RICE UNIVERSITY

The Moment of Inspiration: Its Meaning In The Life of William Blake

by

Jack Lynn Darden Rundstein

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

Master of Arts

Thesis Director's Signature:

[Signature]

Houston, Texas

May, 1970
ABSTRACT

William Blake, poet and artist, is considered a unique figure in the history of literature and art. Although he was a contemporary of Wordsworth, Coleridge, Southey, and Lamb, he lived his life isolated from their companionship and communication. Blake's style, both in painting and poetry, was appreciated by only a very few persons during his life. Yet he firmly believed that his art was superior to that of the prevailing fashion because it was imaginative art, and, to him, the imagination was the eternal element in temporal man. Despite all the hardships and disappointments in his life, Blake never lost his determination to create imaginative art.

This thesis will examine Blake's political, social, philosophical, and religious convictions of his youth to the interval at Felpham, 1800-1803, and the changes that occurred after that period. The artistic dilemma, in which he found himself at Felpham, forced him to re-evaluate his life and his thought.

The prophecy, Milton, whose major theme is the validity of inspiration in art, was written as a result of the tension-filled period at Felpham. Blake's character was tried severely, but he triumphed over the temptation to quelch his creative impulses. In addition, Milton contains
the transcription of a vision that truly was an inspiration to Blake.

Blake's outlook on life showed evidences of a major change after his experience at Felpham. His poetry, especially Milton and Jerusalem, and his art reflect his altered views of the political and social structures, of Neo-Platonic philosophy, and of his renewed devotion to Jesus, the Human Form Divine, the Divine Imagination.
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Chapter One
"Another Sun feeds our life's streams"

It is my intention in this thesis to clarify the position that William Blake took upon the question of the validity of inspiration in art; the extent to which Blake relied upon inspiration of vision in his art and his poetry; the staunchness with which he defended his convictions that his strange poetry and unique drawings were the result of inspiration; and, finally, the manner in which one particular moment of vision changed the course of his life.

I

William Blake, the son of a prosperous London hosier, was born in November, 1757, the second of four sons. This family, which also included one daughter, was imbued by the devout faith of the Dissenter parents. As a very young child Blake is reported to have had quite unusual visions, and as he grew older, these experiences persisted. The child reacted so violently to restraint, especially corporal punishment, that his parents did not send him to grammar school. Recognizing the boy's talent for drawing, the elder Blakes sent William to Mr. Pars' drawing-school in the Strand when he was ten years old. ¹ Fours years later, William began his apprenticeship to Basire, the engraver, and acquired the profession by which he would support himself.
for the remainder of his life.

The young boy began to exhibit a talent for poetry in addition to his artistic gifts when, before the age of twelve, he began to write original verse. The poems written during his adolescence and youth were collected and printed in 1783 as the *Poetical Sketches.*

The apprenticeship finished in 1778, Blake continued to live with his parents while he studied at the Royal Academy. His courtship of and marriage to Catherine Sophia Boucher in 1782 was not approved by the elder Blake; consequently, the young couple did not live at the family home at 28 Broad Street, but set up housekeeping at 23 Green Street, Leicester Fields. It was during this time that William was introduced into the society of the "celebrated Mrs. Mathew," who was so impressed with his poetic genius that she persuaded her husband, the Reverend Mr. Mathew, to join John Flaxman in printing Blake’s early poems, the *Poetical Sketches.*

After the death of William's father in 1784, William and Catherine moved next door to the family home in Broad Street. Blake and James Parker, a fellow apprentice at Basire's, formed a partnership to open a shop as printsealers and engravers. Robert, Blake's youngest brother, lived with William and Catherine for the next two and one-half years and became his pupil in drawing and engraving.
The very close relationship between the two brothers was broken by Robert's early death, but William claimed to communicate with his brother's spirit to the end of his life. 4

In the year of 1787 William Blake was thirty years of age and made a decisive break with his past life. His beloved brother and friend, Robert, died that year, the partnership with Parker was dissolved, and he moved his home to 28 Poland Street where a new set of associations would be found. He had given up earlier the society of the Mathew's circle of cultured, eminent friends when he found that he could not hide nor disown his own opinions in that company.

Johnson, the bookseller, whose shop was a gathering place for the liberal reformers of the day, became the focal point of Blake's social contacts. Joseph Priestly, Thomas Paine, Mary Wollstonecraft, William Godwin, and Thomas Holcroft were among those who frequented Johnson's shop and his dinner parties and who talked of liberating mankind from the tyranny of the church and the state; they questioned the legal sanctity of marriage and deplored the oppression of slavery and poverty. 5 The success of the American Revolution and the beginning of the French Revolution gave birth to great hopes on their part that England and all the people of the world might be delivered from
tyranny by a cleansing revolution.

Blake was stimulated and felt at ease with these liberal-minded people, jestingly telling his conservative friends, "I can't help being one, any more than you can help being a Tory: your forehead is larger above; mine, on the contrary, over the eyes." He dared to wear the bonnet rouge in the streets of London as well as to begin an epic poem celebrating the French Revolution, of which Johnson printed the first book. The actual course of events in history discouraged Blake and the reformers; moreover, the political atmosphere in England became more oppressive daily. Johnson himself was imprisoned for printing seditious books.

It was later that Blake realized that they were only concerned with external liberty, that spiritual liberty would still be repressed with the shackles of reason. Blake firmly upheld the necessity of the uninhibited function of energy, which would cast out error; for he disagreed with their belief that error could be corrected. Their criticisms of Christianity, which were based on the literal interpretation of the scriptures, pained Blake, who later wrote in The Marriage of Heaven and Hell, "I have always found that Angels have the vanity to speak of themselves as the only wise; this they do with a confident insolence sprouting from systematic reasoning."
Another source influenced Blake’s thinking during this period. He read and annotated freely a translation of Lavater’s Aphorism, and two books by Swedenborg, Wisdom of Angels Concerning Divine Love and Divine Wisdom and Wisdom of Angels Concerning Divine Providence. Jakob Boehme’s writings, which he read through Law’s translation, had a strong and lasting influence upon his thought.

The literary form of Swedenborg’s books provided Blake with a form for The Marriage of Heaven and Hell, which presents Blake’s doctrine of energy with its inversion of good and evil, his own Gospel of Revolution. The overthrowing of the passive, reasoning, hypocritical Angels in Heaven by the Devils who delight in energy, inspiration, imagination, and impulse was Blake’s goal in both his book and in all of life.

The promised Bible of Hell that followed includes the Visions of the Daughters of Albion, America, The First Book of Urizen, Europe, The Song of Los, The Book of Ahania, and The Book of Los, produced within the period from 1793 to 1795. The Songs of Experience were engraved in 1794, five years after the Songs of Innocence. In the early prophetic books Blake begins his invention of a new mythology whose most prominent characters are Urizen, Los, Enitharmon, and Orc, whom he destined to liberate mankind from all tyranny.
The home in the Hercules Buildings, Lambeth, was the setting during the years 1793 to 1800 of an intensive period of work which exhausted Blake physically, mentally, and emotionally. During this time he had produced the Lambeth books (listed above), the mythology of which seemed to be inadequate to his purposes, thus motivating him to create in the last half of the decade the mythology of Vala, or The Four Zoas. This manuscript is the product not only of intellectual effort, but of intense personal experience and emotional conflict. It provides the bridge from Blake's early prophecies to the culmination of his thought which is contained in Milton and Jerusalem.

Blake's personal life was probably not too happy as the marriage was childless—a great disappointment to both, and it still exhibited signs of the basic conflict between them, namely the incompatibility of their attitudes toward the function of sex. Much has been written about this subject, attributing to the Songs of Experience the expression of his disappointment in married life and to the Visions of the Daughters of Albion his attempt to reform Mrs. Blake's Puritan attitudes toward sex. There are allusions in virtually every biography to the legend that Blake wanted to introduce a concubine into his household, but that Catherine's tears prevailed over him. That the couple achieved an abiding basis for happiness is wit-
nessed to in a letter written to Hayley late in 1804, but 
that resolution of the difficulties was missing at the end 
of the eighteenth century.

To support Catherine and himself, Blake worked for 
the booksellers as an engraver and issued the series of 
printed drawings; he also taught drawing privately. The 
Blakes were actually rather prosperous, but this came to 
an abrupt end in 1798 when Blake refused to accept the 
post of drawing-master to the Royal Family and gave up all 
of his pupils to avoid appearing discourteous to the Court. 
His other source of income, engraving, disappeared too, 
thus rendering their financial situation very grave.11

Blake, in 1799, was no longer a youth who could trust 
in the long expanse of the future to remedy any failures; 
he was a man of forty-two years with a very real concern 
for his future. His isolation was almost complete when 
Thomas Butts became his patron. Blake described his manner 
of living to George Cumberland:

As to Myself, about whom you are so kindly 
Interested, I live by Miracle. I am Painting small 
Pictures from the Bible. For as to Engraving, in 
which art I cannot reproach myself with any neglect, 
yet I am laid by in a corner as if I did not Exist, 
& Since my Young's Night Thoughts have been publish'd, 
Even Johnson & Fuseli have discarded my Graver. But 
as I know that He who Works & has his health cannot 
starve, I laugh at Fortune & Go on & on. I think I 
foresee better Things than I have ever seen. My 
Work pleases my employer, & I have an order for 
Fifty small Pictures at One Guinea each, which is 
Something better than mere copying after another art-
tist. But above all, I feel myself happy & contented
let what will come; having passed now near twenty
years in ups & downs, I am used to them, & perhaps
a little practise in them may turn out to benefit.
It is now Exactly Twenty years since I was upon the
ocean of business, & Tho' I laugh at Fortune, I am
perswaded that She Alone is the Governor of Worldly
Riches, & when it is Fit She will call on me; till
then I wait with Patience, in hopes that She is
busied among my Friends.
(To George Cumberland 26 August 1799)

Although he needed commissions very badly, he would
not be liked because,

I find more & more that my Style of Designing
is a Species by itself, & in this which I send you
have been compell'd by my Genius or Angel to follow
where he led; if I were to act otherwise it would
not fulfill the purpose for which alone I live,
which is, in conjunction with such men as my friend
Cumberland, to renew the lost Art of the Greeks.
(To Dr. Trusler 16 August 1799)

Eleven months later, after a period of deep depression,
Blake wrote to his friend and fellow artist, Cumberland:

... I myself remember when I thought my pursuits
of Art a kind of criminal dissipation & neglect of
the main change, which I hid my face for not being
able to abandon as a Passion which is forbidden by
Law & Religion, but now it appears to be Law & Gos-
pel too, at least I hear so from the few friends I
have dared to visit in my stupid Melancholy.
(To George Cumberland 2 July 1800)

It is evident that there was a great tension in this
man, a tension between the compulsion to honor his innate
qualities of genius and be a worldly failure and the desire
to reach out and gather in the rewards of this world if he
would but conform to its standards. Bernard Blackstone
wrote concerning this tension:
Blake had reached a turning-point in his life. His metaphysical system and his symbolic framework were now complete; the later works would amplify and illustrate his central position, but not substantially modify it. He was tired, and when the opportunity came for a change of scene, he was ready to take it.15

These were the circumstances when William Hayley, the "bard of Sussex," through the influence of Flaxman, offered Blake steady employment and invited him to move to Felpham in Sussex. Blake could not but believe that his luck finally had changed for the better. The marvelous prospect of working, free from financial considerations which had led to the unpleasant pressures laid on him by his old friends Johnson and Fuseli, caused him to write to Hayley, just before arriving, "My fingers Emit sparks of fire with Expectation of my future labours."16

Blake's gratitude to John Flaxman for his part in arranging this situation was exceeded only by his gratitude to William Hayley for his patronage. The beauty of the countryside, the view of the sea, the comfortable cottage all gave him great pleasure. An event of great symbolic importance to him that occurred on his first day is recorded in a letter to Butts,

Work will go on here with God speed.—A roller & two harrows lie before my window. I met a plow on my first going out at my gate the first morning after my arrival, & the Plowboy said to the Plowman, "Father, The Gate is Open."—I have begun to Work, & find that I can work with greater pleasure than ever. Hope soon to give you a proof that Felpham is propitious to the Arts.

(To Thomas Butts 23 September 1800)17
"Remembering perhaps, Jakob Boehme's account of his illumination: 'In this my earnest and Christian Seeking and Desire...the Gate was opened to me, that in one Quarter of an Hour I saw and knew more than if I had been many years together at an University...""18

At first Blake could not do enough to please Hayley, who certainly did have the financial interests of the Blakes at heart. This, however, required Blake to rearrange the artistic values of his life, at least for a time. In Felpham, the temptation and pressure to give up his individuality and his artistic ideals in order to gain a respected place in society was even greater. Writing to Thomas Butts in 1801, he says:

... my present engagements are in Miniature Painting. Miniature is become a Goddess in my Eyes, & my Friends in Sussex say that I Excel in the pursuit. I have a great many orders, & they Multiply.  
(To Thomas Butts 10 May 1801)19

This determination to be a successful miniature painter was shortlived for the artist who longed to "display my Giant forms" to the public. The work which he considered inconsequential became drudgery to him, causing serious friction between himself and his employer. He described this friction thus:

... I find on all hands great objections to my doing anything but the meer drudgery of business, & intimations that if I do not confine myself to this, I shall not live; this has always pursu'd me. You will understand by this the source of all my uneasiness.  
... for that I cannot live without doing my duty to
lay up treasures in Heaven in Certain & Determined, & to this I have long made up my mind, & why this should be made an objection to Me, while Drunkenness, Lewdness, Gluttony & even Idleness itself, does not hurt other men, let Satan himself Explain. The Thing I have most at Heart--more than life, or all that seems to make life comfortable without—is the Interest of True Religion & Science, & whenever any thing appears to affect that Interest (Especially if I myself omit any duty to my Station as a Soldier of Christ), It gives me the greatest of torments.

(To Thomas Butts 10 January 1802)

Blake then added that Hayley was not alone in pressuring him, for "Messengers from Heaven" had also threatened him,

If you, who are organised by Divine Providence for Spiritual communion, Refuse, & bury your Talent in the Earth, even tho' you should want Natural Bread, Sorrow & Desperation pursues you thro' life, & after death shame & confusion of face to eternity. Every one in Eternity will leave you, aghast at the Man who was crown'd with glory & honour by his brethren, & betray'd their cause to their enemies. You will be call'd the base Judas who betray'd his Friend!

(To Thomas Butts 10 January 1802)

This great internal conflict resolved itself sometime during the year of 1802, restoring his peace of mind and

his self-confidence.

... Tho' I have been very unhappy, I am so no longer. I am again Emerged into the light of day; I still & shall to Eternity Embrace Christianity and Adore him who is the Express image of God; But I have travel'd thro' Perils & Darkness not unlike a Champion. I have Conquer'd, and shall still Go on Conquering. Nothing can withstand the fury of my Course among the Stars of God & in the Abysses of the Accuser. My Enthusiasm is still what it was, only Enlarged and confirm'd.

(To Thomas Butts 22 November 1802)

Blake was strengthened and confirmed by this bitter conflict of interests. He was forced to examine himself
as an artist and as a Christian; from the examination came insight into his problem and the courage to take the necessary action. The kernel of his convictions concerning Christianity and Art is found in his engraving of The Laocoön, which was executed about 1820.

A Poet, a Painter, a Musician, an Architect; the Man Or Woman who is not one of these is not a Christian.

You must leave Fathers & Mothers & Houses & Lands if they stand in the way of Art.

Prayer is the Study of Art.
Praise is the Practise of Art.
Fasting &c., all relate to Art.
The outward Ceremony is Antichrist.
The Eternal Body of Man is The Imagination, that is, God himself, Jesus: we are his Members.

It manifests itself in his Works of Art (In Eternity All is Vision).

