

William Blake's "Jerusalem" Explained

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Dedication

To my wife Rhonda and to my sons Edward, Eric and Jonathan. My thanks to Papworth Hospital, University of Cambridge.

*William Blake's "Jerusalem"
Explained*

the first full-scale line by line analysis

*Transcription and exegesis
by
Dr. D. Whitmarsh-Knight*

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William Blake
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Preface

Blake's Anglo-Celtic Christian epic is amongst the world's great spiritual masterpieces. *Jerusalem* is one of the most beautiful illuminated books created. Yet neither its art nor its poetry has been fully appreciated because it is incompletely understood. This textual analysis seeks to lead a reader of *Jerusalem* to an understanding of Blake's work as a literary whole. By this I mean in the same way *The Iliad*, or *Paradise Lost* can be grasped as a literary whole. Blake's art is not my focus here. However my conclusions deepen and widen understanding of his art. For the first time, this analysis follows Blake's poetic 'thread' of literary linear cause and effect through the logoi or structural principles of his myth, or the plot, virtually line-by-line, from beginning to end.

There are numerous good transcriptions of *Jerusalem*. However, I still found I disagreed so often with the punctuation presented in other editions that I have written my own transcription. Here I have transcribed what is visually immediate, following what seems to be Blake's intent. The text is in italics consistent with his plates and calligraphy. No words have been dropped to the beginning of the next line as is usual in traditional formatting. Blake's calligraphic style used the borders of the text to flow up or down to complete the line. The hard itemisation of print is thereby avoided. His punctuation is such that a definitive edition is unlikely. His use is deeply subjective and it is possible the printing process etched and undercut some of the marks. A detailed scholarly analysis of the history and context of the several editions is not within my chosen remit, my transcription is simply my own and personally preferred. I refer the reader to other editions, in particular to Sir Geoffrey Keynes and Professors Bentley, Bindman, Erdman, Paley, Stevenson and Viscomi for their comprehensive textual studies; The Blake Archive for its visual resources and Thames and Hudson for their edition of *William Blake the Complete Illuminated Books*, published 2000. These are my primary sources throughout. My apologies to the many missed out in my appreciation of the critical brilliance of Blake scholars.

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I note here that I normalised Blake's text in my commentary. Throughout the size of the font has been adjusted to fit the text to the page whilst maintaining the form of text in the poem. The points I make are analytic not textual nor do I study his art.

I chose the edition generally seen as Blake's final coloured and numbered version of the poem, Copy E, for my transcription, which is based upon my grasp of the depths of meaning I think Blake sought to communicate. To my mind, his remarkable perception evokes processes of sound and chant, weight and lightness, of emphasis, rhythms, pauses and extensions, for example Blake frequently follows a full stop with a small letter, evoking a space different from a normal full stop and capital. Several structuralist, deconstructuralist, linguists and semiotic post-modern studies help show the complex possibilities of Blake's visual and literary compositions, such as the question of meaning and context, sign and signified, narrator and reader, authorial presence, centre and points of view and discourse levels, speech acts and events, and, the grammatical quantifications of word frequencies, densities and consistencies. These help show Blake's depth and dazzling originality.

My focus is the plot: simply put for me 'if you don't know the plot you can't know much about what the poem means as a whole'. Blake's mythic theme of Albion's fall and return to unity is well known. Frye's generation of scholars argued for a myth of return though individually all failed to define the myth closely. After Ault's work on *The Four Zoas*, 1986, it seems a unanimous critical consensus developed that asserted Blake's epics to be plotless and impenetrable. Ault's study was published without knowledge of the findings I made 1984, two years prior to his book in which he concludes the cosmology of *The Four Zoas* has neither structure nor content. My study is obviously prior to all other full-scale studies, all of whom, following Ault, find *The Four Zoas* plotless. Following Yoder's representative recent summary of the current state of the field of *Jerusalem*, the conclusion of every previous study is that *Jerusalem* is without a narrative linear cause and effect sequence that is the plot.

By contrast, I show Blake's plot as a consciously crafted literary chronological sequence of events that connect all the parts

into a whole; explains Blake's logoi and show it traced in detail. [See my site for a detailed, critical history of the fractal or plotless Blake and his impenetrability]. This means that in addition to the plot of *The Four Zoas*, the plot of *Jerusalem* is now also clearly outlined on a line-by-line basis.

My book on *The Four Zoas* details Blake's several conscious stages of composition and is the first full-length line-by-line study. In 1984 I had demonstrated from the text that there are three embedded stages: namely, two major stages and a third including a final light editing linking the whole together and in the final stages Blake reconciled the two Night(s) the Seventh of the two earlier stages. These findings remain fresh to the field, for Lincoln's later depth study of *The Four Zoas* (1995) failed to find a plot, a clear narrative unity, a structural reconciliation of the two nights, a rational and developed mythic cosmology or a completed mythology that in turn permits the completion of the epic. Unaccountably, no scholar checked with the Canadian National Library Ottawa for completed doctorates on *The Four Zoas* or Blake/*An Illustrated Quarterly* that notes my doctorate 1986 and now also in Van Kleeck's bibliography 2008.

Thus I think it shown beyond reasonable doubt that to claim *The Four Zoas* or *Jerusalem* are without plots is methodologically deficient. In contrast to the consensus position (see above) I believe the detailed, coherent explanations of Blake's crafted structural principles, comprehensive mythology of persons and places, symbolism and narrative logic, or plots, presented here are fresh to the reader virtually throughout and should help transform perceptions of Blake's conscious literary crafting. It is demonstrated that these epics are completed aesthetic wholes.

