision Mary says to her accusing husband Joseph,

".....Art thou more pure
Than thy Maker who forgiveth Sins &
calls again Her that is lost?
Tho' She hates, he calls her again in
love.

.....If I were pure never could I
taste the sweets
Of the Forgiveness of Sins".⁸⁶

Los, like Christ on the cross, has learned that not delegated sacrifice, but mercy, compassion and forgiveness in the heart of man can erase the stigma of original sin.

".....thus do Men in Eternity
One for another to put off, by forgive-
ness, every sin".⁸⁷

The central goal of the realm of art, the creative impulse which is Los in all men, is to stimulate the imagination to this revelation of continual and universal forgiveness of sin. As humanity creates and views creation it is being asked to refocus the scene which took place on the Mount of Calvary, to free itself from the dogmatic assertions of religion and society that Jerusalem may again rise from her complete ruin and spur on the most crucial vision in the life of man. This is the last Judgment, when humanity sees two Christs upon the cross--the one is Antichrist dying repeatedly as a vicarious atonement; the other is the Saviour of Mankind sacrificing himself in a revelation of universal forgiveness. Here, as man accepts the Saviour, is the fusion point of art and true Christianity--one sublime revelation of truth that annihilates the Antichrist. As Albion forgives he learns, too, the art of self-sacrifice,

".....for Man is Love
As God is Love: every kindness to another
is a little Death
In the Divine Image, ner can Man exist
but by Brotherheed."⁸⁸

The theme of the Crucifixion and Resurrection in Jerusalem
has now become the vision. Albion's first errors, the assert-
ion of Selfhood and recognition of sin are now reversed in
his revelation of forgiveness and the simultaneous lesson
of self-sacrifice. As the physical and spiritual portions
of Jerusalem are reunited, removing all division between the
worlds of Innocence and Experience, the free Imagination
expands into Eternity, and Man is One with God.

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

And I heard the Name of their Emanations:
they are named
Jerusalem.⁸⁹

Footnotes to Chapter IV, 'Fallen Man and the Christian Vision'.
Part II of a thematic study of Jerusalem.

1. J. IV, 77, "To the Christians", K.,p. 535.
2. Margaret Bottrall, The Divine Image, a Study of Blake's Interpretation of Christianity, (Rome, 1950)p.11.
3. Ibid., p. 10-11.
4. D.C. 1810, "Vision of the Last Judgement", K.,p. 639.
5. J.IV, 85:6,7, K.,p. 549
6. J.II, 49:50,57,58, K., pp. 495, 496.
7. Northrop Frye, Fearful Symmetry, p. 382.
8. D.C. 1810, "Vision of the Last Judgement", K.,p.639.
9. Ibid., p. 638.
10. "Annotations to Lavatar's 'Aphorisms', No. 554, K.,p. 728.
11. "Annotations to Swedenborg's 'Divine Love', K.,p. 737.
12. Ibid., p. 738.
13. J. II, 31:44ff., K.,p. 472.
14. J. II, 38:17-22, K.,p. 479.
15. M.I, 31: 15-16, K.,p. 413.
16. J. II, 48:14-17, K.,p. 493.
17. Northrop Frye, Fearful Symmetry, pp. 389-390.
18. D.C. 1810, "Vision of the Last Judgement", K.,p. 647.
19. "Laocoon" Group, K.,p. 581.
20. J.II, 44:21, 22, K.,p. 489.
"Such is the nature of Ulro, that whatever enters
Becomes Sexual & is Created and Vegetated and Born".
21. J. IV, 91:28, K.,p. 558.
22. D.C. 1810, K.,p. 640. "Man Passes on, but States remain forever; he passes thro' them like a traveller who may as well suppose that 'the places he has passed thro' exist". no more, as a Man may suppose that the states he has pass'd thro', Exist-as, mere.", . . .
23. J. II, 35: 9-10, 13-14, K.,p.477.