The material for the myth contained in the Song of the Bard in Milton is present in the letters dated from September, 1801, to August, 1803. The correspondences are rather obvious: Blake is Palamabron of the Redeemed class, and Hayley is Satan of the Elect. Harold Bloom comments on the myth:

Blake had allowed Hayley to usurp the poet's function, while Blake ground down his own inspiration at Hayley's command. But the harrow's horses and serving Gnomes (earth spirits subservient to Urthona, the unfallen Los) cannot tolerate Satanic mastery; the implement of art suddenly is drawn by Horses of Wrath, rebelling against a mock-poet. What is most relevant to Milton's central meaning here is that Palamabron-Blake judges against himself for "foolish forbearance," for having suffered a fool gladly.
Perhaps Blake thought again of his own Proverb of Hell, "The eagle never lost so much time as when he submitted to learn of the crow."25

Once he had resolved the conflict within his own mind, he recognized the fact that he would have to leave Felpham. Blake explained this decision to Butts:

... That I can alone carry on my visionary studies in London unannoy'd, & that I may converse with my friends in Eternity, See Visions, Dream Dreams & prophecy & speak Parables unobserv'd & at liberty from the Doubts of other Mortals; perhaps Doubts proceeding from Kindness, but Doubts are always pernicious, Especially when we Doubt our Friends.

Christ is very decided on this Point: "He who is Not With Me is Against Me." There is no Medium or Middle state; & if a Man is the Enemy of my Spiritual Life while he pretends to be the Friend of my Corporeal, he is a Real Enemy—but the Man may be the friend of my Spiritual Life while he seems the Enemy of my Corporeal, but Not Vice Versa.

(To Thomas Butts 25 April 1803)26

Continuing in the same letter, Blake wrote of his conviction that Providence had provided this experience for a purpose,

But none can know the Spiritual Acts of my three years' Slumber on the banks of the Ocean, unless he has seen them in the Spirit, or unless he should read My long Poem descriptive of those Acts; for I have in these three years composed an immense number of verses on One Grand Theme, Similar to Homer's Iliad or Milton's Paradise Lost, the Persons & Machinery entirely new to the Inhabitants of Earth (some of the Persons Excepted). I have written this Poem from immediate Dictation, twelve or sometimes twenty or thirty lines at a time, without Premeditation & even against my Will; the Time it has taken in writing was thus render'd Non Existent, & an immense Poem Exists which seems to be the Labour of a long Life, all produc'd without Labour or Study. I mention this to shew you what I think the Grand
Reason of my being brought down here.
(To Thomas Butts 25 April 1803)²⁷

Blake's relief and happiness at the prospect of returning to London are reflected in another letter to Thomas Butts, his faithful friend and patron:

Thus I hope that all our three years' trouble ends in Good Luck at last & shall be forgot by my affections & only remember'd by my Understanding, to be a Memento in time to come, & to speak to future generations by a Sublime Allegory, which is now perfectly completed into a Grand Poem. I may praise it, since I dare not pretend to be any other than the Secretary; the Authors are in Eternity. I consider it as the Grandest Poem that this World Contains. Allegory address'd to the Intellectual powers, while it is altogether hidden from the Corporeal Understanding, is My Definition of the Most Sublime Poetry; it is also somewhat in the same manner defin'd by Plato.
(To Thomas Butts 6 July 1803)²⁸

The conflict within Blake's mind was relieved by his renewed devotion to the power of inspiration in the exercising of his artistic powers, while the conflict between Blake and Hayley was resolved only by Blake's demanding, "My Just Right as an Artist & as a Man."²⁹ The Blakes returned to London in September, 1803.

II

There is a poem included in one of his letters to Thomas Butts which recounts vividly the various tensions that kept his soul in turmoil during this period of time. In it he poured out his fears and frustrations, the pain caused by the artistic dilemma in which he found himself. During the course of the dramatic narrative, this dilemma
is set forth and resolved quite forcibly. There appear in it the germinal forms of several themes which are essential to Milton: the role of the poet-prophet; the physical world as only a reflection of the reality of Eternity; the fiery approach to Blake of Los, who appears in the sun; three lines which are suggestive of the third stanza of the lyric that opens Milton; and the lyric on the Fourfold vision.

With happiness stretch'd across the hills,
In a cloud that dewy sweetness distills,
With a blue sky spread over with wings
And a mild sun that mounts & sings,
With trees & fields full of Fairy elves
And little devils who fight for themselves--
Rememb'ring the Verses that Hayley sung
When my heart knock'd against the root of my tongue--

With Angels planted in Hawthorn bowers
And God himself in the passing hours,
With Silver Angels across my way
And Golden Demons that none can stay,
With my Father hovering upon the wind
And my Brother Robert just behind
And my Brother John the evil one
In a black cloud making his mone;
Tho' dead, they appear upon my path,
Notwithstanding my terrible wrath:
They beg, they intreat, they drop their tears,
Fill'd full of hopes, fill'd full of fears--
With a thousand Angels upon the Wind
Pouring disconsolate from behind
To drive them off, & before my way
A frowning Thistle implores my stay.
What to others a trifle appears
Fills me full of smiles or tears;
For double the vision my Eyes do see,
And a double vision is always with me.
With my inward Eye 'tis an old Man grey;
With my outward, a Thistle across my way.
"If thou goest back," the thistle said,
"Thou art to endless woe betray'd;
For here does Theotorraon lower
And here is Enitharmon's bower.
And Los the terrible thus hath sworn,
Because thou backward dost return,
Poverty, Envy, old age & fear
Shall bring thy Wife upon a bier;
And Butts shall give what Fuseli gave,
A dark black Rock & a gloomy Cave."

I struck the Thistle with my foot,
And broke him up from his delving root:
"Must the duties of life each other cross?"
"Must every joy be dung & dross?"
"Must my dear Butts feel cold neglect"
"Because I give Hayley his due respect?"
"Must Flaxman look upon me as wild,"
"And all my friends be with doubts beguil'd?"
"Must my Wife live in my Sister's bane,"
"Or my Sister survive on my Love's pain?"
"The curses of Los the terrible shade"
"And his dismal terrors make me afraid."

So I spoke & struck in my wrath
The old man weltering upon my path.
Then Los appear'd in all his power:
In the Sun he appear'd, descending before
My face in fierce flames; in my double sight
'Twas outward a Sun; inward Los in his might.

"My hands are labour'd day & night,"
"And Ease comes never in my sight."
"My Wife has no indulgence given"
"Except what comes to her from heaven."
"We eat little, we drink less;"
"This Earth breeds not our happiness."
"Another Sun feeds our life's streams,"
"We are not warmed with thy beams;"
"Thou measurest not the Time to me,"
"Nor yet the Space that I do see;"
"My Mind is not with thy light array'd."
"Thy terrors shall not make me afraid."

When I had my Defiance given,
The Sun stood trembling in heaven;
The Moon that glow'd remote below,
Became leprous & white as snow;
And every soul of men on the Earth
Felt affliction & sorrow & sickness & dearth.
Los flam'd in my path, & the Sun was hot
With the bows of my Mind & the Arrows of
Thought—
My bowstring fierce with Ardour breathes,
My arrows glow in their golden sheaves;
My brothers & father march before;
The heavens drop with human gore.

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

(To Thomas Butts 22 November 1802)30

Blake was walking from Felpham to Lavant to meet his sister on a beautiful day. The mood of peace and joy in the beauties of nature is broken by the remembrance of Hayley's poetry, which causes his heart to knock against the root of his tongue. Immediately, he is besieged by Angels, Demons, his dead father and brothers, who block his way, begging, intreating, weeping. A thistle suddenly seems an old man who threatens Blake with dire consequences if he turns back from his appointed course in life.

The injustices of his life cause Blake to lash out against the thistle both physically and verbally. Nevertheless, Los's curses truly frighten him. At this moment Los himself appears to Blake, through his double vision, in the flaming sun. Blake defies the power of purely physical existence to prevail over him; in fact, he denies the reality of that existence,

"Another Sun feeds our life's streams,"
"We are not warmed with thy beams!"
"Thou measurest not the Time to me,"
"Nor yet the Space that I do see."
This defiance causes the physical sun to dim before the Eternal Sun; Los again stands flaming in his path, so close that Blake feels the great heat, and he is possessed by inspiration. The bows and arrows of his mind and thought become taut and glow with the ardor of the experience. Blake now sees his brothers and father no longer blocking his path, but marching before him. The culmination of the action of the poem is the granting of the Fourfold vision to Blake.

This poem, which evidently was written about November, 1801, is important for the light that it sheds on Blake's thought and emotions while he was contemplating or in the process of writing *Milton*. The next chapter is devoted to the elaboration and explanation of the ideas or themes mentioned above, except they will be discussed in the context of *Milton*. 
Chapter Two

"I touch the heavens as an instrument to glorify the Lord!" *Milton* 13:29

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?

Bring me by Bow of burning gold;
Bring me my Arrows of desire;
Bring me my Spear; O clouds unfold!
Bring me my Chariot of fire.

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand
Till we have built Jerusalem
In England's green & pleasant Land.

"Would to God that all the Lord's people were Prophets." *Numbers, xi.ch.,29v.*

The beautiful lyric above, contained in the Preface to *Milton*, is the expression of Blake's conviction that works of inspiration by all artists will bring to England a New Age: the end of Corporeal War and the resumption of Mental Warfare; the rebuilding of Jerusalem in England. Blake wrote *Milton* to justify his existence as a poet-prophet and to proclaim the validity of the role of inspiration in the creation of art in a society that negated all that could not be proved by inductive reasoning.
The materialistic concept of knowledge which acknowledged only those perceptions received through the sensory organs prevailed largely because of the influence of the *Essay on Human Understanding* by John Locke. The combined influences of the writings of Bacon, Newton, and Locke, which created the hope and trust that society placed on human reason, dominated eighteenth century thought. This scientific, inductive epistemology was in direct opposition to Blake's own personal convictions and experience and, especially, his belief in the Biblical tradition.

Burke's *Treatise on the Sublime & Beautiful* is founded on the Opinions of Newton & Locke; on this Treatise Reynolds has grounded many of his assertions in all his Discourses. I read Burke's Treatise when very Young; at the same time I read Locke on Human Understanding & Bacon's *Advancement of Learning*. On every one of these Books I wrote my Opinions, & on looking them over find that my Notes on Reynolds in this Book are exactly Similar. I felt the Same Contempt & Abhorrence then that I do now. They mock Inspiration & Vision. Inspiration & Vision was then, & now is, & I hope will always Remain, my Element, my Eternal Dwelling place:

(Annotations to Reynolds, Discourse VIII)¹

Blake could not believe that man is born a *tabula rasa,*

I say on the Contrary that Man Brings All that he has or can have Into the World with him. Man is Born Like a Garden ready Planted & Sown. This World is too poor to produce one Seed.

(Annotations to Reynolds, Discourse VI)²

Others before him, notably David Hume and John Wesley, had disagreed with the self-sufficiency of the human reasoning power, though in different ways. While Hume's
skepticism found the absolute dependence on man's reason to be inadequate, John Wesley confidently based his ministry upon divine inspiration and faith in a personal God. The importance of Wesley and the influence of Methodism upon eighteenth century society and thought is considerable. It should be noted that George Whitefield and John Wesley, the Methodist evangelists, were the only religious leaders whom Blake ever commended.

"But then rais'd up Whitefield, Palamabron rais'd up Westley,
"And these are the cries of the Churches before the two Witnesses.
"Faith in God the dear Saviour who took on the likeness of men,
"Becoming obedient to death, even the death of the Cross.
"The Witnesses lie dead in the Street of the Great City;
"No Faith is in all the Earth: the Book of God is trodden under Foot.
"He sent his two Servants, Whitefield & Westley; were they Prophets,
"Or were they idiots or Madmen? shew us Miracles!
"Can you have greater Miracles than these? Men who devote
"Their life's whole comfort to intire scorn & injury & death?  
(Milton 22:55-23:2)

II

A revival of an interest in Platonic idealism began toward the middle of the century, and in 1804, Thomas Taylor accomplished a complete edition of Plato in English. Although his translations and commentaries have been superseded, they were immensely influential for quite a long time. These translations reflect Taylor's respect for
Greek mythology and theology and for the Alexandrian Neo-
platonists. It is almost certain that Blake acquired many
of the Platonic and Neoplatonic theories that he incorpora-
ted into his thought and poetry from the writings of Thomas
Taylor, the Platonist. 5

Blake's writings reveal the influence of Platonic
thought and mythology as well as that of the Bible. One
does not necessarily exclude the other.

The ultimate power of the universe, the Lord God Al-
mighty of the Judeo-Christian heritage, the Logos, the
Divine Imagination, the Divine Intellect, the Divine Hu-
manity, the "True Man," are all terms seeking to describe
this reality that alone has real existence. "'I am the
Alpha and the Omega,' says the Lord God, who is and who was
and who is to come, the Almighty." (Rev. 1:8) The Platonic
tradition postulates a vital relationship between intellect
and the eternal, 6 which finds its analogue in Proverbs:

The Lord created me [wisdom] at the beginning
of his work,
the first of his acts of old.
Ages ago I was set up, at the first,
before the beginning of the earth.
(Proverbs 8:22-23)

This reality is an all-inclusive one, encompassing
all within its infinite capacity. 7 The physical or "vege-
tated" world is only a reflection of that reality: 8

... imagination, the real & eternal World of which
this Vegetable Universe is but a faint shadow, & in
which we shall live in our Eternal or Imaginative
Bodies when these Vegetable Mortal Bodies are no
This "Vegetable Universe" exists only by the influx from the eternal reality. Blake describes this influx as:

The red Globule is the unwearied Sun by Los created
To measure Time and Space to mortal Men every morning.

The eternal reality encloses within its circumference the ideal forms of all that exists in this physical world.

One Central Form composed of all other Forms being Granted, it does not therefore follow that all other Forms are Deformity. All Forms are Perfect in the Poet's Mind, but these are not Abstracted nor Compounded from Nature, but are from Imagination.

The source of evil and ugliness in the phenomenal world is caused by the lack of form in contrast to the ideal Form.

The following passage from the book of Hebrews illustrates this:

They serve a copy and shadow of the heavenly sanctuary; for when Moses was about to erect the tent, he was instructed by God, saying, "See that you make everything according to the pattern which was shown you on the mountain."

In speaking of a new covenant he treats the first as obsolete. And what is becoming obsolete and growing old is ready to vanish away.

Man's soul is eternal, but at the time of its incarnation, suffers a fall into the world of Generation and is buried in a cave, which is symbolic of the body.

For God himself enters Death's Door always with those that enter.
And lays down in the Grave with them, in Visions of Eternity,
Till they awake & see Jesus & the Linen Clothes lying
That the Females had Woven for them, & the Gates of their Father's House
(Milton 32:40-43)

The soul forgets most of its memory of its previous existence, but there remain some vestigial traces of this existence.

Knowledge of Ideal Beauty is Not to be Acquired. it is Born with us. Innate Ideas are in Every Man, Born with him; they are truly Himself. The Man who says that we have No innate Ideas must be a Fool & Knave, Having No Con-science or Innate Science.
(Annotations to Reynolds, Discourse III)

These remnants of the eternal reality are given to guide the soul back to its true home in the Divine Intellect, thus completing the Circle of Destiny.

III

Because of the great value that Blake placed on divine inspiration, he revered the Hebrew tradition as the most ancient and authentic source of eternal truth. He begins the Preface to Milton with a proclamation of its superiority:

The Stolen and Perverted Writings of Homer & Ovid, of Plato & Cicero, which all Men ought to contemn, are set up by artifice against the Sublime of the Bible; but when the New Age is at leisure to Pronounce, all will be set right, & those Grand Works of the more ancient & consciously & professedly inspired Men will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration.

(Preface to Milton)
More than a century before him, Milton, too, had praised the Hebrew scriptures as superior to the Greek tradition, which depends on human knowledge and the art of rhetoric. Milton postulated further, and Blake concurred, that the art of the Greeks was a derivative of the Hebrew culture.