Two out of Blake's three major prophecies have brilliant linear and chronologically constructed plots. *The Four Zoas* shown earlier to be a completed masterpiece of linear narrative, was published 2003, www.thefourzoas.com, and in 2005, *Jerusalem* was added and likewise shown to be a superbly crafted linear masterpiece of plot design. Once travelled, the path of Blake's 'golden string' is easily re-traced. Thus shown, it follows the criteria for literary philosophical judgement on Blake's

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conscious crafting should change to accommodate the significance of this research.

I aim also to help clarify Blake's trinitarian anthropology. In this vein, I find the early church fathers to be helpful. They give a sound foundation and spiritual context for Blake that resonates from Christianity's prophetic origins.

The intent of this, the first virtually line-by-line comprehensive analysis of Blake's *Jerusalem*, is to enhance the reader's perception of the unified aesthetic of Blake's conscious craftsmanship in *Jerusalem*.

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28th November 2007

(Blake's story per se begins Page 39, Plate 4)

INTRODUCTION

Part 1: Blake's Golden String

It is my intent in this analysis to present the reader with an imaginative grasp of *Jerusalem* as a whole. To enable such a self-enhancing and liberating grasp of the whole, I have provided a virtually line-by-line explanation of the poem's plot. My purpose in writing this story is to enable the reader to read *Jerusalem* with clarity from beginning to end. This is the first full-scale study that is so comprehensive and consequently it enables the reader to relate the parts to the whole throughout to a degree not previously reached. This in turn permits a critical grasp of *Jerusalem's* meanings as a unified work of art, which means one can read the poem with clarity and relative ease.

Blake's *Jerusalem* is amongst the most challenging texts in English. Presently the unanimous view among scholars in the field, summarised, is that the poem is one iterated event, Albion's fall, being 'unpacked' over and over in a complex of viewpoints until his final salvation.

Expressed one way or another, concluding all previous critical studies I've read is the presentation of *Jerusalem* as incompletely understood (if not impenetrable) largely because Blake did not consciously craft a plot that connects event to event from beginning to end in a literary, aesthetic whole. This conclusion is so dominant it has become a methodological principle that now governs critical approaches. Even searching for a plot is seen as a fruitless exercise of 'Newtonian two-fold' vision and a 'fool's errand' for it is argued Blake has exploded the 'logocentric' or 'paradigmatic' concept of the narrative book (see www.thefourzoas.com).

My findings challenge the plotless or fractal critical position. For me, readers need so comprehensive a study as follows in order they be 'free' to make up their own minds, liberated by a clear plot into the practical act of reading an excellent story. As I see it, this epic is Blake's great myth of poetry and art and Wittgenstein's idea of a language game being played out applies.

My study shows Blake's work is beautifully structured with a clear story-line or plot. His mythology expresses the logoi, or

principles, of his carefully crafted story. Like all game theory, one has to understand the pieces, their powers; attributes and limitations; the rules and levels that govern their movements; and the landscapes. Such games are war-games; and Blake's 'great game' is spiritual warfare. In this context, his 'great game' is his Christian myth of salvation: at the end, the reader is led to Blake's comprehensive poetic, soteriological vision of fall and redemption.

Blake's rules for his major works must be learned to enter the story worlds of his major prophesies. I have found no short cuts for Blake's language, myth and art 'game'. My hypothesis concerning the logoi of *Jerusalem* follows. A grasp of Blake's narrative use of geography is essential. He uses the terms centre, circumference, zenith and nadir to symbolise the co-ordinates of his three-fold vision. Their precise relations to the four compass points of his two-fold vision must be visually and conceptually clear for the poem's meaning to be grasped at all.

First, Blake sees within the finite from the infinite according to the four co-ordinates of centre, circumference, nadir and zenith. Three-fold vision is thus from the without looking within at the two-fold movements of the finite universe of Albion. Within him there is two-fold vision and like a bird in a shell, Albion cannot see out. Two-fold vision is given by the compass points east, west, north and south. In short, there are two narrative viewpoints, there is the outside looking in and there is the inside that cannot see out.

Second, when the two geographical sets are harnessed, as Blake requires us to do, we see that for any component energy to move to the east is to compact inward in all directions toward the centre of Albion, while for it to move to the west is for it to expand outward in all directions to his circumference. Within this compaction and expansion continuum of Blake's three-fold vision is Albion's two-fold vision of compass point co-ordinates.

Third, Albion's component energies believe they move and live according to these compass points and cannot see their actual three-fold contexts. Significantly, for a component energy to move to the north is to move down to the nadir and southward is upward to the zenith, thereby forming an axis for finitude. Blake's idea of one-fold vision throughout, his 'Newton's sleep', is of the compacted negation of death. Thus, the centre is east, the

circumference is west, the nadir is north and the zenith is south. For Blake, Albion's totality is organised by vortices that move between the sets of co-ordinates described above.

In summary, in 'one-fold' vision we have death. In two-fold vision we cannot see three-fold vision. In three-fold vision we cannot see four-fold vision. Blake's 'golden string' takes us from one-fold to four-fold vision, or from Albion's fall into eternal death to his awakening in unity with God.