24. Songs of Innocence, K.,p.53. "Little Lamb, who made thee?
Dost thou know" who made thee?"
- Songs of Experience, K.,p.72. "Tyger! Tyger! burning bright
In the forests of the night
What immortal hand or eye
Could frame thy fearful
symmetry?"

The ultimate vision in man's life comes in a sudden and profound understanding that to these two questions there can be but one answer.

25. J.I, 20:6-7, K.,p. 456.
26. Ibid., lines 12-13.
27. "Annotations to Berkeley's 'Siris'", K.,p. 820.
28. J.I, 10:15, K.,p. 442.
29. J. IV, 91:26, K.,p. 558.
30. Ibid., lines 20-21.
31. J.II, 36:31-32, K.,p.478.
32. Rev. IV:6 "and in the midst of the throne, and round about the throne were four beasts full of eyes before and behind".
33. Ibid., IV:4 "And round about the throne of God were four and twenty seats: and upon the seats I saw four and twenty elders sitting".
34. J.II, 40:2-5, K.,p. 481.
35. J.II, 40:18-21, K.,p. 482.
36. J.II, 42:63-65, K.,p. 486.
37. F.Z. I: 18, K.,p. 252.
38. J.I. 13:6, K.,p. 446.
39. J.I, 14:4-9 K.,p. 448.
40. F.Z. II:315, K.,p. 270.
41. F.Z. III:100, K.,p. 282.
42. J.III, 54:16, K.,p. 501.
43. Ibid., line 17.

44. F.Z. II:314, K.p. 37 Luvah says: "Because I love, for I was love, but hatred awakes in me".
45. J. III, 66:56, K.p. 520.
46. J.III, 58: 13015, K.p. 506.
47. J.I, 10:8-10, K.p. 442.
48. F.Z. IX: 847, K.p. 371.
49. M.I, 26:68, K.p. 405 "Los is by mortals nam'd Time; Enitharmon is nam'd Space".
50. J.I, 16:61, K.p. 451.
51. J.I, 9:26, K.p. 441.
52. D.C. 1810, "Vision of the Last Judgement", K.p. 640.
53. J.I, 13:30, K.p. 447 "Around Golgonooza lies the land of death eternal".
54. Ibid., lines 34-36.
55. Ibid., lines 59-61; 63-65.
56. Ibid., lines 66-67.
57. I.II. 43:48-48, K.p. 488.
58. J.I, 13:30-32, K.p. 447.
59. J.II, 43:41-43, K.p. 488.
60. J. III, 62:2-5, K.p. 512.
61. J.I, 22:14-15, K.p. 459.
62. J. III, 64: 19, K.p. 515.
63. Ibid., line 14.
64. J. III, 70:17-19, 29-30, K.p. 527.
65. Ibid., line 27.
66. "To Tirzah", K.p. 79.
67. J. IV, 89: 53, K.p. 555.
68. "All Religions Are One", K.p. 148.

69. "Annotations to Reynolds's 'Discourses'", K.,p. 787.
70. "Annotations to Poems by William Wordsworth, K., pp. 821-822.
71. "Laocoon", K.,p. 580.
72. Letter to William Hayley May 6, 1800, K.,p. 838.
73. "Annotations to Dr. Thornton's 'New Translation' of The Lord's Prayer", K.,p. 825.
74. D.C. 1810, K.,p. 650.
75. "Annotations to Lavatar's 'Aphorisms'," K.,p. 735.
76. J.I, 24:12-24, K.,p. 461.
77. J.II, 43: 25-30, K.,p. 487.
78. D.C. 1810, K.,p. 650.
79. J. IV, 90:35-38, K.,p. 556.
80. Sloss and Wallis, Vol. II, p. 143.
81. J. II, 39:25-27, K.,p. 481.
82. "Everlasting Gospel". K.,p. 132.
83. J. III, 53: 19 K.,p. 500.
84. J. I. 25:6-7: 10-13, K.,pp. 462-463.
85. J. II, 31:30-31; 36-37, K.,p. 472.
86. J. III, 61:6-8; 11-12, K.,p. 510.
87. J. IV, 96: 16, K.,p. 563.
88. J. IV, 96: 26-28, K.,p. 564.
89. J. IV, 99, K.,p. 567.