Let it here be noted that the Greek Fables originated in Spiritual Mystery and Real Visions, which are lost and clouded in Fable and Allegory, while the Hebrew Bible and the Greek Gospel are Genuine, Preserv'd by the Saviour's Mercy.

(A Vision of the Last Judgment)

That the fountain of Intellect is able and sufficient to supply again any wisdom preserved by culture and history to the man with imagination is an integral part of Milton's philosophy that Blake adopted.

We do not want either Greek or Roman Models if we are but just and true to our own Imaginations, those Worlds of Eternity in which we shall live for ever in Jesus our Lord.

(Preface to Milton)

The Hebrew tradition, however, has relied upon the vision of its prophets to reinterpret the eternal truths from one age to the next. There is the constant building up of the structure instead of a linear progression. Genius, whether for prophecy or for art, comes rather seldom, as Blake comments,

If Art was Progressive We should have had Mich. Angelos & Rafaelis to Succeed & to Improve upon each other. But it is not so. Genius dies with its Possessor & comes not again till Another is Born with It.

(Annotations to Reynolds, Discourse VI)
As Northrup Frye comments, this visionary experience has continued to the present day, making itself manifest in certain chosen people, thus continuing the long prophetic line through Chaucer, Spenser, and Milton to Blake himself.\textsuperscript{24}

IV

The concept of Temporal Time is of crucial importance to Blake, for to him, it is only a shadow of the timelessness of eternity, and it is almost wholly evil. In the Neoplatonic tradition, Temporal Time is symbolically placed for the one principle in the universe and takes precedence over space.\textsuperscript{25} Blake's poetry reflects this concept in two instances:

Los is by mortals nam'd Time, Enitharmon is nam'd Space;
But they depict him bald & aged who is in eternal youth
All powerful and his locks flourish like the brows of morning;
He is the Spirit of Prophecy, the ever apparent Elias.
\textit{(Milton 24:68-71)}\textsuperscript{26}

But Time & Space are Real Beings, a Male & a Female. Time is a Man, Space is a Woman, her Masculine Portion is Death.
\textit{(A Vision of the Last Judgment)}\textsuperscript{27}

The characteristics of this time are not limited to linear progression, although there is a definite limit of six thousand years set upon it, for there is also a vertical structure of time which is constantly being built upon. The purpose of this structure is for the preserva-
tion of imaginative acts for eternity, as all imaginative acts have their origin in the Divine Intellect and thus cannot ever pass away. 28

"... for not one Moment
"Of Time is lost, nor one Event of Space unpermanent,
"But all remain: every fabric of Six Thousand Years
"Remains 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 lineaments permanent for ever & ever."
(Milton 22:18-25) 29

Time also exists and is created moment by moment in eternity for the purpose of giving the souls in generation an opportunity to cleanse themselves of their vegetable portions and to thereby be able to return to eternity.

Time is the mercy of Eternity; without Time's swiftness,
Which is the swiftest of all things, all were eternal torment.
(Milton 24:72-73) 30

Although Temporal Time is an attribute of the world of generation, it cannot be wholly evil as it does originate in the divine fountain.

Blake has written a very beautiful poetic description of the manner in which time flows from eternity into this world:

But others of the Sons of Los build Moments & Minutes & Hours
And Days & Months & Years & Ages & Periods, wondrous buildings;
And every Moment has a Couch of gold for soft repose,
(A Moment equals a pulsation of the artery),
And between every two Moments stands a Daughter of Beulah
To feed the Sleepers on their Couches with maternal care.
And every Minute has an azure Tent with silken Veils;
And every Hour has a bright golden Gate carved with skill;
And every Day & Night has Walls of brass & Gates of adamant,
Shining like precious Stones & ornamented with appropriate signs;
And every Month a silver paved Terrace builded high;
And every Year invulnerable Barriers with high Towers;
And every Age is Moated deep with Bridges of silver & gold;
And every Seven Ages is Incircled with a Flaming Fire.
Now Seven Ages is amounting to Two Hundred Years. Each has its Guard, each Moment, Minute, Hour, Day, Month & Year.
All are the work of Fairy hands of the Four Elements;
The Guard are Angels of Providence on duty evermore.
Every Time less than a pulsation of the artery is equal in its period & value to Six Thousand Years,

(Milton 28:44-63)\textsuperscript{31}

The moment by moment creation of time affords an opportunity for the union of the Eternal with the Temporal (the punctum). This is the moment of art, the influx from the Divine Imagination, that is necessary for all the acts of imagination, no matter in what realm of experience.

For in this Period the Poet's Work is Done, and all the Great
Events of Time start forth & are conceiv'd in such a Period, Within a Moment, a Pulsation of the Artery. (Milton 29:1-3)

Inspiration is perceived at this point of intersection between Temporal Time and Eternal Time by any person who makes use of his imagination although it is unknown to those persons whose minds are bound by reasoning ratio.

There is a Moment in each Day that Satan cannot find, Nor can his Watch Fiends find it; but the Industrious find This Moment & it multiply, & when it once is found It renovates every Moment of the Day if rightly placed. (Milton 35:42-45)

Time is the male principle and rules over Space, the female principle of the world of generation. However, Space is also symbolic of Eternity, for it provides a limit or a bound to the distance that the souls entering upon the Circle of Destiny can fall. Space, too, is a subjective impression, altering its appearance each time the perceiving organism moves into a different location.

The Sky is an immortal Tent built by the Sons of Los: And every Space that a Man views around his dwelling-place Standing on his own roof or in his garden on a mount Of twenty-five cubits in height, such space is his Universe: And on its verge the Sun rises & sets, the Clouds bow To meet the flat Earth & the Sea in such an order'd Space:
The Starry heavens reach no further, but here bend and set
On all sides, & the two Poles turn on their valves of gold;
And if he move his dwelling-place, his heavens also move
Where'er he goes, & all his neighbourhood bewail his loss.
Such are the Spaces called Earth & such its dimension.

(Milton 29:4-14)34

The symbols that Blake chose for the concepts of Time and Space are intimately related—for Time, the pulsation of the artery, for Space, a globule of red blood. The supreme importance of the pulse and blood in man is a reflection of the necessity of the pulse, Time, and blood, Space, that the Divine Intellect gives to the world of Generation. All of temporal time and all space and matter exist only by this influx from the Divine Intellect.

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

(Milton 29:19-24)35

Blake was strongly influenced by the doctrine that the intelligible world only has reality, that the physical world is just a reflection of that reality. This illusion of space is "maya" and is only one plane in an ascending
vertical scale. Space, like time, exceeds the bounds of linear measurements, and has a vertical scale also. The possibility that matter could by an act of imagination be made to expand into eternity intrigued him greatly, for he pursued this idea throughout his poetic career.  

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?  
(The Marriage of Heaven and Hell)  

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.  
('Auguries of Innocence' , 1-4)  

The moment of inspiration, then, is outside of Time and outside of Space; it is an intuition of the reality of the eternal world. The whole of the Second Book of Milton is an exquisite example of this inspiration, of the influx from the Divine Imagination. All the centers of the symbols open into Eternity, and the emotional impact of such an experience is conveyed very convincingly.

V  
The prophetic book, Milton, is Blake's very eloquent defense of the validity of inspiration in art. That his environment was hostile to him and his efforts as a poet and painter was not enough to deter him from that which he considered his duty, the creation of imaginative art. He scorned the taste and opinions of the most influential
artists of that time:

Reynolds's Opinion was that Genius May be Taught & that all Pretence to Inspiration is a Lie & a Deceit, to say the least of it. For if it is a Deceit, the whole Bible is Madness. This Opinion originates in the Greeks' Calling the Muses Daughters of Memory. The Enquiry in England is not whether a Man has Talents & Genius, But whether he is Passive & Polite & a Virtuous Ass & obedient to Noblemen's Opinions in Art & Science. If he is, he is a Good Man. If Not, he must be Starved.

(Annotations to Reynolds, Discourse I)

The tension that this situation produced, however, caused him to feel keenly unhappiness and dissatisfaction, for he wrote,

"Must the duties of life each other cross?
"Must every joy be dung & dross?
(To Thomas Butts 22 November 1802)

The inspiration that his whole life was a witness to is that of the Logos, of "Jesus the Imagination."

This world of Imagination is the world of Eternity, it is the divine bosom into which we shall all go after the death of the Vegetated body. This World of Imagination is infinite & Eternal, whereas the world of Generation, or Vegetation, is Finite & Temporal. There Exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature. All Things are comprehended in their Eternal Forms in the divine body of the Saviour, the True Vine of Eternity, The Human Imagination...

(A Vision of the Last Judgment)

"Jesus the imagination" is the perfect and complete Intellect, and all humans have within themselves a portion of this divine humanity which enables them to participate in and partake of this eternal fountain of intellect. Blake
exhorts his fellow men to utilize this gift to its fullest:

What is the Divine Spirit? is the Holy Ghost any other than an Intellectual Fountain?... What are all the Gifts of the Gospel, are they not all Mental Gifts? Is God a Spirit who must be worshipped in Spirit & in Truth, and are not the Gifts of the Spirit Every-thing to Man?

(Jerusalem 77) 43

The extent to which any one human participates in this Divine Intellect is determined by the degree of the transparency of his mind to the eternal light which seeks to penetrate it. Opacity and darkness become more pronounced the farther the mind retreats from the Divine Imagination; they become major symbols of evil in Blake's poetry.

Blake's convictions were based upon the visionary nature of the Bible and the "Ancients" as well as upon his own experiences. He felt that there could be no reason for denying the reality of this Divine Inspiration,

Can a Poet doubt the Visions of Jehovah? Nature has no Outline, but Imagination has. Nature has no Tune, but Imagination has. Nature has no Supernatural & dissolves: Imagination is Eternity.

(The Ghost of Abel) 44

The Ancients certainly did not doubt this reality,

The Ancients did not mean to Impose when they affirm'd their belief in Vision & Revelation. Plato was in Earnest; Milton was in Earnest. They believ'd that God did Visit Man Really & Truly & not as Reynolds pretends.

(Annotations to Reynolds, Discourse VII) 45

The song of the Bard in Milton ends with the passionate proclamation of the truth of his song, and it is truly Blake's own cry:
"I am Inspired! I know it is Truth! for I Sing
"According to the inspiration of the Poetic Genius
"Who is the eternal all-protecting Divine Humanity,
"To whom be Glory & Power & Dominion Evermore. Amen."

(Milton 13:51-14:3)\(^46\)

Blake could never deny this calling to be a poet-prophet even though, at times, he felt his own inadequacy to be too great.

0 how can I with my gross tongue that cleaveth to the dust
Tell of the Four-fold Man in starry numbers fitly order'd,
Or how can I with my cold hand of clay! But thou, 0 Lord,
Do with me as thou wilt! for I am nothing, and vanity.
If thou chuse to elect a worm, it shall remove the mountains.

(Milton 20:15-19)\(^{47}\)

VI

The mandala,\(^{48}\) the archetype of the four-square representation of man and the world, is found to be well-developed in Blake's later works. The belief that each human's personality is composed of four forces which complement and oppose each other is quite ancient, having been traced back as far as Egyptian mythology. Blake perceived these forces at work in his own psyche and constructed a mythology based upon them, which he set forth in Vala, or The Four Zoas.

The Four Zoas perform the four functions of the psyche (in the Jungian psychological scheme), those of thought, feeling,
Blake invested these four functions with names for his own mythology: to thought he gave the name of Urizen; to feeling, Luvah or Orc; to sensation, Tharmas; to intuition, Urthona.

Four Mighty Ones are in every Man; a Perfect Unity
Cannot Exist but from the Universal Brotherhood of Eden
The Universal Man, to Whom be Glory Evermore. Amen.
(The Four Zoas, Night the First 9-11)

However, in Fallen Man, Albion, they are not a perfect unity, and Man's personality is in danger of disintegration. The disarray of the Four Zoas in the human personality is caused by sin; each of the Four Zoas seeks to be dominant over the others, and the result is internal warfare which never ceases.

There are times in the life of man when these functions are reintegrated momentarily in varying degrees of completeness. These fleeting moments are what Blake seeks to describe when he writes of the "Fourfold Vision,"

Now I a fourfold vision see,
And a fourfold vision is given to me;
'Tis fourfold in my supreme delight
And threefold in soft Beulah's night
And twofold Always. May God us keep
From Single vision & Newton's sleep!
(To Thomas Butts 22 November 1802)

The Single vision that Blake prays to be delivered from is the monism of materialism, which he associated with Bacon, Newton, and Locke. This level of vision is
symbolized by Urizen and the world of Ulro.

Blake claims that he continually viewed the world with Twofold vision, always regarding the phenomenal world as but a symbol or shadow of the Real world. The Zoa Luvah exerts its influence on this level of vision corresponding with the world of Generation.

Threefold vision is called Beulah, "a place where Contrarieties are equally True" (Mil.30.1), a place of dreams which suspends the functions of the senses, thus denying the entrance of the distractions of perceptual experience. Blake identifies the artist with this state, for to produce genuine art, the artist must allow inspiration to come to him through a supersensuous apprehension of Truth. Tharmas, who is the Zoa of bodily sensation, is identified with Beulah.

The Fourfold vision occurs when the four Zoas of man's psyche achieve a precarious balance and allow the experience of apprehending the homogeneity of all Being in Time and in Eternity. This level of vision is the earthly Eden, which few attain, but all who do attain it are overcome by the ecstasy of the experience. The Zoa Urthona is associated with this level of vision as he controls the spirit. Before the Fall, Albion, the Eternal Man, maintained this fourfold vision constantly; at the Last Judgment, he is to be healed and restored to his
place among the Eternal Beings. Golgonooza, too, is fourfold and shares with Albion the symbolism taken from Ezekiel and Revelation. Golgonooza is "viewed on all sides round by a Four-fold Vision" (Mil.35.23), thus revealing the correspondences of these three concepts.

The image of Golgonooza, a place of "immense labours & sorrows, ever building, ever falling" (Mil.6.2), is of great importance in the prophetic books of Milton and Jerusalem. The origin of the name is perhaps Golgotha, a symbol of self-sacrifice, for the practice of art demands self-sacrifice. Although Golgonooza bears a close resemblance to the visionary holy cities of the Bible, it belongs to the temporal world; for it is the repository of works in the process of being done.

The characteristics of the holy cities of Ezekiel and John are virtually the same as the city of art described by Blake. The four-fold quality of Golgonooza differentiates Blake's vision, for there is no way possible to visualize this city while the mind is bound by human perceptions. The elaborate description given in Jerusalem illustrates the ineffable four-fold quality:

Fourfold the Sons of Los in their divisions,
and fourfold
The great City of Golgonooza: fourfold toward the north,
And toward the south fourfold, & fourfold toward the east & west,
Each within other toward the four points: that toward
Eden, and that toward the World of Generation,  
And that toward Beulah, and that toward Ulro.  

And the Four Points are thus beheld in Great Eternity:  
West, the Circumference: South, the Zenith:  
North,  
The Nadir: East, the Center, unapproachable for ever.  
These are the four Faces towards the Four Worlds of Humanity  
In every Man. Ezekiel saw them by Chebar's flood.  
And the Eyes are the South, and the Nostrils are the East,  
And the Tongue is the West, and the Ear is the North.  

(Jerusalem 12:45-50, 54-60)  

The Biblical visionary cities have three gates on each side, symbolizing the twelve tribes of Israel and the twelve Apostles while Golgonooza has four gates on each side, each individual gate being guarded by four forms, which take their symbolism from Ezekiel's vision of the "living creatures." The symbolic value of the number **four** and all numbers built up of four's is that of imagi-native achievement, as well as of infinite extension.  

All of these qualities are incorporated into Golgonooza, for no worthy act is forgotten or obliterated there. Los is the keeper of the four-fold city, and he describes his work:  

"I in Six Thousand Years walk up and down; for not one Moment  
"Of Time is lost, nor one Event of Space un-permanent,  
"But all remain: every fabric of Six Thousand Years  
"Remains 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 lineaments permanent for ever & ever."