Blake's narrative is best grasped as compression from the circumference inwards from all directions to the centre. God intervenes and the fusion of concentrated energies at Albion's centre 'explodes', to return back outwards to the circumference. The motion of the vortex thereby reverses at the centre for Albion's energy now expands and returns in all directions back to the circumference. Understanding God's intervention and the consequent reversal of energies within Albion is vital to understanding Blake's narrative logic in each Chapter (see site).

In my reading of *Jerusalem*, there are four of these major vortices, one in each Chapter. Blake calls each Chapter a world and the four worlds of the four Chapters are Ulro, Eden, Generation and Beulah. Each Chapter can be seen as an independent narrative sequence. In each sequence Blake's narrative logic traces Albion's compression inwards from the circumference/west to the centre/east. Here the spin of the vortex is reversed and the narrative logic bears back outwards in all directions to the circumference. The motion in each of the vortices is reversed by Divine intervention.

In *Jerusalem*, the four chapters are four narrative vortices that chronologically describe the fall of Albion in each of the four worlds and the poem culminates in the resurrection of Albion in the last plates of the poem, Plates 94-100. The four worlds are thereby united in God.

This model described is the structure consciously designed and used by Blake to create his poem, *Jerusalem*. For example it answers the famous textual problem Frye raised of Albion in Chapter 3, apparently dying twice.

To briefly develop Blake's unique use of co-ordinates, the circumference can be seen as Albion's 'outer' organ or skin. Albion turns away from the Divine vision, enters into himself entirely and

collapses into warring division, chaos and death. His state of withdrawal is not unlike a catatonic state in which Albion severs all perceptual connections, self-exiles himself from Divine energy and seeks to be God. Because he is a contingent being, he collapses into himself, into finitude and thereby into death: Blake's one-fold vision.

Closed inside himself, Albion can no longer be nourished by infinite energy. He can only consume himself, for his components' energies (who are the personae within) feed off each other and he self-predates till he is dead.

In three-fold vision, we see with Blake that when Albion turns inside himself into two-fold compass point vision he severs all perceptions of infinite being and turns 'outside in' to 'enter' himself. A poetic symbol similar in insight to the concept of a point of singularity occurs and space/time opens within his body to become a finite space/time continuum. The circumference of this finite space/time continuum is his body's outer limits. This becomes the apparent limit of Albion's enclosed compass point universe when viewed from the inside. Blake calls this two-fold closed finitude within Albion, the world of Ulro and the world of Generation. In three-fold vision the centre of finitude within Albion is Christ's point of entry from infinity. The incarnation transforms Albion's energies so that he expands outwards from the centre until his energies return to his circumference, where he turns 'inside out' and re-awakens cleansed and in four-fold unity with the Divine, in eternal life.

The centre is the descent/entry point of Christ's incarnation from without to Albion's within that transcends finite time and space and is Blake's four-fold vision. This means, to Blake, Divine energy is always infinitely without and within the created being of Albion. Blake's God is omnipresent and so all of creation that is not negation is living. It is Albion who turns from God, severs all connectivity and collapses within into finitude, self-exile, anarchy and self-destruction. He encounters his existential finitude as a being-unto-death: Albion falls from the worlds Blake calls Eden and Beulah into Ulro and Generation, into self-annihilation and he dies. There is no self-salvation in Blake's visionary theology for only Christ's four-fold incarnation can save Albion from finitude

and eternal death. In Blake's vision of the incarnation, Albion's closed within is opened to an infinitely expanding re-awakening in Divine love throughout the finite worlds of Albion's zoas and emanations. Albion thereby first turns 'outside in' and ultimately, saved, turns back 'inside out'.

Hence, in my reading of *Jerusalem*, Blake's four-fold structure holds the salvation of Albion in abeyance until the four vortices meet at the Divine centre of all, at which completion point, in the final plates of the poem, 94-100, we reach Blake's final vision of Albion's re-awakened four-fold infinite being in unity with God. An analogy is building a house. The plans, human labour, material and cash can be seen as four logistical streams, which are necessary to co-ordinate (like Blake's four worlds). The final product, the completed house only comes together as the very last event, to culminate the four 'vortices' of the flows identified in the architectural unity of the finished house. In my analogy, the last plates of *Jerusalem*, 94-100, are the completed spiritual architecture of the four worlds in unity.

Blake's narrative shifts, morphologies of place and form are unusual, but modern writers such as Robbe-Grillet in *Jealousie*, Patchen in *The Journal of Albion Moonlight*, or Artaud or Eliot are likewise challenging in structure, 'point of view' and use of time and space, and who likewise explore the narrative and symbolic possibilities of multi-dimensional simultaneities as enabled by the tensions of the dramatic unities of time, place and action. For Blake, the infinite is the substance, the contracted finite is the shadow and the poem's personae are Albion's divided energies. Blake presents our world as the shadow world of Albion's collapsed interiority. Albion's fall into death, Divine intervention, the incarnation and Albion's salvation to unity in eternal life is Blake's great Christian epic story. The world we live in is the condensed and compacted self-predatory world of Albion's interior collapse. Its purgation and regeneration through Christ is Blake's story binding *Jerusalem* into aesthetic unity.