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THE ETERNAL VISION

A Philosophical Study of William Blake

by

Nancy W. Carroll

To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.

(William Blake--"Auguries
of Innocence")

William Blake, the poet, painter and engraver of late 18th and early 19th century England, had from the very outset of his career a prophet's message for all humanity. His unusual visionary capabilities, combined with a genius for expressing his mystical experience of life and art through the pervasive power of symbolism, places Blake in possibly a unique position among the figures of English literature.

His philosophy of life and Eternity was based on the transcendent powers of the human imagination, and his life's work was an effort to free man from the moral and physical bonds which prevent the use of the innate and human faculty for vision. Always with optimism, the poet Blake looked toward a time when life in the mundane social world would foster imaginative vision--a time when the conflicts between the physical and spiritual would cease to exist, and humanity could again rise to unfallen union in the eternal Man.

To achieve this ultimate union with eternity Blake made numerous demands upon the individual and his society. Chapter I of my study is an analysis of the poet's early symbolic work, The Marriage of Heaven and Hell, a satire on the conventional standards of the worldly society, its moral and its politics. Above all, Blake in-

sisted that if men were to apprehend truth they must rid themselves of their restricting moralities of right and wrong, of good and evil. The only true evil is hindrance of one's own energies or the energies of others, for the power of dynamic action is the positive force of the soul which seeks and creates. Passivity and tyranny are negations of the energetic impulse which inevitably retard and bind Man's imagination. Thus, the executioner and judge are equal to the criminal in their attempt to inhibit, and for Blake, both are destructive of vision wherein lies the only means to truth.

Throughout The Marriage Blake sets before the reader the hypocrisy of conventional morality. By far the most insidious thing in the life of man is the undisputed supremacy of the good and elect in society. Life in this world is constantly dictated by religious codes, governmental laws, and the voice of public opinion. Each of these is based on the natural dualist concept of good and evil. Blake believes that when men realize evil to be the contrary of good and not its negation--when they realize that moral good is not ultimate truth--they shall have secured a major victory in the freeing of their minds for visionary contemplation.

Essentially, The Marriage of Heaven and Hell is a plea for the social man and his world to realize the necessity for freedom in both physical and spiritual life. The philosophy expressed in The Marriage found its ultimate statement, however, in Blake's last prophetic poem, Jerusalem. Because of the illumination which this work gives to Blake's matured philosophy, I have chosen to spend a major portion of my study upon it. In Chapter II I have dealt with the basic explanations of symbolism and narrative, while in the last two chapters I have studied the intense significance of vision in the life of fallen society and the individual, respectively.

Through the years Blake had begun to see that his early doctrine of revelation had far greater implications. Using Jerusalem as the symbol of that spiritual and visionary freedom which he had long sought, Blake now saw her not as the end but rather as the means to the greatest revelation of life. As the spiritual light, the emanation of every man, she becomes the bride of the Saviour, the unity of the two which is seen only in the revelation of self-sacrifice and continual forgiveness of sins. This marriage of Jerusalem and the Lamb is the highest revelation in the mortal life of man, opening the gates back into eternity. It is at this point, when humanity recognizes the unity of his own spirit with that of Jesus, that Man rises again into the Eternal One from whence he came.

Jerusalem is the poetic and philosophical exploration of Man's fall from eternal life to eternal death in the mortal world. Albion, Blake's symbol for Man, makes his initial error in asserting his own ego as something separate from the one Imagination. As this Selfhood assumes domination, Man begins to see divisions in his oneness and to view the subjective reality as quite external from himself. The natural phenomenon appears to him in all its impersonal power, an illusion of his own reasoning Selfhood and the mystery which he never ceases to explore during the blindness of his mortal life.