(Milton 22:18-25)

In Jerusalem is a beautiful description of the materials used by Los to build Golgonooza,

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

(Jerusalem 12:30-37)

Every facet of life must be performed imaginatively, for all is of value and will be preserved until the end of time.

For every thing exists & not one sigh nor smile nor tear,
One hair nor particle of dust, not one can pass away.

(Jerusalem 13:66-14:1)

In Eternity, the four arts, Poetry, Painting, Music, and Architecture (Science), are perfect forms and are, as Blake says, "the Four Faces of Man" (Mil.27.56). All but
Science are lost in the world of "Time and Space," Science being preserved by mercy. It is through this mercy that,

...the Three
Become apparent in Time & Space in the Three Professions,
Poetry in Religion: Music, Law: Painting, in Physic & Surgery:
That Man may live upon Earth till the time of his awaking.

(Milton 27:58-61)

The center of Golgonooza, the point or atom capable of infinite expansion, is surrounded by a moat of fire. In this center, Luban, stands Los's Palace and the golden Looms of Cathedron. From this center Time is created moment by moment by the Sons of Los, Space by the Hammer of Los. Here the spirits who are to be vegetated are clothed with the fabric woven on Enitharmon's golden looms. From this center flows the influx from eternity which creates and preserves all in the temporal world.

Those mortals whose minds are receptive and attuned to the eternal reality, the Divine intellect or Jesus the imagination, receive inspiration from this influx. All acts of inspiration, whether of an exalted or humble nature, are preserved in this structure, Golgonooza, and exist together during the allotted space of temporal time. Of extreme importance is the necessity for man to live imaginatively, to live to the very fullest of his powers; for the sum of his imaginative acts will be his portion of eternity.
VII

The myth contained in the Song of the Bard in the First Book of Milton does manifest much of Blake's artistic dilemma while he dwelt at Felpham, nevertheless its real function is to stand as an exemplar for the rest of the action of the poem. It is necessary to understand the characteristics of the "Three Classes of Mortal Men" who are created by Los and Enitharmon,

"...The Elect is one Class: You shall bind them separate: they cannot believe in Eternal Life. Except by Miracle & a New Birth. The other two Classes, The Reprobate who never cease to Believe, and the Redeem'd Who live in doubts & fears perpetually tormented by the Elect.

(Milton 25:32-36)\(^{63}\)

before the significance of the question answered in the Great Solemn Assembly can be perceived.

And it was enquir'd why in a Great Solemn Assembly The innocent should be condemn'd for the Guilty. Then an Eternal rose, Saying: "If the Guilty should be condemn'd he must be an Eternal Death, "And one must die for another throughout all Eternity. "Satan is fall'n from his station & never can be redeem'd, "But must be new Created continually moment by moment, "And therefore the Class of Satan shall be call'd the Elect, & those "Of Rintrah the Reprobate, & those of Palamabron the Redeem'd: "For he is redeem'd from Satan's Law, the wrath falling on Rintrah.

(Milton 11:15-23)\(^{64}\)
The Elect shall meet the Redeem'd on Albion's rocks, they shall meet Astonish'd at the Transgressor, in him beholding the Saviour. And the Elect shall say to the Redeem'd: "We behold it is of Divine Mercy alone, of Free Gift and Election that we live: "Our Virtues & Cruel Goodnesses have deserv'd Eternal Death."

(Milton 13:30-34) 

This is the kernel of meaning in Milton: self-sacrifice is necessary to redeem another from Eternal Death. Within the structure of the myth, this self-sacrifice is attempted by Leutha, who offers herself as a ransom for Satan, and by Elynittria (the emanation of Palamabron), who shelters Leutha with love and brings her to Palamabron's bed. The impact that the message of the Bard's Song has upon Milton in Eternity is tremendous, for he rises, saying:

"I go to Eternal Death! The Nations still "Follow after the detestable Gods of Priam, in pomp "Of warlike selfhood contradicting and blaspheming. "When will the Resurrection come to deliver the sleeping body "From corruptibility? O when, Lord Jesus, wilt thou come? "Tarry no longer, for my soul lies at the gates of death. "I will arise and look forth for the morning of the grave; "I will go down to the sepulcher to see if morning breaks; "I will go down to self annihilation and eternal death, "Lest the Last Judgment come & find me unannihilate
"And I be siez'd & giv'n into the hands of my own Selfhood.
"The Lamb of God is seen thro' mists & shadows, hov'ring
"Over the sepulchers in clouds of Jehovah & winds of Elohim,
"A disk of blood distant, & heav'ns & earths roll dark between.
"What do I here before the Judgment? without my Emanation?
"With the daughters of memory & not with the daughters of inspiration?
"I in my Selfhood am that Satan: I am that Evil One!
"He is my Spectre! in my obedience to loose him from my Hells,
"To claim the Hells, my Furnaces, I go to Eternal Death." (Milton 14:14-32)

Milton completes his task of self-annihilation in the Second Book of Milton, and the cycle completes itself when Jesus gives himself for the healing of Albion's "bosom of death."

As Satan sank from Eternity into the Vegetated World, the Ulro, Milton also set his course for Ulro. The Eternals beheld it, "Like as a Polypus that vegetates beneath the deep,/ They saw his Shadow vegetated underneath the Couch/Of death." (Mil.15.8-10) Milton begins to see the Vegetated World in its true character, its Satanic nature: to be born into the world is to enter the grave of the body.

First Milton saw Albion upon the Rock of Ages, Deadly pale outstretch'd and snowy cold, storm cover'd,
A Giant form of perfect beauty outstretch'd on the rock
In solemn death; the Sea of Time & Space
thunder'd aloud
Against the rock, which was inwrapped with the
weeds of death.
(Milton 15:36-40)67

He becomes aware of his six-fold emanation,
... those three females whom his wives, &
those three whom his Daughters
Had represented and contain'd, that they might
be resum'd
By giving up of Selfhood;
(Milton 17:1-3)68

the totality of all he loves that he must reclaim and
cease to view as the separate "female will."

Northrup Frye comments that the

... two books also give the obverse and reverse of
the same instant of illumination. The first book is
an apocalyptic restatement of the vision which Mi-
chael shows Adam at the end of Paradise Lost, and in
it the entire time and space of the fallen world is
seen, not as emerging from the loins and senses of
fallen Man, but as reintegrated with him. The second
part shows us the counterpart of this, the rejection
of the mirage which is implied by the acceptance of
reality. It is essentially the vision of Paradise
Regained, in which Satan offers Christ so many of the
"good" things of a fallen world that it eventually
dawns on us that the world and the devil are the same
thing, and that thing an illusion.

There are additional linkages between the two books
of Milton; the group of symbols associated with the inspi-
rational act—the Lark, the Moment of Time, the Space, and
the Rock—appear in both the books, though the emphasis
may be different.

The Lark, which is a major symbol of inspiration and
is the subject of one of the loveliest sections in the
entire poem, is only casually mentioned in a description of the Mundane Shell in the First Book. There are definite verbal echoes between "And finishes where the Lark mounts" (Milton.17.27) and "Just at the place to where the Lark mounts is a Crystal Gate" (Milton.35.61); in reality, the place is the same.

The account of the manner in which the Sons of Los build each moment of time is found in the First Book; Blake stresses the value of each moment emphatically,

For in this Period the Poet's Work is Done, and all the Great
Events of Time start forth & are conceiv'd in such a Period,
Within a Moment, a Pulsation of the Artery.  
(Milton 29:1-3)

The symbol is given equal importance in the Second Book,

There is a Moment in each Day that Satan cannot find,
Nor can his Watch Fiends find it; but the Industrious find
This Moment & it multiply, & when it once is found
It renovates every Moment of the Day if rightly placed.  
(Milton 35:42-45)

The characteristics of Space receive a long description in the First Book which is distilled in the few lines that begin the lyrical portrayal of the flowers on that spring morning:

Thou percievest the Flowers put forth their precious Odours,
And none can tell how from so small a center comes such sweets,
Forgetting that within that Center Eternity expands
Its ever during doors that Og & Anak fiercely guard.

(Milton 31:46-49)72

The symbolic value of the Rock changes radically from the First Book to the Second. Milton had entered Ulro where,

He saw the cruelties of Ulro and he wrote them down
In iron tablets; and his Wives' & Daughters' names were these:
Rahab and Tirzah, & Milcah & Malah & Noah & Hoglah.
They sat rang'd round him as the rocks of Horeb round the land
Of Canaan, and they wrote in thunder, smoke and fire
His dictate, and his body was the Rock Sinai, that body
Which was on earth born to corruption;

(Milton 17:9-15)73

This Rock is the epitome of all that Natural Religion encompasses with its sterility, its opacity, and the formless smoke (signifying non-entity) which envelopes it. The Rock in the Second Book bears a very different symbolic value, for there,

...stands a Fountain in a rock
Of crystal flowing into two Streams: one
flows thro' Golgonooza
And thro' Beulah to Eden beneath Los's western Wall;
The other flows thro' the Aerial Void & all the Churches,
Meeting again in Golgonooza beyond Satan's Seat.

(Milton 35:49-53)74

The light of Eternity shines through this rock, for it is
translucent; the water is the "water of life," which is without price, welling up from Eternity and flowing back to Eternity. Behind these two opposing symbols is the Rock of Ages upon which Albion lies dead, symbolizing the limit of man's fall from Eternity.

The symbolism of the garments of Milton, the Shadowy Female, and Jesus has a meaning essential to the interpretation of the poem as a whole. Milton, when he is moved by the Bard's song in Eternity, takes off his robe of promise and ungirds himself from the oath of God in order that he may return to Ulro to reclaim his Emanation. It is necessary for Milton to cast off all that is not Eternal from his spirit (the rotten rags of Memory, the filthy garments of Bacon, Locke, and Newton) that he might be reunited with his missing Emanation. The Shadowy Female, who is Nature or Vala, howls, for her garments represent the horror of the Vegetated state of life. The garments of Jesus manifest the Divine Revelation,

...round his limbs
The Clouds of Ololon folded as a Garment
dipped in blood,
Written within & without in woven letters,
& the Writing
Is the Divine Revelation in the Litteral expression,
A Garment of War. I heard it nam'd the Woof
of Six Thousand Years.
(Milton 42:11-15) 75

The presence of Albion, asleep in death upon the Rock
of Ages, provides an extremely important connecting theme in the poem. Albion's spiritual state gradually changes as the promised healing approaches, the action occurring in four stages. The first view of Albion reveals him as a Giant form of perfect beauty, but dead, upon the Rock of Ages. As a result of Milton's laboring to mold the clay on Urizen, "Now Albion's sleeping Humanity began to turn upon his Couch, / Feeling the electric flame of Milton's awful precipitate descent." (Milton 20.25-26) In the second Book the Starry Seven, surrounded by a host, trumpet:

"Awake, Albion awake! reclaim thy Reasoning Spectre. Subdue Him to the Divine Mercy. Cast him down into the Lake "Of Los that ever burneth with fire ever & ever, Amen! "Let the Four Zoas awake from Slumbers of Six Thousand Years."

(Milton 39:10-13)

Albion rises, but is unable to walk and falls back groaning. The last account of Albion is not completed, but the promised healing has come to him.

And I beheld the Twenty-four Cities of Albion Arise upon their Thrones to Judge the Nations of the Earth;
And the Immortal Four in whom the Twenty-four appear Four-fold Arose around Albion's body. Jesus wept & walked forth From Felpham's Vale clothed in Clouds of blood, to enter into Albion's Bosom, the bosom of death, & the Four surrounded him In the Column of Fire in Felpham's Vale; then to their mouths the Four
Applied their Four Trumpets & them sounded
to the Four winds.
(Milton 42:16-23)??

The glory too wonderful and awful to describe is the cli¬
max of the poem.

VIII

The Second Book of Milton is built upon a very finely
articulated structure as Blake exercised much artistry and
care in developing this book. When carefully examined,
the structure is seen to be very intricate, which fact ex¬
poses the claims to be false of those critics who accuse
Blake of obscure formlessness. It would seem strange
that an artist such as Blake, who valued the perfect, defi¬
nite Form and assigned a complete lack of value to form¬
lessness, would himself create a work without definite
form. Blake has two of his methods of perceiving inspira¬
tion, the fourfold vision and the opening of a center,
operating in this book; and they perform an important func¬
tion in the structure.

The Fourfold Vision is both the imaginative and the
structural basis of the vision which culminates in the
apocalyptic holy marriage and the destruction of the physi¬
cal world, for every element within this vision progresses
through the four levels of vision. The symbolic properties
of the number four are those of infinite extension and ima¬
ginative powers.
The "Watcher" of the vision is fourfold in himself, for he absorbs the spirits of Milton, the Bard, and Los into the body of Blake himself as a result of the action in the First Book. By this integration, a complete vision of the shape of time emerges, and time and history are seen as a single human form, "the world of Los, the labour of six thousand years" (Mil.29.64). The Watcher is witness to a great drama which involves four main characters: Milton, Ololon, Satan, and the Eternals. Each of these characters in the drama proceeds through a series of four levels of action or vision. These separate lines of action converge and culminate in the climax, the end of the physical world.

During the course of the vision Milton first reveals himself as the Covering Cherub containing all that is Satanic in the fallen world of Ulro.

I saw he was the Covering Cherub & within him Satan
And Rahab, in an outside which is fallacious, within,
Beyond the outline of identity, in the Selfhood deadly;
And he appear'd the Wicker Man of Scandinavia, in whom
Jerusalem's children consume in flames among the Stars.

(Milton 37:8-12)\textsuperscript{79}

The second level of action and symbolism is reached when Milton separates himself from Satan; his spirit assumes a definite form instead of remaining "a Cloud & Human Form"
(Mil. 37.14). He attains a third level of action when he recognizes his power to destroy this Spectre, Satan, but refrains out of a desire to honor the Laws of Eternity, which require self-annihilation instead of self-affirmation.

"Satan! my Spectre! I know my power thee to annihilate
"And be a greater in thy place & be thy Tabernacle,
"A covering for thee to do thy will, till one greater comes
"And smites me as I smote thee & becomes my covering.
"Such are the Laws of thy false Heav'ns; but Laws of Eternity
"Are not such; know thou, I come to Self Annihilation.

This decision elevates the symbolic value of Milton's action into that of Eden within its Fires of Intellect:

Suddenly around Milton on my Path the Starry Seven
Burn'd terrible; my Path became a solid fire, as bright
As the clear Sun, & Milton silent came down on my Path.

it is in the midst of the Fires of Intellect that Milton and Oloston are reunited, and the apocalyptic vision comes to its conclusion.

Oloston first appears to the Daughters of Beulah as the Clouds of History, seeking Milton and begging forgiveness for her responsibility in the Satanic nature of the world of Ulro.
And all the Songs of Beulah sounded comfortable notes
To comfort Ololon's lamentation, for they said:
"Are you the Fiery Circle that late drove in
fury & fire
"The Eight Immortal Starry-Ones down into Ulro
dark,
"Rending the Heavens of Beulah with your thunders
& lightnings?
"And can you thus lament & can you pity & forgive?
"Is terror chang'd to pity? O wonder of Eternity!"

(Milton 34:1-7)82

OloIon, like Milton, enters the Mundane Shell in search of
her missing portion and appears as a twelve year old Vir¬
gin to the Watcher and inquires of him:

..."Knowest thou of Milton who descended
"Driven from Eternity? him I seek, terrified
at my Act
"In Great Eternity which thou knowest: I come
him to seek."

(Milton 37:1-3)83

The second level of vision, Generation, occurs when Ololon
begins to perceive that the force behind Newton, Voltaire,
Rousseau, Hume, Gibbon, and Bolingbroke is Natural Reli¬
gion, which seeks to destroy Jerusalem.