Part 2: Blake's Cosmology

If read according to the findings presented here, Blake's conscious creative structure in *Jerusalem* seems strikingly original, indeed unique. He presents his logoi, or rules of governing logic, through his mythology, upon which he builds his plot. The research and exegesis here shows for the first time, I believe, that this is consistent throughout the poem. Once the reader has grasped the 'game-rules' of his myth, Blake's work reads fluently and clearly. To give philosophical context for his mythology and metaphors it helps to consider modern cosmologies, for Blake's visionary insights into energy and time are remarkably modern. Blake is not writing about physics it is simply that such analogies help access the cosmological principles of his myth, in turn, this helps access the psychological principles and therefore reveals the mythology and Blake's logoi. The unintelligible and incomplete is thereby rendered into an intelligible and coherent literary whole that can be imaginatively grasped as a single aesthetic unity. As, for examples in the epic tradition, one can envision Homer, Virgil, Dante and Milton, or in prose such giants as Melville, Proust or Joyce.

If the reader considers also our contemporary theory of the 'block universe' as posited by some physicists and philosophers, then, following Polkinghorne closely, the whole space/time continuum can be envisioned as one fundamental atemporal entity in which all events are equally real and equally co-existent. There is an ordering of before and after, but there is no past and future with the concept of 'now' as the dividing continuum event. For such a 'now' event to be at all requires more definition and a special relativity. For example, such 'nowness' cannot be in 'the real' of the before/after ordering without 'the real' dissolving infinitely.

Blake's cosmology too envisions the space/time continuum as a unified creative whole. He claims he sees the past, the present and the future at once and that his prophetic art and poetry reveals this 'block universe God's-eye' type vision. For Blake, creation is a Divine, salvic, event and in his four worlds the ordering events culminate in the resurrection of Albion by Christ. Albion is no longer turned away from God and enters into infinite expansion. Christ infinitely subsumes finite

time and space: Plates 94-96. In particular, to my mind, Blake's trinitarian theology is misunderstood or poorly grasped, for examples, Los is thought of as Blake's Christ, or Urizen or Luvah as Blake's Satan. I make key elements of Blake's trinitarian anthropology explicit in this exegesis as a foundation for a critical understanding of his belief in prophetic art.

To my mind, the trinitarian theology of God's essence and energies applies throughout *Jerusalem*. For Blake, God infinitely transcends creation. This is God's triune essence; else God is limited to some necessary dialogue with his creation, which is impossible for God is omnipotent and in God's essence all things are always perfectly accomplished (see Coffey) for Blake, all beings and forms of being are created manifestations of the energies of God in time and in space: God is omnitemporal and omnipresent and it is impossible for God to be temporally or spatially limited to his creation of time and space. Hence nature is not God and its worship deficient. Blake's myth of Canaan helps reveal the deficiencies of nature worship and the contingent lust for power over this world. For Blake, Christ's sacrifice perfectly reveals it.

In this context, to turn specifically to Blake's belief in the inspired nature of his visions; to speak at all means an audience that has to be of hearing beings. In God's essence God has no such need. Words exist in duration, in a series of before and after and as God possesses all knowledge nothing can be 'new', else God, impossibly, is not omniscient. The traditional theology of God's pre-eternal will, which eternally holds sway for the Divine is unchangeable, in for example St John of Damascus' reflections, is an essential element in the causality of Blake's mythic poetry.

Blake believes he is inspired to reveal a contemporary Anglo-Celtic myth in art and poetry that re-expresses eternal truths of salvation. In his poetry, Albion's self-exile, collapse into internal division and eternal death and salvation through Christ symbolises all humanity. This fall into warring division corruption and return, after the risen Christ has abolished death, is a familiar theme, for example, St Athanasius, *De Incarnatione*. In his myth, Blake sets out the many material manifestations or morphologies of Albion's descending, contracting and

condensing senses as he falls through auto-idolatry into corruption, chaos and death. The story of Albion's ultimate purgation and salvation, as presented by Blake, sees the Divine presence without and within all of time and space (all of which is Albion's contingent interiority).

It seems to me Blake's dramatised poetry is more clearly understood when seen in the light of the early theology of God's reciprocity, as reflected upon, for examples, by the Pseudo-Dionysus, St Maximus and St Gregory Palamas.

In this sense of the poetry of God's reciprocity, Blake's myth is profoundly traditional. In his vision of human consciousness, life and art, sexuality and sacrifice, war and legalities, money, slavery and forms of individual, religious and corporate murder, Blake is profoundly modern, for examples, Erdman, more recently followed by Makisi explore Blake's passionate commitment to individual liberties.

A major theme throughout Blake is the lives of the poor and the oppressed: the orphan, the chimney sweeper, the widow, the prostitute, the crippled soldier, the starving. Blake sees children, women and men all as victims of war and economic, sexual and social exploitation. Hence his depiction of those that oppress as irrational, tyrannical and hypocritical. This theme is not within my remit, neither is Blake's contemporary context of dissenters, evangelicals and enthusiasts noted for examples by Clark or Nuttall. The theme shared by such critics and the analysis here is Blake's commitment to the alleviation of suffering. The spiritual principle of Blake's poetry is the commandment to love and for him this is best expressed by the human form Divine.

For Blake, the cosmos and all forms of materiality that it comprises are components of a creation in which infinite being is without and within Albion, whose blindness is finite for Albion turns within, away from God and dies.

Blake's major symbol for the elements comprising Albion's finite interiority is that of fibres or strings of matter. These fibres are, first, too small for finite human perceptions and second, are woven into finite forms of life on the looms of Albion's interior feminine energies. They weave the forms of nature: in keeping with critical consensus, Blake's symbol for nature is the web or veil.

Modern string theory offers enlightening analogies to Blake's visualised multiple dimensions.