It is this error of Selfhood, of pride in one's own ability to be the truth as well as to know it, which our humanity must overcome. As we are portions of the fallen Albion we are subject to all the same illusions concerning the objectivity of nature. Out of these illusions and our attempt to reason upon them arise the natural religions of this world which worship the enigma of external and unseen forces. From them arise moral codes and just societies--institutions, all of which, are founded upon error.

By the "good" people of this world humanity is taught to obey the laws, to restrain its creative drives--both sexual and artistic. Above all, men are taught to conform with abject love to their own proud Selfhood and to cast out the harlot of vision who is Jerusalem.

As Albion expresses in Eternity the oneness of truth which is life, so in his fall he encompasses the many divisions of error which are death. All Eternity must suffer a proportionate fall until humanity has been redeemed, and only the divine image remains latent but eternal, forever unfallen in the human imagination. Man's rediscovery of this divine essence in himself can be through but one source--his desire to create and to express in form. This power of creative energy is called Los in the Blakean symbolism, and it is this personified force which takes upon itself the sole task of redeeming fallen Man.

Los is the energy which puts form to all things in mortal life. Every theory, every idea--no matter how true or how false--must be given expression, for it is only through such form that fallen man may view the nature of truth and error that he may make his inevitable choice at the Day of Judgement. Los is the merciful creator of time and space, a world out of chaos in which art may live. He is the prophet of mortal life which views history as a significant creation, instead of a cycle of ever-occurring, meaningless events. Los is the providence which moves mortality inevitably toward the Day of Judgement when total truth is juxtaposed to total error.

Blake cannot emphasize enough the importance of the Los symbol. For him the ultimate revelation will come through stimulation of vision from the world of art and creation. This is why all people must assert their energies instead of repressing them as conventional societies dominated by Selfhood would have them do. The artist must continually guard against the seductive temptation to cast out

creative inspiration in order to make a practical and successful living in the mundane world. In the same way, since we are all artists to some degree, the rest of humanity must avoid the complacency of adjustment to the illusory natural existence which can only sacrifice imagination.

Gradually, as the instinct to create puts form to the two philosophies--the one imaginative, the other material--their essences begin to emerge into view. The imaginative, visionary world view of Los assumes the form of Jesus the Saviour, while the Selfhood philosophy of reason and nature develops into the powerful Antichrist. As these two essences oppose one another the Last Judgement begins. Such a Judgement can occur at any time within an individual as he frees his visionary capabilities, allowing them to search the profound depths of the two alternatives of truth and error. But even the individual visionary must await the last great day of Judgement when all humanity inevitably achieves a universal revelation of the meaning of its mortal existence. Only then will Albion understand that the sins of others are his own and with deep compassion wholly forgive and sacrifice his own mortal life for the life of the Saviour.

This is the ultimate revelation of life and the goal toward which Blake continually aimed, always hoping to awaken the sleeping Jerusalem within Man by merging the world of art into the realm of the spirit. In my study of Jerusalem I have attempted to present the significance of this revelation and the numerous ways in which the poet leads his reader to the all-important meaning which it has in mortal life. Blake believed whole-heartedly in the eternal power of the unity between creation and spirit. He looked forward optimistically to a time when humanity would accept the philosophy of vision and annihilate the Selfhood in which the illusions

of mortality exist. This was Blake's message and the sole intent of all his artistic creation:

To open the Eternal Worlds, to open the immortal
Eyes
Of Man inwards into the Worlds of Thought, into
Eternity
Ever expanding in the Bosom of God, the Human
Imagination.

(Jerusalem, Book I)

And only as Jerusalem is stimulated to shed once again her light upon the divine Imagination of Man may humanity rise "wholly One in Jesus," the eternal spirit of universal forgiveness.