"Are those who contemn Religion & seek to
annihilate it
"Become in their Feminine portions the causes
& promoters
"Of these Religions? how is this thing, this
Newtonian Phantasm,
"This Voltaire & Rousseau, this Hume & Gibbon
& Bolingbroke,
"This Natural Religion, this impossible ab¬
surdity?
"Is Ololon the cause of this? O where shall
I hide my face?
"These tears fall for the little ones, the
Children of Jerusalem,
"Lest they be annihilated in thy annihilation."

(Milton 40:9-16)

The fourfold vision is attained when remembrance of the Eternal state of life returns to her, and she elects to go with Milton to the Eternal Death in the void outside of Eternal Existence.

"Is this our Feminine Portion, the Six-fold Miltonic Female?
"Terribly this Portion trembles before thee, O awful Man.
"Altho' our Human Power can sustain the severe contentions
"Of Friendship, our Sexual cannot, but flies into the Ulro.
"Hence arose all our terrors in Eternity; & now remembrance
"Returns upon us; are we Contraries, O Milton, Thou & I?
"O Immortal, how were we led to War the Wars of Death?
"Is this the Void Outside of Existence, which if enter'ld into
"Becomes a Womb? & is this the Death Couch of Albion?
"Thou goest to Eternal Death & all must go with thee."

(Milton 41:30-42:2)

Satan's state of being progresses through four levels or degrees of apparent unreality until he is annihilated in the fiery destruction of the physical world. Satan appears with Milton on the first level in a vast cloud of cruelty and error containing the "Monstrous Churches of Beulah, the Gods of Ulro dark,/ Twelve monstrous dishumaniz'd terrors, Synagogues of Satan" (Milton 37:16-17).

The second stage occurs when Satan is cast off from Milton and tries to intimidate Milton into worshipping him again.
The Spectre of Satan stood upon the roaring sea & beheld
Milton within his sleeping Humanity; trembling & shudd'ring
He stood upon the waves a Twenty-seven fold mighty Demon
Gorgeous & beautiful; loud roll his thunders against Milton.
Loud Satan thunder'd, loud & dark upon mild Felpham shore
Not daring to touch one fibre he howl'd round upon the Sea.

(Milton 38:9-14) 86

Satan's attempt to imitate Christ coming in the clouds of glory is the third level of action:

Loud Satan thunder'd, loud & dark upon mild Felpham's Shore,
Coming in a Cloud with Trumpets & with Fiery Flame,
An awful Form eastward from midst of a bright Paved-work
Of precious stones by Cherubim surrounded, so permitted
(Lest he should fall apart in his Eternal Death) to imitate
The Eternal Great Humanity Divine surrounded by His Cherubim & Seraphim in ever, happy Eternity.
Beneath sat Chaos; Sin on his right hand,
Death on his left,
And Ancient Night spread over all the heav'n his Mantle of Laws.

(Milton 39:22-30) 87

The fourth level of illusion portrays Satan as the red Dragon with the Harlot, Rahab Babylon, as recorded in Revelation 17:

No sooner she had spoke but Rahab Babylon appear'd
Eastward upon the Paved work across Europe & Asia,
Glorious as the midday Sun in Satan's bosom glowing,
A Female hidden in a Male, Religion hidden in War,
Nam'd Moral Virtue, cruel two-fold Monster shining bright,
A Dragon red & hidden Harlot which John in Patmos saw.

(Milton 40:17-22)

The actions of the Eternals cannot, of course, progress from one level of vision to another, but they do perform four important functions in the action. The Starry Eight, "watching round the Couch of Death" (Milton 32.39), guard and preserve Milton's Couch of Death. After Milton has proved his intention of self-annihilation, they descend to Ulro and "stood in a mighty Column of Fire/ Surrounding Felpham's Vale, reaching to the Mundane Shell" (Milton 39.8-9). When the consummation of the marriage of Milton and Ololon is accomplished, the Starry Eight converge and become:

One Man, Jesus the Saviour, wonderful! round his limbs
The Clouds of Ololon folded as a Garment dipped in blood,
Written within & without in woven letters, & the Writing
Is the Divine Revelation in the Littoral expression,
A Garment of War. I heard it nam'd the Woof of Six Thousand Years.

(Milton 42:11-15)

The final and climactic action occurs when Jesus walks forth into Albion's dead bosom, giving himself in self-annihilation, while the Four Zoas of Albion blow their trumpets to the four winds.

...Jesus wept & walked forth
From Felpham's Vale clothed in Clouds of blood, to enter into
Albion's Bosom, the bosom of death, & the Four
surrounded him
In the Column of Fire in Felpham's Vale; then
to their mouths the Four
Applied their Four Trumpets & them sounded to
the Four winds.

(Milton 42:19-23) 20

Milton and Ololon are reunited with the Divine Hu-
manity in the consummation. Those portions of their beings
that were eternal were preserved while the chaff was cast
off as Satanic and annihilated. The prophecy given to
Milton by Hillel earlier is proven true,

"And thou, O Milton, art a State about to be
Created,
"Called Eternal Annihilation, that none but
the Living shall
"Dare to enter, & they shall enter triumphant
over Death
"And Hell & the Grave: States that are not,
but ah! Seem to be.
"Judge then of thy Own Self: thy Eternal
Lineaments explore,
"What is Eternal & what Changeable, & what
Annihilable.
"The imagination is not a State: it is the
Human Existence itself.
"Affection or Love becomes a State when divided
from Imagination.
"The Memory is a State always, & the Reason
is a State
"Created to be Annihilated & a new Ratio Created.
"Whatever can be Created can be Annihilated:
Forms cannot:
"The Oak is cut down by the Ax, the Lamb falls
by the Knife,
"But their Forms Eternal Exist For-ever. Amen.
Hallelujah!"

(Milton 32:26-38) 21
The second method of perceiving inspiration, the opening of a center into Eternity, is an apt description of the structure and the action in the vision just related. As the vision progresses and the figures change in their symbolic values, the center expands so that these new meanings can be encompassed. The ultimate expansion of the vision exerts too much power and emotion for man to contain it, thereby causing all of it to vanish. Blake finds himself prostrate in his garden still hearing the Lark's song and smelling the odor of the Wild Thyme, the sensual enjoyment of which provided the initial impetus for the vision.

The book begins with a vision of the Apocalypse from the viewpoint of Beulah and Satan and ends with a vision of the same Apocalypse as beheld by Blake. Within this structure Blake completes his task of bringing Milton back to earth to correct his vision and reclaim his Emanation, the Six-fold Miltonic Female.

The first vision is very quiet, a simple statement of the impending event, rather like a prelude. Although the emotions of fear and grief are described, the tone is rather dispassionate.

Into this pleasant Shadow, Beulah, all Ololon descended,  
And when the Daughters of Beulah heard the lamentation  
All Beulah wept, for they saw the Lord coming in the Clouds.
And the Shadows of Beulah terminate in rocky Albion.
And all Nations wept in affliction, Family by Family:
Germany wept towards France & Italy, England wept & trembled
Towards America, India rose up from his golden bed
As one awaken’d in the night; they saw the Lord coming
In the Clouds of Ololon with Power & Great Glory.
And all the Living Creatures of the Four Elements wail’d
With bitter wailing; these in the aggregate are named Satan
And Rahab: they know not of Regeneration, but only of Generation:

Orc howls on the Atlantic: Enitharmon trembles: All Beulah weeps.
(Milton 31:8-19,27)

The moment of intuition expands an insignificant instant of time, the pulsation of an artery, into concentric circles, encompassing more and more meaning with each new expansion. All of the symbols of the vision participate in this expansion from minute points into eternity.

The passage in which Blake describes the Lark's song at dawn is one of his loveliest:

Thou hearest the Nightingale begin the Song of Spring.
The Lark sitting upon his earthy bed, just as the morn Appears, listens silent; then springing from the waving Cornfield, loud He leads the Choir of Day: trill, trill, trill, trill, Mounting upon the wings of light into the Great Expanse, Reecchoing against the lovely blue & shining heavenly Shell,
His little throat labours with inspiration; 
every feather 
On throat & breast & wings vibrates with the 
effluence Divine. 
All Nature listens silent to him & the awful 
Sun 
Stands still upon the Mountain looking on 
this little Bird 
With eyes of soft humility & wonder, love & 
awe. 
Then loud from their green covert all the 
Birds begin their Song: 
(Milton 31:28-39)93

The symbol is apprehended in two manners, for the imagery 
is aural as well as visual. The song of the lark spreads 
in never-ending circles into the Heavens, and for this 
moment of inspiration, all time stands still, as the Lark's 
whole body vibrates "with the effluence Divine," and "the 
awful Sun/ Stands still upon the Mountain looking on this 
little Bird." The wonder at the loveliness of the Lark's 
song is analagous to the wonder felt upon hearing the in¬ 
spired song of the poet.

The succeeding symbol is again a double one, for the 
flowers appeal to the sensations of sight and smell.

Thou perceivest the Flowers put forth their 
precious Odours, 
And none can tell how from so small a center 
comes such sweets, 
Forgetting that within that Center Eternity 
expands 
Its ever during doors that Og & Anak fiercely 
guard. 
First, e'er the morning breaks, joy opens in 
the flowery bosoms, 
Joy even to tears, which the Sun rising dries; 
first the Wild Thyme 
And Meadow-sweet, downy & soft waving among 
the reeds,
Light springing on the air, lead the sweet Dance; they wake
The Honeysuckle sleeping on the Oak; the flaunting beauty
Revels along upon the wind; the White-thorn, lovely May,
Opens her many lovely eyes listening; the Rose still sleeps,
None dare to wake her; soon she bursts her crimson curtain'd bed
And comes forth in the majesty of beauty;
every Flower,
The Pink, the Jessamine, the Wall-flower, the Carnation,
The Jonquil, the mild Lilly, opes her heavens;
every Tree
And Flower & Herb soon fill the air with an innumerable Dance,
Yet all in order sweet & lovely.

(Milton 31:46-62)

The odor of the flowers, like the song of the Lark, cannot be bound; it spreads in all directions to infinity. The first flower in the list is the Wild Thyme, which symbolizes most completely this moment belonging to eternity. The center of this flower, the "wild time," so tiny and insignificant, becomes for Blake an opening into the endlessness of eternity.

In this same meadow is a fountain flowing from a rock of crystal. The fountain is perhaps one of the most widely recognized symbols of inspiration flowing from Eternity into Temporal Time. The Platonic and Neoplatonic traditions uphold this meaning, but even more influential to Blake was the presence of these symbols in the New Testament. Jesus promises, "but whoever drinks of the water that I shall give him will never thirst; the water that I shall
give him will become in him a spring of water welling up to eternal life" (John iv.14); Revelation 22:1 records, "Then he showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb." Blake himself asks, "What is the Divine Spirit? is the Holy Ghost any other than an Intellectual Fountain?"

The rock from whence the fountain flows is described in this episode as a rock of crystal, thus permitting the eternal light to penetrate it; the "Rock of Odours," which is covered with a bright purple mantle of wild thyme; a rock in which, "Luvah slept here in death and here is Luvah's empty Tomb." (Mil.35.59) Luvah, being the Zoa of the East and of Emotion, is thus the symbol of Jesus Christ. The "Rock of Odours" in this setting has connotations of the spices, myrrh and aloes, used in preparing the body of Jesus for burial on the day of Preparation. A more important added meaning is the Resurrection which rendered the Tomb empty—a moment of eternal time whose repercussions have not ceased, nor will ever cease.

This symbol has three facets: the sight of the fountain flowing from a rock covered by wild thyme and on which is the lark's nest, the sound of the fountain welling up and flowing down the slope, and the smell of the wild thyme. All intensify the uniqueness and the importance of this moment of intuition. This is the punctum, the inter-
section of eternal and temporal time, which the Industrious seek and find, and which was for Blake the beginning of the apocalyptic vision:

There is a Moment in each Day that Satan cannot find,
Nor can his Watch Fiends find it; but the industrious find
This Moment & it multiply, & when it once is found
It renovates every Moment of the Day if rightly placed.
In this Moment Ololon descended to Los & Enitharmon
Unseen beyond the Mundane Shell, Southward in Milton's track.
Just in this Moment, when the morning odours rise abroad
And first from the Wild Thyme, stands a Fountain in a rock
Of crystal flowing into two Streams: one flows thro' Golgonooza
And thro' Beulah to Eden beneath Los's western Wall;
The other flows thro' the Aerial Void & all the Churches,
Meeting again in Golgonooza beyond Satan's Seat.
The Wild Thyme is Los's Messenger to Eden, a mighty Demon,
Terrible, deadly & poisonous his presence in Ulro dark;
Therefore he appears only a small Root creeping in grass
Covering over the Rock of Odours his bright purple mantle
Beside the Fount above the Lark's nest in Golgonooza.
Luvah slept here in death & here is Luvah's empty Tomb.
Ololon sat beside this Fountain on the Rock of Odours

For Ololon step'd into the Polypus within the Mundane Shell.
They could not step into Vegetable Worlds without becoming
The enemies of Humanity, except in a Female Form,
And as One Female Ololon and all its mighty Hosts
Appear'd, a Virgin of twelve years: nor time nor space was
To the perception of the Virgin Ololon, but as the
Flash of lightning, but more quick the Virgin in my Garden
Before my Cottage stood, for the Satanic Space is delusion.

(Milton 35:42-60, 36:13-20)  

The peacefulness of the setting in Felpham's Vale, the beauty of the birds, the flowers, the breaking of the dawn, are qualities bound very tightly to the Vegetated world. The weeping in Beulah, the bitter wailing of the Living Creatures, who see the Lord coming bringing the promised Judgment are in vivid contrast with the one mortal who is watching on this spring morning.

The Vale of Felpham becomes a visionary center when the Watcher, a composite character who is Blake-Milton-Bard-Los, sees Ololon enter the Mundane Shell and descend into his garden. She is greeted with graciousness and reverence and obedience:

"Virgin of Providence, fear not to enter into my Cottage.
"What is thy message to thy friend? What am I now to do?
"Is it again to plunge into deeper affliction? behold me
"Ready to obey, but pity thou my Shadow of Delight:
"Enter my Cottage, comfort her, for she is sick with fatigue."

(Milton 36:28-32)
This same event is viewed from the eternal viewpoint of the Starry Eight, who are guarding Milton's Couch of Death, and before whom Ololon falls prostrate, begging forgiveness. Ololon's action creates rejoicing for,

...now that a wide road was open to Eternity
By Ololon's descent thro' Beulah to Los & Enitharmon!

(Milton 35:35-36)

The vision enlarges when Milton's Shadow, hearing Ololon's reason for coming, makes his true identity manifest: he reveals himself to be the Covering Cherub, which contains Satan and Rahab, and the Wicker Man of Scandinavia, the epitome of the cruelty of natural religion. He descends into the garden as a Cloud, a Human Wonder of God, containing all the false religions:

The Monstrous Churches of Beulah, the Gods of Ulro dark,
Twelve monstrous dishumaniz'd terrors, Synagogues of Satan,
A Double Twelve & Thrice Nine: such their divisions.

(Milton 37:16-18)

This Cloud, which stretches from heaven to earth contains within it all of the history of fallen man from the beginning to this, the end of Temporal Time. The Clouds of Ololon are redeemable, but this Cloud must be recognized as error and cast out.

The vision changes and expands as the Watcher beholds Milton descending down a glittering pavement of precious stones in the east. The black-clothed figure of Milton is
distinct now, sharply outlined against the sparkling background. In the preceding vision, Milton's Shadow had condensed all his Fibres, but he had no definite form; he was "a Cloud & Human Form" containing "The Monstrous Churches of Beulah, the Gods of Ulro dark." Now "Milton collecting all his fibres into impregnable strength" (Mil. 38.5) assumes his distinct human form and separates himself from Satan, his Spectre.

The circumference of the vision increases as the Watcher sees Satan, standing upon the roaring sea of Time and Space, unable to enter the visionary center to harm Milton. Satan is described as being "gorgeous & beautiful," the antithesis of Milton's severity. Milton is silent while Satan is frenzied,

...loud roll his thunders against Milton.
Loud Satan thunder'd, loud & dark upon mild Felpham shore
Not daring to touch one fibre he howl'd round upon the Sea.