In Blake's myth Albion's self-severance from the energies of God contract and compact into splintered negations. The negations contract to fuse into the perceptual state and form of Adam and the moral state and form of Satan. As negation, the two states are forms of death that have being but it is being without eternal life. On Albion's resurrection through Christ, the states are cast out and consumed in the intensities of eternal energies.

This consumption of Albion's states of perceptual and moral auto-idolatry in the intensities of eternal life is Blake's apocalypse. For Blake, as in his famous words through Enitharmon, 'everything that lives is holy'. Albion is saved, his perceptions and moral life (or zoas and emanations sons and daughters and all living forms of consciousness) are cleansed through Christ's sacrifice to a new awakened life. Finally Albion is gloriously liberated in the love of God: Plates 94-96.

Hence, Blake's claim of Divinely dictated art, for it manifests a personal relation between God and the created person, or the human form Divine of sublime art. Blake was not a systematic or dogmatic theologian; his spirituality is visionary and symbolic. His literacy in the art and poetry of vision and prophecy resonates throughout his mediums of expression. Likewise, his use of Biblical sources is a sub-field in itself. In this context, his term 'poetic genius' seems to me Blake's analogy to the theology of the Divine image in human beings. The human form Divine is a key theme in creating Blake's spiritual architecture in *Jerusalem*.

I understand Blake's insights also to be psychic and symbolic. He represents motion and form as manifestations of psychic states, sub-states and processes of materialisation in act and event of psychic mental forms. To my mind his genius is intensely practical; he creates a cosmology of consciousness that is universal, which conforms to creation as an act of grace. The power of his symbolic orders and processes carries human energies and cleanses; as great art cleanses and heals so too do Blake's epics. In my understandings it is necessary the reader understand Blake sees himself as a human, limited vessel of Divine inspiration. For Blake the Word of God, incarnated is omnipresent in all forms of

materiality. He does not think he is God. Blake, conforming to the Christian tradition of the artist/prophet, seeks to reveal and make visible in sublime art the things of the triune God that are hidden. For Blake, the illuminated plates are words on the condensed matter of metal, the acid 'cleanses' the metal to reveal the words, etched and spiritually lifted out and given further dimensions of form, colour and line. The inspired words of the prophetic voice are revealed here 'out of' condensed metal, to help shape the spiritual understandings of human life. Blake's structural plan in *Jerusalem* rests on the reader seeing the mind as a dynamic interaction of energies pulsing in four compression and expansion continuums.

Blake's term is vortex, this vortex pulses from the circumference inwards from all directions to the centre. At the centre the vortex is reversed to expand outwards in all directions backwards to the circumference. This governs the linear chronologies of the four Chapters.

To briefly return to modern theories, it may be helpful to visualise Blake's poetic symbols for time and space, Los and Enitharmon in terms of the movements of energy in recent ideas from Symmetric Field Physics (as for example Olson 2003 <http://www.alchmanual.net>). Following Olsen's metaphors, energy is divided into two parts: one that expands upon itself, called space; and one that contracts to itself, called time. One cannot exist without the other and they are equal and opposite in nature. This is not unlike Blake's symbols of time as Los and space as Enitharmon.

Together they combine into a sphere, or in Blake's *Jerusalem*, Erin's 8,500 years space/time continuum of Ulro and Generation. The centre that contracts upon itself is time and the materiality between the centre and the sphere is space. In Blake this can be visualised in the expansion contraction cycles of the centre/east to the circumference/west in both finite worlds. Ultimately in Blake's vision, time and space contract into a 'singularity point' before Albion's reawakened liberation in Christ: "Time was Finished! The Breath Divine Breathed over Albion" (4: 94; 18).

Further, a motion in any particle must be balanced in equal and opposite reciprocation by its partner. Thus if any particle, 'time-field' predominant, should move it will always have a 'torus' of 'space-field' predominant, equal and opposite energy that mirrors its action.

The torus helps show us something like Blake's vision of the vortex and the counter-vortex and the mini-vortices in his poetry of 'energy flows'. In Blake's system, countries, cities, counties and the landscape, rivers, seas, mountains are like mini-vortices, examples of energy consciousness centres that have a living being within finitude. The symbols of Los and Enitharmon in equal and opposite dialectical reciprocity as time and space hold sway throughout the myth of all three of Blake's major prophecies.

Blake's mythic plot traces the fall of Albion, his macrocosmic Adam, who collapses inward in ruin to his centre. Entering finitude and death, Albion symbolises Blake's fallen microcosm of Adam in time and space. This is a collapse into eternal death; in Blake there is no self-salvation and in mercy God enters the finite in the incarnation to save Albion from death. The incarnation reverses the vortex; the vortex sweeps back outwards to the circumference; and Christ cleanses Albion of error. The poem ends with Albion resurrected and his infinite life restored through Christ's sacrifice.

As the poem opens, Albion turns from God and contracts within himself into his four component domains of co-ordinates and zoas: namely Urizen/zenith/south; Los/nadir/north; Luvah/centre/east; and Tharmas who is circumference/west. Out of this structure emerges the point-of-view by which Blake looks at Albion's interiority from the 'outside', or Blake's infinity. He sees from a dimension 'outside' which provides an 'infinite' plane of perspective seeing into the now closed and therefore finite space/time continuum 'inside' Albion. Thus, necessary to understanding Blake is to see there is a within and a without to Albion.