(Milton 38:12-14)101

The Watcher describes Satan in a tone of wonder and pity:

I also stood in Satan's bosom & beheld its desolations;
A ruin'd Man, a ruin'd building of God, not made with hands;
Its plains of burning sand, its mountains of marble terrible;
Its pits & declivities flowing with molten ore & fountains
Of pitch & nitre: its ruin'd palaces & cities & mighty works;
Its furnaces of affliction, in which his Angels & Emanations
Labour with blacken'd visages among its stupendous ruins, 
Arches & pyramids & porches, colonades & domes, 
In which dwells Mystery, Babylon; here is her secret place, 
From hence she comes forth on the Churches in delight; 
Here is her Cup fill'd with its poisons in those horrid vales, 
And here her scarlet Veil woven in pestilence & war; 
Here is Jerusalem bound in chains in the Dens of Babylon. 

(Milton 38:15-27)

Milton now recognizes the source of evil in the world, the false religions represented by the twenty-seven churches that he has given his allegiance to in times past. He must choose between becoming a new Orc cycle or breaking the Orc cycle completely, thereby setting Orc free from the Chain of Jealousy. With his new vision of life, Milton chooses the latter:

"Satan! my Spectre! I know my power thee to annihilate 
"And be a greater in thy place & be thy Tabernacle, 
"A covering for thee to do thy will, till one greater comes 
"And smites me as I smote thee & becomes my covering. 
"Such are the Laws of thy false Heav'n's; but Laws of Eternity 
"Are not such; know thou, I come to Self Annihilation. 
"Such are the Laws of Eternity, that each shall mutually 
"Annihilate himself for others' good, as I for thee. 

(Milton 38:29-36)

Satan rages against Milton and tries to intimidate him:
"I am God the judge of all, the living & the dead.
"Fall therefore down & worship me, submit thy supreme
"Dictate to my eternal Will, & to my dictate bow.
"I hold the Balances of Right & Just & mine the Sword.
"Seven Angels bear my Name & in those Seven I appear,
"But I alone am God & I alone in Heav'n & Earth
"Of all that live dare utter this, others tremble & bow,
"Till All Things become One Great Satan in Holiness
"Oppos'd to Mercy, and the Divine Delusion, Jesus, be no more."

Suddenly all becomes brilliant light as the vision expands and intensifies: the Starry Seven have found Milton to be transparent to the Eternal Light, and they surround him with the fires of creation, for he has chosen the eternal portion. Milton comes down to the garden upon this path of solid fire "as bright/ As the clear Sun"

And there went forth from the Starry limbs of the Seven, Forms Human, with Trumpets innumerable, sounding articulate As the Seven spake; and they stood in a mighty Column of Fire Surrounding Felpham's Vale, reaching to the Mundane Shell, Saying:
"Awake, Albion awake! reclaim thy Reasoning Spectre. Subdue
"Him to the Divine Mercy. Cast him down into the Lake
"Of Los that ever burneth with fire ever & ever, Amen!"
"Let the Four Zoas awake from Slumbers of Six Thousand Years."

(Milton 39:6-13) 105

The volume of the vision rises as the Trumpets call to Albion, "sounding articulate/ As the Seven spake." The articulateness of the trumpets is in direct opposition to the diffused nature of the rolling thunder of Satan's call to Milton.

The perspective shifts outward as the Watcher hears the roaring of the seven Furnaces of Los, which symbolize the Seven Eyes of God (Lucifer, Molech, Elohim, Shaddai, Pahad, Jehovah, Jesus), and sees the Seven Heavens above the mountains of Albion. The whole of time since the Fall is recreated and perceived in this instant.

Satan's reaction to the terror and awe produced by Los's Furnaces is to imitate the predicted second coming of Christ.

Loud Satan thunder'd, loud & dark upon mild
Felpham's Shore,
Coming in a Cloud with Trumpets & with Fiery Flame,
An awful Form eastward from midst of a bright Paved-work
Of precious stones by Cherubim surrounded, so permitted
(Lest he should fall apart in his Eternal Death) to imitate
The Eternal Great Humanity Divine surrounded by His Cherubim & Seraphim in ever happy Eternity.
Beneath sat Chaos; Sin on his right hand,
Death on his left,
And Ancient Night spread over all the heav'n his Mantle of Laws.

(Milton 39:22-30) 106
The iconography which is taken from *Paradise Lost* underscores the blasphemous nature of Satan's attempt.

Albion stirs and rises as a result of these two attempts to awaken him,

...his face is toward
The east, toward Jerusalem's Gates; groaning
he sat above
His rocks....

......................
...he sees his embodied Spectre
Trembling before him with exceeding great trembling & fear.
He views Jerusalem & Babylon, his tears flow down.
He mov'd his right foot to Cornwall, his left to the Rocks of Bognor.
He strove to rise to walk into the Deep, but strength failing
Forbad, & down with dreadful groans he sunk upon his Couch

(Milton 39:33-35, 46-51)

His sickness is so great that he cannot respond; his healing and restoration to the Fourfold Man require a power outside of himself.

The Watcher's perspective changes again as he perceives Milton's Spirit still striving with Urizen among the Brooks of Arnon, an action simultaneous with his presence in the midst of the Starry Seven. Ololon, seen as a Virgin of twelve years, is near and Milton,

...stood & perceiv'd the Eternal Form
Of that mild Vision; wondrous were their acts,
by me unknown
Except remotely, and I heard Ololon say to Milton:
"I see thee strive upon the Brooks of Arnon: there a dread
"And awful Man I see, o'ercover'd with the mantle of years.
"I behold Los & Urizen, I behold Orc & Tharmas,
"The Four Zoas of Albion, & thy Spirit with them striving,
"In Self annihilation giving thy life to thy enemies."

(Milton 40:1-8) \textsuperscript{109}

This amplification of the vision is followed by Ololon's confession of guilt and responsibility in the apparent triumph of Natural Religion.

"Are those who contemn Religion & seek to annihilate it
"Become in their Feminine portions the causes & promoters
"Of these Religions? how is this thing, this Newtonian Phantasm,
"This Voltaire & Rousseau, this Hume & Gibbon & Bolingbroke,
"This Natural Religion, this impossible absurdity?
"Is Ololon the cause of this? O where shall I hide my face?
"These tears fall for the little ones, the Children of Jerusalem,
"Lest they be annihilated in thy annihilation."

(Milton 40:9-16) \textsuperscript{110}

Suddenly Rahab Babylon appears in the east, and the vision expands. She is "glorious as the midday Sun" and reveals herself in Satan's bosom:

A Female hidden in a Male, Religion hidden in War,
Nam'd Moral Virtue, cruel two-fold Monster shining bright,
A Dragon red & hidden Harlot which John in Patmos saw.

(Milton 40:20-22) \textsuperscript{111}

All the nations of the fallen world appear for the impending judgment.
Milton turns to his Emanation and speaks with authority, demanding her obedience, for he, like the Bard in Eternity, is inspired by Truth. The destruction of his Selfhood is the condition imposed upon his completing his mission to reunite with Ololon, his Emanation, who must render herself subject to him and no longer be the perverse Female Will.

"Obey thou the Words of the Inspired Man. All that can be annihilated must be annihilated. That the Children of Jerusalem may be saved from slavery. There is a Negation, & there is a Contrary. The Negation must be destroy'd to redeem the Contraries. The Negation is the Spectre, the Reasoning Power in Man: This is a false Body, an Incrustation over my Immortal Spirit, a Selfhood which must be put off & annihilated alway. (Milton 40:29-36)

Milton continues proclaiming the purpose of his inspired mission to Ololon and all of creation:

"To cleanse the Face of my Spirit by Self-examination, To bathe in the Waters of Life, to wash off the Not Human, I come in Self-annihilation & the grandeur of Inspiration, To cast off Rational Demonstration by Faith in the Saviour, To cast off the rotten rags of Memory by Inspiration, To cast off Bacon, Locke & Newton from Albion's covering, To take off his filthy garments & clothe him with Imagination, To cast aside from Poetry all that is not inspiration,

....................................................

....................................................
"To cast off the idiot Questioner who is always questioning
"But never capable of answering, who sits with a sly grin
"Silent plotting when to question, like a thief in a cave,
"Who publishes doubt & calls it knowledge, whose Science is Despair,
"Whose Pretence to knowledge is envy, whose whole Science is
"To destroy the wisdom of ages to gratify ravenous Envy
"That rages round him like a Wolf day & night without rest;
"He smiles with condescension, he talks of Benevolence & Virtue,
"And those who act with Benevolence & Virtue they murder time on time.
"These are the destroyers of Jerusalem, these are the murderers
"Of Jesus, who deny the Faith & mock at Eternal Life,
"Who pretend to Poetry that they may destroy Imagination
"By imitation of Nature's Images drawn from Remembrance.
"These are the Sexual Garments, the Abomination of Desolation,
"Hiding the Human Lineaments as with an Ark & Curtains
"Which Jesus rent & now shall wholly purge away with Fire
"Till Generation is swallow'd up in Regeneration."

(Milton 40:37-41:7, 12-28)

Ololon is able now to perceive clearly that it is her Sexual Garments, her Moral Law and Virtue, which destroy Jerusalem and murder Jesus. As Milton has already done, Ololon chooses the eternal portion and separates herself from her Satanic portion, crying:

..."& now remembrance
"Returns upon us, are we Contraries, O Milton, Thou & I?
"O Immortal, how were we led to War the Wars of Death?
"Is this the Void Outside of Existence, which
if enter'd into
"Becomes a Womb? & is this the Death Couch of
Albion?
"Thou goest to Eternal Death & all must go with
thee."

(Milton 41:34-42:2)114

The Virgin portion of Ololon flees into the depths of "Milton's Shadow, as a Dove upon the stormy Sea" (Mil. 42:6).

The scope of the vision enlarges as the fiery consummation, which assumes the symbolism both of the holy marriage and the burning of the fallen world, approaches.

Then as a Moony Ark Ololon descended to Felpham's Vale
In clouds of blood, in streams of gore, with
dreadful thunderings
Into the Fires of Intellect that rejoic'd in
Felpham's Vale
Around the Starry Eight; with one accord the
Starry Eight became
One Man, Jesus the Saviour, wonderful! round
his limbs
The Clouds of Ololon folded as a Garment dipped
in blood,
Written within & without in woven letters, &
the Writing
Is the Divine Revelation in the Litteral ex-
pression,
A Garment of War. I heard it nam'd the Woof
of Six Thousand Years.
(Milton 42:7-15)115

The sight of this apocalyptic vision, whose symbolism
is identical with that of Revelation 19, is almost too much
for the Watcher to bear. Only his complete dedication to
his calling is able to sustain him. For Blake, like John
of Patmos, feels himself commanded by the angel, "'Write
this: Blessed are those who are invited to the marriage
supper of the Lamb.' And he said to me, 'These are true words of God.'" (Rev. xix. 9) William Blake was invited, he accepted, and he was never the same again. This great vision must be the occasion for the cryptic sentence found written on the back of a sketch for the design on Plate 43 of Milton, "Father & Mother, I return from flames of fire tried & pure & white."

The fiery consummation and the Judgment are not the end of the vision for the Watcher: the dead body of Albion is to be healed by the only power capable of healing him.

And the immortal Four in whom the Twenty-four appear Four-fold Arose around Albion's body. Jesus wept & walked forth From Felpham's Vale clothed in Clouds of blood, to enter into Albion's Bosom, the bosom of death, & the Four surrounded him in the Column of Fire in Felpham's Vale; then to their mouths the Four Applied their Four Trumpets & them sounded to the Four winds. Terror struck in the Vale I stood at that immortal sound. My bones trembled, I fell outstretch'd upon the path. (Milton 42:18-25)

The vision of the union of God and man completely overcomes the Watcher with terror, he faints, and this center, which had expanded into Eternity, contracts suddenly and reassumes its place in the world of Generation.

... & my Soul return'd into its mortal state
To Resurrection & Judgment in the Vegetable Body,
And my sweet Shadow of Delight stood trembling by my side.
Immediately the Lark mounted with a loud trill from Pelpham's Vale,
And the Wild Thyme from Wimbledon's green & impurpled Hills,
(Milton 42:26-30) 117

Repeated here in terms of the Vegetable World are the symbols of the eternal vision just experienced, the man of inspiration and his emanation who participate in a holy marriage. The Lark and the Wild Thyme appear again bringing with them all the connotations gathered from the great vision. The cycle commences once more, yearning for the promised Judgment; Milton ends on this note of expectancy:

And Los & Enitharmon rose over the Hills of Surrey:
Their clouds roll over London with a south wind; soft Oothoon
Pants in the Vales of Lambeth, weeping o'er her Human Harvest.
Los listens to the Cry of the Poor Man, his Cloud
Over London in volume terrific low bended in anger.
Rintrah & Palamabron view the Human Harvest beneath.
Their Wine-presses & Barns stand open, the Ovens are prepar'd,
The Waggons ready; terrific Lions & Tygers sport & play.
All Animals upon the Earth are prepar'd in all their strength
To go forth to the Great Harvest & Vintage of the Nations.
(Milton 42:31-43:1) 118

The Second Book of Milton, explicated above, is the poetic account of a visionary experience that effected a
change in Blake's outlook on life and his work as an artist. These changes will be discussed in depth in the concluding chapter.
Chapter Three

"Unorganiz'd Innocence: An Impossibility. Innocence dwells with Wisdom, but never with ignorance."

I

The crucial years at Felpham left their mark on every facet of Blake's life and work. In an attempt to demonstrate the stylistic changes that Blake's poetry underwent, I offer here an explication\(^1\) of a passage from Milton in conjunction with "London" from Songs of Experience.

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
in every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new born Infant's tear,
And blights with plagues the Marriage hearse.\(^2\)

"I will lament over Milton in the lamentations of the afflicted;
"My Garments shall be woven of sighs & heart broken lamentations;
"The misery of unhappy Families shall be drawn out into its border,
"Wrought with the needle with dire sufferings, poverty, pain & woe
"Along the rocky Island & thence throughout the whole Earth;
"There shall be the sick Father & his starving Family, there
"The Prisoner in the stone Dungeon & the Slave at the Mill.
"I will have writings written all over it in Human Words
"That every Infant that is born upon the Earth shall read
"And get by rote as a hard task of a life of sixty years.
"I will have Kings inwoven upon it & Councillors & Mighty Men:
"The Famine shall clasp it together with buckles & Clasps,
"And the Pestilence shall be its fringe & the War its girdle,
"To divide into Rahab & Tirzah that Milton may come to our tents.
"For I will put on the Human Form & take the Image of God,
"Even Pity & Humanity, but my Clothing shall be Cruelty:
"And I will put on Holiness as a breastplate & as a helmet,
"And all my ornaments shall be of the gold of broken hearts,
"And the precious stones of anxiety & care & desperation & death
"And repentance for sin & sorrow & punishment & fear,
"To defend me from thy terrors, O Orc, my only beloved!"
(Milton 18:5-25)\(^3\)

The Lament of the Shadowy Female (Vala or Nature),
which was just quoted, is an example of the manner in which Blake's style altered from that of Songs of Experience (1794) to Milton, which was completed in 1808. The content of the Lament has in it many echoes of "London". The style of the Lament differs a great deal from the lyrical style of "London", yet it has a strong appeal of its own. The four-foot lines of "London", which are a mixture of iambic
and trochaic feet, are expanded into lines containing five to seven accented syllables with varying numbers of unaccented syllables. The compelling rhythm of "London" and the great compression of its meaning are diffused in the later passage. The Lament has the flow of oratory, a style which accommodates its didactic tendencies.

The poetry which Blake composed after the crisis situation at Felpham became more weighted with didacticism as he obeyed the compulsion to proclaim his message. The lyrical style no longer seemed to serve his purpose because he was unwilling that any of the nuances of the thought in "London" be lost. Consequently the line, "Marks of weakness, marks of woe", is expanded to embrace "sighs & heart broken lamentations", "the misery of unhappy Families", "dire sufferings, poverty, pain & woe". "In every cry of every Man" is the distillate which produces "the sick Father & his starving Family", "The Prisoner in the stone Dungeon & the Slave at the Mill." The Infant's cry of fear is completely justified for there are "writings":

That every Infant that is born upon the Earth shall read
And get by rote as a hard task of a life of sixty years.

These "writings" must be the "mind-forg'd manacles" of "London." There are the Church, the Palace, the Law (implied by "charter'd"), and the code of sexual morality (implied by the Harlot and the Marriage hearse). Kings,
Councillors, Mighty Men, the stone Dungeon (suggesting the debtor's prison), the Slave of the industrial revolution, and War correspond to these "writings", these "mind-forg'd manacles" that every Infant must accept. These are examples of Blake's expansion of symbols previously established in the Songs.

"London" makes a great impact upon the reader through its sound imagery, the sounds made by suffering human beings in that city. The Bard, who is the Speaker, wanders through, hears, and marks what he hears and sees. To create this imagery, Blake has made use of substantives such as cry (used three times), voice, sigh, curse, ban, tear (implying an accompanying audible cry); the verb, hear, is used twice and the verb, blasts, is present in an ambiguous sense. The Bard recognizes the tragic predicament of man's life in the world; the irony of the situation is that the agencies of the Church and the State, which should help, not only are deaf and blind to the tragedy but also contribute to the misery. The imagery of sound brings to mind the verse, "He who has ears to hear, let him hear" (Mark iv.9). The Bard, like Jesus, is trying to jolt man into really hearing, really perceiving his fallen state.

The voice of the Bard is heard again in the Lament over the state of Experience. Blake uses the metaphor of the construction of a garment in describing the desperate
unhappiness of man in Experience. This garment "shall be woven of sighs & heart broken lamentations"; misery shall be drawn out into its border; it shall be wrought with the needle; it shall have writings written all over it in Human words; inwoven upon it will be Kings, Councillors and Mighty Men; buckles and Clasps of Famine, the fringe of Pestilence, and the girdle of War shall adorn it. This is a truly horrifying image, the horror being built up step by step as the oration moves toward its climax when the Shadowy Female shall put on her Clothing of Cruelty.

The range of the vocabulary used in this section of the Lament is wide, for there is no repetition after the first two lines,

I will lament over Milton in the lamentations of the afflicted:
My Garments shall be woven of sighs & heart broken lamentations:

The verbs, woven, drawn, wrought, written, and inwoven, reflect the steps in the making of the garment; they are further bound together by the predominance of the semi-consonant w. The substantives and adjectives reinforce one another with either their negative meanings or connotations, thus creating a mood of unrelieved despair. The great mass of individual meanings and connotations used to create a mood is in contrast with the use of repetition within a much smaller range of vocabulary to create the same mood in "London".
The remainder of the Lament continues with the imagery of the Garment, but it is now ready to be put on. Two lyrics, "The Divine Image" and "A Divine Image", must be examined along with this passage:

To Mercy, Pity, Peace and Love
All pray in their distress,
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace, and Love
Is God, our father dear,
And Mercy, Pity, Peace, and Love
Is Man, his child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or jew;
Where Mercy, Love, & Pity dwell
There God is dwelling too.

("The Divine Image", Songs of Innocence)\(^5\)

Cruelty has a Human Heart,
And Jealousy a Human Face;
Terror the Human Form Divine,
And Secrecy the Human Dress.

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

("A Divine Image", Songs of Experience)\(^6\)

These two poems set forth the contrary states of experience of man. Man, the human form, is the constant element in the poems, but his attributes in Innocence, Mercy,
Pity, Peace, and Love, are the antithesis of those of Experience: Cruelty, Jealousy, Terror, and Secrecy. The ambiguity of the Human Form in the passage below stems from the quandary: Is this the Lamb or the Tyger?

“For I will put on the Human Form & take the image of God,
“Even Pity & Humanity, but my Clothing shall be Cruelty:

The additional attributes of "the Image of God, / Even Pity & Humanity" belong to the state of Innocence. Nevertheless, the Clothing of Cruelty forms an identity with "Cruelty has a Human Heart"; therefore, the Clothing to be put on is the Human Heart of which Jeremiah wrote, "The heart is deceitful above all things, and desperately corrupt; who can understand it?" (Jer.xvii,9) The armor and the ornaments further weight the judgment of the Human Form toward the state of Experience. The value of the armor (alluding to the Christian armor described in Ephesians 6:14-17) is inverted due to the perversion of the Human Heart. The breastplate of Holiness is necessary for hiding the Cruelty in the Human Heart, not for repelling cruelty from outside itself; in a like manner the helmet is not of salvation but is needed to cover the Jealousy written on the Human Face.

The image of the Human Heart is continued in its ornaments:

..."the gold of broken hearts,
"And the precious stones of anxiety & care &
The ornaments for the Human Heart are the counterparts in Experience for the "virtues of delight" of Innocence: Mercy, Pity, Peace, and Love.

The mood of the Lament builds gradually from the hypocritical softness of sighs and lamentations of the first two lines through the despairing enumeration of sorrows and misery to the climax in which the Shadowy Female (Nature) puts the completed garment on, and attempts to hide her corruption behind the facade of Holiness. To receive the full effect of the poetry, this must be read as a dramatic monologue. The prophecies, as much as the Songs, were meant to be read aloud to achieve the poet's intentions.

This explication has been set forth for the purpose of describing the changes in Blake's poetry from the lyrical style to the style of the major prophecies. The simplicity of the *Songs of innocence* and *Experience* derives from the distinct beat, the rhymes, and the repetition of syntax and diction. The main sources for this style are found in the tradition of nursery rhymes and in the revival of English hymnody during the eighteenth century, led by such writers as Isaac Watts, Charles Wesley, and William Cowper.

The pure, lyrical quality of *Songs of Innocence* is altered in *Songs of Experience* to admit the symbolical element;
moreover, the intellectual content of the poems becomes more obvious and more important to Blake. Finally the lyrical form was not able to contain the message Blake wanted to express. The fact that Blake wrote *The Marriage of Heaven and Hell* in prose during the interval between the publication dates of the Songs should indicate his dissatisfaction with the lyric form as a vehicle for his intellectual content.

In seeking to find a form in which he could work freely, Blake expanded his poetic line to a septenary, which was marked by an increasing amount of metrical irregularity. His refusal to be bound by the rules of prosody resulted in a line that at times was pliant enough to accommodate his prose with very little difficulty. The great influence of the Bible, especially of Job, upon his prophetic writings must be noted; a second major influence upon his prophecies is that of Milton, from whom he borrowed diction, phrasing, imagery, poetic devices, narrative episodes, and even quotations.

Evolving out of this experimentation came a new style, appearing first in "Night the Ninth" of *The Four Zoas*, which combines lyricism with a moderate degree of metrical irregularity. This firm oratorical style contributes to the success of *Milton*, which has some truly eloquent passages. The Lament of the Shadowy Female, which was just
discussed, rises to this eloquence. Others perhaps unfa-
miliar to the casual reader are:

"Ah weak & wide astray! Ah shut in narrow
doleful form,
"Creeping in reptile flesh upon the bosom of
the ground!
"The Eye of Man a little narrow orb, clos'd
up & dark,
"Scarcey beholding the great light, conversing
with the Void;
"The Ear a little shell, in small volutions
shutting out
"All melodies & comprehending only Discord
and Harmony;
"The Tongue a little moisture fills, a little
food it cloys,
"A little sound it utters & its cries are faint-
ly heard,
"Then brings forth Moral Virtue the cruel Vir-
gin Babylon.
"Can such an Eye judge of the stars? & look-
ing thro' its tubes
"Measure the sunny rays that point their spears
on Udanadan?
"Can such an Ear, fill'd with the vapours of
the yawning pit,
"Judge of the pure melodious harp struck by a
hand divine?
"Can such closed Nostrils feel a joy? or tell
of autumn fruits
"When grapes & figs burst their covering to the
joyful air?
"Can such a Tongue boast of the living waters?
or take in
"Ought but the Vegetable Ratio & loathe the
faint delight?
"Can such gross Lips percieve? alas, folded
within themselves
"They touch not ought, but pallid turn & tremble
at every wind."

(Milton 5:19-37) 9

The passage just quoted is an expansion of the thought ex-
pressed in "To Tirzah", that the incarnation of man is a
very cruel act.
O how can I with my gross tongue that cleaveth
to the dust
Tell of the Four-fold Man in starry numbers
fitly order'd,
Or how can I with my cold hand of clay! But
thou, O Lord,
Do with me as thou wilt! for I am nothing, and
vanity.
if thou chuse to elect a worm, it shall remove
the mountains.
(Milton 20:15-19)  

And Milton said: "I go to Eternal Death! The
Nations still
"Follow after the detestable Gods of Priam, in
pomp
"Of warlike selfhood contradicting and blasph-
eming.
"When will the Resurrection come to deliver the
sleeping body
"From corruptibility? O when, Lord Jesus, wilt
thou come?
"Tarry no longer, for my soul lies at the gates
of death.
"I will arise and look forth for the morning of
the grave;
"I will go down to the sepulcher to see if mor-
ning breaks;
"I will go down to self annihilation and eternal
death,
"Lest the Last Judgment come & find me unannihilate
"And I be siez'd & giv'n into the hands of my
own Selfhood.
"The Lamb of God is seen thro' mists & shadows, 
ho'ring
"Over the sepulchers in clouds of Jehovah &
winds of Elohim,
"A disk of blood distant, & heav'ns & earths
roll dark between.
"What do I here before the Judgment? without my
Emanation?
"With the daughters of memory & not with the
daughters of inspiration?
"I in my Selfhood am that Satan: I am that Evil
One!
"He is my Spectre! in my obedience to loose him
from my Hells,
"To claim the Hells, my Furnaces, I go to Eternal
Death."
(Milton 14:14-32) 11
Milton's first oration announcing his decision to sacrifice himself for the Nations is characterized by a strong current of repentance and fear of the coming Judgment. The last oration of Milton has a quite different tone, for Milton, as the Bard, proudly and majestically proclaims his great mission, even then at the moment of completion:

"..."Obey thou the Words of the inspired Man. "All that can be annihilated must be annihilated "That the Children of Jerusalem may be saved from slavery. "There is a Negation, & there is a Contrary: "The Negation must be destroy'd to redeem the Contraries. "The Negation is the Spectre, the Reasoning Power in Man: "This is a false Body, an Incrustation over my Immortal "Spirit, a Selfhood which must be put off & annihilated alway. "To cleanse the Face of my Spirit by Self-examination, "To bathe in the Waters of Life, to wash off the Not Human, "I come in Self-annihilation & the grandeur of Inspiration, "To cast off Rational Demonstration by Faith in the Saviour, "To cast off the rotten rags of Memory by Inspiration, "To cast off Bacon, Locke & Newton from Albion's covering, "To take off his filthy garments & clothe him with imagination, "To cast aside from Poetry all that is not Inspiration, "That it no longer shall dare to mock with the aspersion of Madness "Cast on the Inspired by the tame high finisher of paltry Blots "Indefinite, or paltry Rhymes, or paltry Harmonies,"
"Who creeps into State Government like a catterpiller to destroy;
"To cast off the idiot Questioner who is always questioning
"But never capable of answering, who sits with a sly grin
"Silent plotting when to question, like a thief in a cave,
"Who publishes doubt & calls it knowledge, whose Science is Despair,
"Whose pretence to knowledge is envy, whose whole Science is
"To destroy the wisdom of ages to gratify ravenous Envy
"That rages round him like a Wolf day & night without rest;
"He smiles with condescension, he talks of Benevolence & Virtue,
"And those who act with Benevolence & Virtue they murder time on time.
"These are the destroyers of Jerusalem, these are the murderers
"Of Jesus, who deny the Faith & mock at Eternal Life,
"Who pretend to Poetry that they may destroy Imagination
"By imitation of Nature's Images drawn from Remembrance.
"These are the Sexual Garments, the Abomination of Desolation,
"Hiding the Human Lineaments as with an Ark & Curtains
"Which Jesus rent & now shall wholly purge away with Fire
"Till Generation is swallow'd up in Regeneration."

(Milton 40:29-41:23)^{12}

Milton is more unified in its narrative structure than either The Four Zoas or Jerusalem; this unity perhaps derives from the strong personal convictions of the poet and his determination to express and delineate the vision he had experienced. Milton is the record of the experience of vision itself. The unity of the narrative structure is
accompanied by metrical unity, for, except for passages inserted from earlier poems, Blake has avoided the extremes of his prosodic gamut.  

Blake himself describes the range of his gamut when he announces his stylistic intentions in the Preface to Jerusalem:

*When this Verse was first dictated to me, I consider'd a Monotonous Cadence, like that used by Milton & Shakespeare & all writers of English Blank Verse, derived from the modern bondage of Rhyming, to be a necessary and indispensible part of Verse. But I soon found that in the mouth of a true Orator such monotony was not only awkward, but as much a bondage as rhyme itself. I therefore have produced a variety in every line, both of cadences & number of syllables. Every word and every letter is studied and put into its fit place; the terrific numbers are reserved for the terrific parts, the mild & gentle for the mild & gentle parts, and the prosaic for inferior parts; all are necessary to each other. Poetry Fetter'd Fetters the Human Race. Nations are Destroy'd or Flourish in proportion as Their Poetry, Painting and Music are Destroy'd or Flourish!*  

II

Blake's predisposition for the exercise of energy placed him early among those who would reform the world through revolution. His whole life was a struggle to free himself from the restraints which hindered the exercise of his energies. Even his father could see that the young boy would not be able to adjust to the rigidity of school and kept him to be educated at home.

The young William Blake was also very sensitive to the plight of the world in which he lived, seeing the corruption
and malevolence of the social structure which controlled the life of man. From *The Marriage of Heaven and Hell*, written about 1790, to the last of the Lambeth Books in 1795, Blake's writings reveal that he feels that salvation for mankind will come by revolution. The oppression of moral law and virtue will be overthrown by the free exercise of energy. However, this continuing conflict between energy (Orc) and restraint (Urizen) fails to be resolved, and *The Song of Los* (1795) is the last of his prophecies in which Orc appears as the symbol of Man's ultimate regeneration, of salvation by revolt.  

The association of the leaders of the French Revolution with Rationalism and Blake's disillusionment with the actual course of the revolution were probably factors leading to a change in his political thought. That he gained a new insight into the problem of man in society sometime after 1795 is evident, for *The Four Zoas*, the poems in the Notebook of 1800-1803, and the Pickering Manuscript exhibit quite a different philosophy.  

Blake's new attitude is that the cyclical nature of revolution makes the way of the sword a foolish and a fruitless means to liberate man. "The Mental Traveller" can accommodate this reading, and a very explicit statement of this philosophy is found in "The Grey Monk":  

"But vain the Sword & vain the Bow,  
They never can work War's overthrow."
"The Hermit's Prayer & the Widow's tear
"Alone can free the World from fear.

"For a Tear is an Intellectual Thing,
"And a Sigh is the Sword of an Angel King,
"And the bitter groan of the Martyr's woe
"is an Arrow from the Almighty's Bow.

"The hand of Vengeance found the Bed
"To which the Purple Tyrant fled;
"The iron hand crush'd the Tyrant's head
"And became a Tyrant in his stead."
("The Grey Monk", 25-36)

It is in The Four Zoas that the transition in Blake's thought is revealed most clearly as he shifts his emphasis from the historical to the psychological, from the external to the internal. In this new form he is able to combine the expression of his social insights with his visionary temperament. Blake's idea of the value of revolutionary energy had undergone such a change that he rewrote "Night the Seventh" to conform to this change. Orc, his symbol of energy, becomes capable of being corrupted and serving Urizen in binding humanity to the Tree of Mystery. Orc continues to evolve into a symbol of destructive hate. Los, who had remained an ambiguous symbol heretofore, becomes an agent of regeneration when he forgives the Spectre of Urthona and seeks to become the servant, not the master of man.