Within Albion, Blake relates Albion's compression/expansion vortex to the four points of a finite space/time compass. As noted Blake symbolises north as the nadir, south as the zenith, east as the centre and west as the circumference. To recall an example, to move from east to west in Blake's plots is to expand outward in all directions from the centre to the circumference. The movement from west to east is the reverse; movement is inward and downward in all directions from the circumference to the centre. For Urizen to move east, therefore, means he usurps Luvah's realm at the centre. The result is that he is infused with the repressed

violence his energies generate from Luvah by his usurped place and state. His perversion reciprocates energy flows from centre back to the zenith/south and Luvah's energies thereby in turn pervert reason into war. This is an example of Albion's collapse into compaction, self-predation, warring displacements and spiritual corruption.

Turning once more to the visualisations of theoretical physics, some current cosmologists present the idea of a quantum spin and counter spin. Following Xiao, that would give four particles in two pairs, orbiting in equal and opposite spin, on two planes. A fifth particle, moving through the pairs expands to infinite size in finite time. Therein, for Xiao, lie concepts such as a universe in which a force pulls space/time into itself and permits the concept of an outside. There seems to be helpful analogies here to Blake's remarkable poetic insights into the nature of energy and matter. In Blake's Christian myth, the fifth force moving through the four vortices of his four worlds can be thought of as God, who reverses the spin of each vortex and 'expands' within to infinite size, thereby dissolving the finite infinitely, all of which helps describe Blake's vision of salvation: Plates 94-96.

Wheeler describes quantum theory by four levels: Level 1, 2, 3 and 4. They are like Blake's one, two, three and four-fold vision. He quotes Libet: "the mind chooses backward in time, while, simultaneously experiencing its conscious choice forward in time". We can see Blake's vision of finite time here, that ends in Plate 94. For Wheeler, "sentience" is the warping of level 2 by Level 1, or the change in non-material quantum by the matter geometry of Level 1. He describes Jenkens' conclusions of sentience as a post-quantum property, including specifically the following as properties: appreciation of beauty and ecstasy, sense of humour, original creativity and imagination, love and commitment, conscious choice, appreciation of enchantment, the unknown and self-transcendence.

Wheeler quotes the hymn *Jerusalem* extensively and introduces Ezekiel's chariot, the principle of four and the Kabbala. Significant is Wheeler's presentation of the hypercube/hypersphere. Like Golgonooza in Chapter 1, the hypercube is four-fold with each permutation involved in another cube, giving us sixteen worlds, each four-fold. Wheeler writes of the

“four mouths” of black hole theory; for Blake we can read the term vortex for black hole.

Like Blake’s four-fold vision we can visualize the fourth dimension of the hypercube by seeing three dimensions as the shadow as follows: a three dimensional cube casts a two dimensional square shadow plane; the two dimensional square plane casts a one dimensional shadow line; and the one dimensional line casts a zero dimensional shadow point or dot. (2: 33; 19). Hence to project a cube into the fourth dimension we look to the three dimensional shadow (in this case a cube) and project forward to the fourth dimension to form a hypercube where the inside becomes the outside in rotation. For Blake, God is infinitely within and infinitely without. One-fold vision is the compaction of death, two-fold vision is the compass point plane, three-fold vision is the centre, circumference space, and four-fold vision is God permeating all time and space and, within and without, infinitely transcending time and space, (see below, the world of Eden and as in Plates 94-100). Such findings help understand the dynamics of Blake’s remarkably modern cosmology and his vision that ‘everything that lives is holy’.

I have briefly commented on Blake’s complex use of mediums, however, that is not the focus of this edition. Research by others like Ault, Bentley, Bloom, Erdman, Frye, Keynes, Lincoln, Norvig, Paley and Viscomi on Blake’s writing, sketching, engraving and his technical achievements and the history and development of Blake’s text is rich with insight and recommended. For some other examples, the field is fortunate to contain studies on Blake’s biography, lyricism, dramatic, gothic and mythic constructs, mysticism and prophetic vision, grammar, dream structures and psychology, gender, sexual, economic, social and revolutionary realism, multi-media brilliance and more recently, post-modernism and deconstructionist critical insights, synchronic and diachronic meta-text densities and levels, semiotic and linguistic analysis and speech acts, and, as well, outstanding recent studies of Blake and Merkabah mysticism, Ezekiel and Revelation, the Kabbala and Jewish mysticism (Kovacs, Rowland, Spector, Van Kleeck).

My point here is that common to all these contemporary conclusions seems to be a favouring of the fractal as a structural narrative model, with the iterated event replacing itself in more

complex forms becoming the process of development in *Jerusalem*, with the relations revealed by the reader: it is held that there cannot be a critical deconstruction revealing a plot, for there is none (see my site). The mythic school, Bloom, Frye, Percival, Raine, Vogler and others seem to have been ‘buried’ by post-modernist claims of incommensurability, for example, Ault, or Eaves in the Cambridge introduction, or Pierce, Rothenburg or Yoder. Dotort’s analysis of *Jerusalem* to my mind is another example. Their methodologies do not show Blake’s ‘golden string’ and do not reveal Blake’s conscious crafting of all of the poem’s parts into an aesthetic whole.

Once textual evidence of the clarity of Blake’s plots is accommodated in post-modern critical methodologies, I think literary criticism will link rather than disjoint and thereby cease to belittle Blake’s conscious literary crafting, even if by default.