The exaltation of energy as a means of restoring man to unity is replaced by the conviction that this unity can not be achieved without "Cares & Sorrows & Troubles/ Of
Six thousand Years of self denial and of bitter Contrition" (F.Z.vii.399-400). Mankind cannot be redeemed in mass by revolution, but individual men may be redeemed one by one. The need for the providential action of God in redeeming man is recognized, and this promise is seen in vision:

..."but look! behold! take comfort!
"Turn inwardly thine Eyes & there behold the Lamb of God
"Clothed in Luvah's robes of blood descending to redeem.
(The Four Zoas, Night the Seventh, 414-416)^17

This is a reversal of the trend that began in Europe, which condemned Christianity for being passive and subjecting itself to rationalism. The myth of Fuzon and Urizen in Ahania reveals his increasing antagonism toward Judaism and Christianity, for it portrays a God who crucifies a son from motives of cruelty and destruction, a God devoid of the qualities of mercy and love. In The Song of Los he attacked the Christian moral virtue:

And Jesus heard her voice (a man of sorrows)
he receiv'd
A Gospel from wretched Theotormon.
The human race began to wither, for the healthy built
Secluded places, fearing the joys of Love,
And the diseased only propagated.
So Antamon call'd up Leutha from her valleys of delight
And to Mahomet a loose Bible gave.
(The Song of Los 3:23-29)^18

The Song of Los is the last of the Lambeth Books, and there were no more books published until Milton appeared in 1808.

Blake's great admiration for ancient Greek art and
thought waned from its peak in 1799, when he wrote, "the purpose for which alone I live, which is, in conjunction with such men as my friend Cumberland, to renew the lost Art of the Greeks." By 1808, when *Milton* was published, Blake begins the Preface with the condemnation of the writings of Homer, Ovid, Plato, and Cicero and the exaltation of the "Sublime of the Bible." Blake believed that the Bible was sublime because:

The Whole Bible is fill'd with Imagination & Visions from End to End & not with Moral Virtues; that is the business of Plato & the Greeks & all Warriors. The Moral Virtues are continual Accusers of Sin & promote Eternal Wars & Dominency over others.  
(Annotations to Berkeley's *Siris*)

Moral virtue with its codes of rules oppressed humanity and was the antithesis of the teachings of Jesus, who "was all virtue, and acted from impulse, not from rules." The schism between the two codes is illuminated by an epigram on his engraving of "The Laocoon", "If Morality was Christianity, Socrates was the Saviour."  

III

From this evidence it must be conceded that a drastic change had occurred within his personality re-orienting his life toward submission to a higher will. In my opinion, this crisis must have been a religious one, for the repentance, self-denial, forgiveness of enemies, and hope of salvation through the Lamb of God, which are all necessary for religious conversion, suddenly appear in the second version of "Night the Seventh" of *The Four Zoas* and change the sub-
sequent course of action in the poem. These themes permeate his last poetic works, *Milton* and *Jerusalem*.

To subject his will to another, even the Divine Will, must have required much of Blake, who believed so fervently in himself; however, the validity of the experience of conversion sustained him throughout the remainder of his life. The lyric, "Morning", from his Notebook of 1800-1803 expresses the emotions occasioned by this experience:

To find the Western path
Right thro' the Gates of Wrath
I urge my way;
Sweet Mercy leads me on;
With soft repentant moan
I see the break of day.

The war of swords & spears
Melted by dewy tears
Exhales on high;
The Sun is freed from fears
And with soft grateful tears
Ascends the sky.

In Blake's own terminology, he finally attained the state of Organized Innocence.

The prophecy *Milton* is the most personal of Blake's works, it being intimately connected with the crucial period at Felpham. The theme of the necessity to annihilate from the personality all that is not eternal reflects Blake's changed view of life, and the theme of the validity of inspiration in art grows out of his trials as an artist, particularly those experienced at Felpham. The transcriptions of vision in *Milton* exude an air of the immediacy of
the visionary experience.

It is necessary to comment here on the inscription written on the back of a sketch for Plate 43 of *Milton*, "Father & Mother, I return from flames of fire tried & pure & white." George W. Digby interprets in great detail in his book, *Symbol and Image in William Blake*, the painting, "The Arlington Court Picture: Regeneration". Blake's painting of fire in this picture and others is analogous to the representation of fire in dreams and visions; it is always symbolic of psychological crisis. The angry red flames are those of the unappeased passions, expressing the fierceness of man's nature; the clear, lambent flames are those of dynamic life-energy, which appear to those who have made contact with the mana-personality. Mr. Digby cites the records of such flames in Moses's vision of the burning bush, in Swedenborg, Goethe, and Blake. (To this list could be added the "tongues as of fire" of the Pentecost experience as described in Acts 2:3.) The highest category of fire or light are the radiant beams of light, symbolic of spiritual power, and which give release from individual will and separateness.

I can only assume that there is a direct relationship between Blake's cryptic sentence quoted above and the fiery consummation that occurs in the Second Book of *Milton*. The fire described there must be of the third category, for it
is described as "a solid fire, as bright/ As the clear Sun" (Mil.39.4-5), "the Fires of Intellect" (Mil.42.9), and "the Column of Fire in Felpham's Vale" (Mil.42.22). Whatever it was, there is evidence in every area of Blake's life of the impact of the visionary experience.

*Milton* is connected very closely with *Jerusalem*, the final prophetic book which contains Blake's most complete statement of his philosophy. The influence of Biblical allusions and style, which began to be evident in *Milton*, becomes even more pronounced in *Jerusalem*. The opposition of Natural Religion to the Everlasting Gospel in the world of Ulro, of the punishment of sins to the forgiveness of them, and of the Last Judgment of them are the main themes of *Jerusalem*. Blake announces his purpose and his determination in writing *Jerusalem*:

...I rest not from my great task!  
To open the Eternal Worlds, to open the immortal Eyes  
Of Man inwards into the Worlds of Thought,  
into Eternity  
Ever expanding in the Bosom of God, the Human Imagination.  
O Saviour pour upon me thy Spirit of meekness & love!  
Annihilate the Selfhood in me: be thou all my life!  
Guide thou my hand, which trembles exceedingly upon the rock of ages,  
While I write of the building of Golgonooza, & of the terrors of [the world of Ulro]  
(*Jerusalem* 5:17-24)

This new attitude of self-sacrifice brought about changes in his relationship with his wife and a renewed
openness to the visionary experience. Writing to Hayley after the Blakes had returned to London, he rejoices:

For now! O Glory! and O Delight! I have entirely reduced that spectrous Fiend to his station, whose annoyance has been the ruin of my labours for the last passed twenty years of my life. He is the enemy of conjugal love and is the Jupiter of the Greeks, an iron-hearted tyrant, the ruiner of ancient Greece. I speak with perfect confidence and certainty of the fact which has passed upon me. Nebuchadnezzar had seven times passed over him; I have had twenty; thank God I was not altogether a beast as he was; but I was a slave bound in a mill among beasts and devils; these beasts and these devils are now, together with myself, become children of light and liberty, and my feet and my wife's feet are free from fetters...he is become my servant who domineered over me, he is even as a brother who was my enemy. Dear Sir, excuse my enthusiasm or rather madness, for I am really drunk with intellectual vision. whenever I take a pencil or graver into my hand, even as I used to be in my youth, and as I have not been for twenty dark, but very profitable years. I thank God that I courageously pursued my course through darkness.

(To William Hayley 23 October 1804)

Whether or not the poem "William Bond" is autobiographical, a change in attitude toward sexual love is evident, elevating it to Beulah of the threefold vision:

I thought Love liv'd in the hot sun shine,
But 0, he lives in the Moony light!
I thought to find Love in the heat of day,
But sweet Love is the Comforter of Night.

Seek Love in the Pity of others' Woe,
in the gentle relief of another's care,
in the darkness of night & the winter's snow,
in the naked & outcast, Seek Love there!

("William Bond", 45-52)

Catherine had become indispensable to her husband in his work, sustaining him in all his endeavors and enduring the hardships of the last years without complaining. It
is possible that he recognized to what extent this woman whom he must have considered a "corporeal enemy" in the early years of marriage had become his "spiritual friend".

IV

There was little more Blake to write after he had completed *Jerusalem*: what he felt that he must say to the world was said. His creative impulses were focused almost entirely on the visual representation of his visions, and he continued to work as an artist even upon his deathbed. In looking at his pictures, I was struck by the similarities of two of them, one painted at the beginning of his career and the other toward the end of his life. The following discussion of these paintings, I hope, will serve to illuminate still more the alteration of his personality.

A comparison of the iconography of the two paintings, "Albion Rose" and "Jesus on the Tree and Albion", reveals some important changes in the representation of Albion. The full title of "Albion Rose", which was painted in 1780 and engraved about 1794, is:

Albion rose from where he labour'd at the Mill with Slaves
Giving himself for the Nations, he danc'd the dance of Eternal Death.

"Jesus on the Tree and Albion", which is Plate 76 of *Jerusalem*, was executed sometime during the period between 1804 and 1820, probably toward the latter end.

"Albion Rose" was painted when Blake was twenty-three
Albion Rose
years old and may be considered to be his conception of himself as well as of "Albion the Eternal Man". Albion is pictured on a mountaintop; his face projects a sense of great courage and dedication, of self-confidence and contentment in the task of "Giving himself for the Nations."

Light streams from the head of the young man and illumines the whole painting. Albion's arms are flung out in a gesture of exuberance; he is standing on his left foot with his right leg and foot extended behind him. His left foot is placed on a caterpillar and directly underneath his figure is a moth-like creature flying away. The caterpillar is a symbol of the constricted life of nature (the limit of Contraction or Adam), and the moth represents the release of the psyche from the prison of nature (Expansion).

"Jesus on the Tree and Albion" was executed by Blake in his maturity. It is a very somber picture with dark browns and blacks predominating although there are two sources of light in the picture—the light radiating from the head of Jesus and the first rays of the rising sun. The figure of Albion is standing in a small valley or depression and is in essentially the same posture that he had in "Albion Rose" except that his back is turned to the viewer as he contemplates Jesus on the Tree. Albion's head is tipped backward so that he can look upon the face of Jesus; his arms and hands are in positions identical with those
Jesus on the Tree
and Albion
in the former picture, but he stands upon his right foot with his left foot extended behind him. The face of Albion is illumined by the radiancy of Jesus, and his face is soft with repentance, gratitude, and love.

The Tree upon which Jesus is hanging dominates the picture with its enormous size and its dark color, for this is the Tree of Mystery, symbol of the natural creation. The fruit hanging from its branches is the fruit of deceit, just barely discernible in the light emanating from Jesus. Jesus hangs from his outstretched arms—a third repetition of the cruciform motif. His face is marked by the suffering that he has endured as a result of the sacrifice that he made when he descended into bodily life. Significantly, the left foot of his figure is foremost.

Blake used symbolical attitudes in his figures rather consistently throughout his career. The spiritual right side of the body and the material left side remain constant values in both his painting and his poetry.31 The differences between the two pictures are emblematic of the change that occurred in Blake's life. There is an one hundred eighty degree turn in the outlook of the Albion of Blake's youth to the Albion of his middle years. The young Albion is confident in himself and his abilities as he gives himself for the nations, for he has not become aware as yet of his need for power outside himself. The older Albion,
who had given of himself unstintingly and with no avail, has finally recognized his sickness and turned to the source of the healing power, Jesus.

The movement in "Albion Rose" is downward in contrast to the upward sweep in the later painting. The upward flight of the moth is balanced by the extremely short span of life that an insect has. Jesus, who makes eternal life possible for man, is the point to which the eye travels in "Jesus on the Tree and Albion".

These lines from Jerusalem illustrate the difference between the viewpoint of these two pictures quite distinctly:

in Selfhood, we are nothing, but fade away in morning's breath.
Our mildness is nothing: the greatest mildness we can use
Is incapable and nothing: none but the Lamb of God can heal
This dread disease, none but Jesus. O Lord, descend and save!

(Jerusalem 45:13-16)32

William Blake, like every man, traveled through the state of Innocence to the state of Experience. That he was freed from the state of Experience to the state of higher innocence only by his personal encounter with the redeeming power of God has been the essence of this thesis. Submitted as final evidence of the reality of this experience are three of Blake's lyrics which deal with the differing attitudes that he had toward the incarnation of the human soul as his life progressed.
"I have no name:
"I am but two days old."
What shall I call thee?
"I happy am,
"Joy is my name."
Sweet joy befall thee!

Pretty joy!
Sweet joy but two days old,
Sweet joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befall thee!

("Infant Joy", Songs of Innocence)

My mother groan'd! my father wept,
Into the dangerous world I leapt:
Helpless, naked, piping loud:
Like a fiend hid in a cloud.

Struggling in my father's hands,
Striving against my swaddling bands,
Bound and weary I thought best
To sulk upon my mother's breast.

("Infant Sorrow", Songs of Experience)

The Angel that presided o'er my birth
Said, "Little creature, form'd of Joy & Mirth,
"Go love without the help of any Thing on
Earth."

(Manuscript Notebook, 1808-1811)
Notes to Chapter One


2. Gilchrist, p. 50.

3. Gilchrist, p. 44.


6. Wilson, p. 49.


Notes to Chapter Two


2. Writings, p. 471.


4. Writings, p. 506.


11. Writings, p. 517.


15. Raine, I, pp. 126-149.

16. Writings, p. 522.

17. Writings, p. 459.


19. Writings, p. 480.


21. Writings, p. 605.


29. **Writings**, p. 505.


32. **Writings**, p. 516.


34. **Writings**, p. 516.


36. Raine, **II**, p. 166.

37. **Writings**, p. 150.

38. **Writings**, p. 431.


40. **Writings**, p. 817.


42. **Writings**, pp. 605-606.

43. **Writings**, p. 717.

44. **Writings**, p. 779.

45. **Writings**, p. 473.

46. **Writings**, p. 495.


51. *Writings*, p. 818.


53. Sloss and Wallis, II, pp. 28-34.


57. Frye, p. 368.

58. *Writings*, p. 505.


60. *Writings*, p. 634.


64. *Writings*, pp. 491-492.


69. Frye, p. 337.

70. *Writings*, p. 516.
72. **Writings**, p. 520.
73. **Writings**, p. 498.
74. **Writings**, p. 526.
75. **Writings**, p. 534.
76. **Writings**, p. 530.
77. **Writings**, p. 534.
80. **Writings**, pp. 529-530.
82. **Writings**, p. 523.
83. **Writings**, p. 527.
84. **Writings**, p. 532.
85. **Writings**, pp. 533-534.
86. **Writings**, p. 529.
87. **Writings**, p. 531.
88. **Writings**, p. 532.
89. **Writings**, p. 534.
90. **Writings**, p. 534.
92. **Writings**, pp. 519-520.
93. **Writings**, p. 520.
100. *Writings*, p. 528.
106. *Writings*, p. 531.
111. *Writings*, p. 532.
Notes to Chapter Three

1. This explication of "London" and Milton 18:5-25 is in no way indebted to that offered by Karl Kiralis in "London" in the Light of Jerusalem.


3. Writings, p. 499.


5. Writings, p. 117.

6. Writings, p. 221.


9. Writings, pp. 484-485.

10. Writings, p. 502.

11. Writings, pp. 495-496.

12. Writings, pp. 532-533.


14. Writings, p. 621.


16. Writings, pp. 430-431.

17. Writings, p. 330.

18. Writings, p. 246.

19. Writings, p. 792.

20. Writings, p. 774.


33. Gleckner, pp. 46-47. Discussed here are the states of Innocence, Experience, and higher Innocence.

34. *Writings*, p. 118.


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"Blake's Introduction to Experience," Huntington Library Quarterly. XX1 (1957), 57-67.