As noted, it is shown that my analysis challenges this consensus position in the field that Blake offers no plot, logoi, or logically connected cause and effect structure as the underlying principle of unity in his myth in *Jerusalem*. This analysis demonstrates otherwise, deconstructs the text and takes the reader line by line through the linear causality or plot of the poem. At issue is the reader seeing more deeply and clearly into *Jerusalem* as an aesthetic unity: namely, each term is defined in the context of Blake’s other terms, not chiefly in terms of that which is external to the text. I am confident my analysis will show for the first time that Blake consciously crafted a cause and effect narrative structure, or plot, that clearly relates and reconciles the parts of Blake’s *Jerusalem* to its whole.

Blake sets the reader of *Jerusalem* the challenge of visualising a three-fold dimensional space of expansion and contraction between nadir, zenith, centre, circumference within which is Blake’s two-fold continuum of compass point movements of North, South, East and West and height, breadth and depth. Visualising both is needed for the reader to follow Blake’s ‘golden string’.

We end with Blake’s four-fold vision of transcendence, as symbolised in Christ’s second coming in Plates 94-100. The vision gives Blake’s narrative linguistic causality its sculptural, visual dynamic as it moves in clarity from the beginning of his magnificent story to its end in “Heavens gate,/Built in Jerusalems wall”.

Part 3: The Emanative Principles

In *Jerusalem*, the fall, separation, death and restoration of Albion and Jerusalem through Divine sacrifice and grace is Blake's major theme and grasping the role of the emanation is essential for understanding the epic poem. The story of Albion and his internal divisions is part of a whole that rests as much upon the story of his emanation, Jerusalem and her reciprocal internal divisions as it does upon Albion's divisions. Hence the title of the poem is *Jerusalem The Emanation of The Giant Albion*. There is no subordination.

To be a subject capable of division, fall into death and salvation into eternal life is to be contingent. Thus, both Blake's creation mythology and his poetic soteriology or salvation myth rest on his traditional understandings of creation through uncreated grace. His depiction of the reciprocity between God and created being is made clear throughout from the opening plates of Chapter 1, the fall, to Albion's salvation in the closing plates of Chapter 4, Plates 94-100. As I have suggested, it seems to me that Blake's visionary depiction is consistent with the theology of God's salvic reciprocity.

Blake's creation myth rests upon a reciprocal dialogue between fallen and divided masculine and feminine energies, symbolised by Albion and by Jerusalem and their children. The dialogue is expressed as that between impulse and form: without form, the impulse dissipates into impotence; without impulse there is no form, just emptiness.

Perhaps the principle of Jerusalem's emanative and formative potencies is described best in Chapter 3 (3: 54; 2-3). Blake describes the emanation in "its own peculiar Light & the Form is the Divine Vision/ And the light is his garment". In Blake's ideal state, the reciprocity of "Light & the Form", in acceptance and return of Divine love, is the emanative fulfilment and fruition of God's creative purpose: or the "Divine Vision". Jerusalem's formative potencies are thereby inspired by Divine love and express in Blake's poetry the aesthetic tradition of the Divine vision in the human form Divine. This symbolises Blake's four-fold vision.

Blake's myth of the fall begins when Albion seeks to appropriate Jerusalem's emanative radiance as if he were God. He attempts to invert and appropriate the flow of Divine energies. He attempts to draw her within himself, close her off from infinity and empty his impulse energies into her now finite 'light and form'. Her pure state of unity collapses into the finite vortex of Albion's fall within. In this fall Jerusalem is drawn from infinity into Albion's centre and once inverted in the finite, she is driven outward by his deficient impulse to the circumference of his inner finitude. This is seen in Blake's three-fold vision.

The finite energies of Albion are insufficient for eternal creation. Perceptually self-severed from Divine energy by auto-idolatry, he falls into his own alienated emptiness and his energies are dissipated within as he expands into Jerusalem's dissipated formlessness. He would dissipate entirely into primordial non-entity except that God intervenes and sets two limits to Albion's self-destruction: namely, the limit of Adam for the forms of life or nature and the limit of Satan for those forms of perceptual error that fail to see God. This is Blake's two-fold vision.

The starry wheels and voids of the finite are formed in Jerusalem's dissipated response to Albion's deficient energy, likewise the forms of life, all of which, now finite, must die. The two limits it follows are, for Blake, set as acts of Divine mercy and express God's soteriological economy. Ultimately, these two limits that symbolise Blake's two-fold vision are cast off, as is the three-fold finite, and Albion awakens to infinite life in unity with God. This is Blake's four-fold vision.

Blake seems to have visualized poetically something like current black hole theory that uses the concept of 'spaghettification' as the event horizon is passed. It seems an analogy in that the entity is shredded whilst appearing to be held in infinite suspension. He envisions Jerusalem in a similar kind of shredded suspension within Albion. In Blake, the Divine radiance and beams of love of infinite being are debased by Albion's auto-idolatrous impulse into finite light and contracted to tiny points in the void. This symbolises the emanative chaos of the fall within. Albion is only one of the eternals that surround the throne of God.

Chapter 2 describes the role of these other eternals, for example, the emanation of Eden, called Erin, forms a three-fold space/time continuum, or ‘membrane’ containing Albion’s two-fold inward disintegration. Within the temporal membrane of Erin, Jerusalem’s emanative energies are limited to dissipated, reflected light in which the Divine vision is debased into birth, life and death, or to forming finite forms in nature.

Nature is finite. In two-fold vision Vala is Blake’s nature goddess throughout. Her energies become the fertility net/web of finite reproduction within the space/time continuum of Albion’s collapsed interiority. In Blake’s three-fold vision Jerusalem gives the souls and in two-fold nature Vala gives the bodies. Vala expresses Jerusalem’s emanative potencies as nature; she is limited to giving forms that will die.

In Chapter 2, Blake describes the emanative powers to form the universe. Their energies govern space and the shape or form of finite materiality. The universe is like a woven fabric they can raise or ‘let down around’ at will (2: 38; 40-55). The emanative potencies are in finitude now and so as material beings in the material universe they weave form in time and space, shaping its morphologies and so its existent changing being. He uses the phrase the “Universal Tent” to describe the universe as woven form. The emanations materialize as fibres and are (for humans) the imperceptible string substance of the woven life of finitude, for example Enitharmon dissolves into fibres in Chap 4 (4: 86-87; *passim*).

An important description of the ‘garment’ of space/time occurs in Los’ speech (4: 83; 33-48). The Mundane Shell of space/time may “roll in the Abyss...and sometimes stretch flat in the Expanse”. It can be folded and unfolded as a “beautiful veil”. Emanative energies control, “according to their will” the “outside surface of the Earth, /An outside shadowy Surface superadded to the real surface/which is unchangeable for ever & ever”.

The remarkable insights of Blake’s symbols of the fibre/string “veil” are created by emanative potency. As noted Blake’s poetic cosmology has useful analogies in some modern theories in theoretical physics. In Blake’s text, as Jerusalem enters finitude, emanative energy must become the limited shaping principle of generation. This finite emanation, or shaping principle that gives

bodies is Vala. The infinite cycle of birth, death and rebirth collapses inward into a generative inversion that is finite life. For example, Vala now shapes bodies of limited materializations in a two-fold vision of a life/death cycle where there is no rebirth into infinite life; there is only a generative cycle in which all life will die. Death is Blake's one-fold vision.

As the emanative universe dissipates, Albion's masculine components harden, condense and compact more and more. They become splintered psychic sub-states and Blake calls these sub-states, spectres. Albion's emanative components, reciprocally, materialize into sacrificial weavers of reproductive energy; namely, Vala's two-fold emanative morphologies of Rahab and Tirzah.

So reduced are these two feminine potencies that they sate their hungers in perverse and sterile forms of sacrifice, draining from their victims their intensities. The mundane vintage of their two-fold spiritual negation is so concentrated as to extract from their victims their life-energies. Thus the energy the life form would normally have expressed in the living out of their finitude, in short all their future potentialities, feeds the ultimately self-consuming frenzied sacrifices. In Blake's myth Rahab and Tirzah symbolise the two-fold 'priestesses' of death and life in nature worship. The 'nourishment' of their sacrifices is drained into the spiritual poison of the Cup of Rahab, which thus should be interpreted as a perversion of the Eucharist (3: 75; 1-5).

Rahab's Cup of spiritual poison is served by Bath and is drunk by a cleansed Jerusalem. As Blake's New Jerusalem, she absorbs the poison. Her restored three-fold emanative powers transmute the spiritual poison into the entirely finite 'body of form' of the Covering Cherub.

Entirely finite, the Covering Cherub is a being without infinite life and its 'life-blood' is the vintage of concentrated evil made manifest. Self poisoned it can live only by consuming that which kills itself. Thus in Blake's myth the Covering Cherub symbolises the form of negation. It is the emptied non-being of self-consumption. There is no salvation into eternal life in the cup of generation. The sacrificial cup of generation is a communion with extinction. Albion has exhausted his finite and contingent energies and is eternally dead through self-predation. One moral

lesson made by Blake in each Chapter in turn is that only God can save the eternally dead, self-annihilated Albion. By contrast, into the centre of the finite is born Christ as a human/Divine child (3: 61; *passim*). It is clear Albion's energies have failed entirely; salvation is of Christ alone: "But Jesus, breaking thro' the Central Zones of Death and Hell/Opens Eternity in Time & Space; triumphant in Mercy" (3: 75; 21-22).

In Blake's description of the incarnation in Chapter 3 (3: 26-27; *passim*) the Divine voice expressly says to Joseph "That He Himself may Dwell among You. Fear not then to take/To thee Mary thy Wife, for she is, with Child by the Holy Ghost".

In Blake's trinitarian anthropology, the Virgin Birth by the Holy Spirit and the historical Christ's Divine/human hypostasis, the *homousios*, are all expressed unambiguously and consistently as is the commandment to love. Blake conforms reasonably to the triune theology of Chalcedon: namely, following Coffey, though not identical in person, the Father, Son and Holy Spirit are identical in nature or else the Father does not have unbegottenness or fatherhood, Christ is not both Divine and human and we do not know Christ as Son of God and God in the Holy Spirit. Blake does not reveal himself to me to be a religious anarchist. He is a poet and artist of genius and for Blake sublime art transcends and helps heal the murderous hatreds of mutually exclusive sectarianism for it helps reveal God's salvic work in creation and hence achieves universality.

PLATE 2

Jerusalem
The
Emanation of
The Giant
Albion

1804 Printed by W. Blake
Sth Molton St.

PLATE 3

SHEEP

GOATS

To the Public

After my three years slumber on the banks of the Ocean, I again display my Giant Forms to the Public: My former Giants & Fairies having reciev'd the highest reward possible: the and of those with whom to be connected, is to be : I cannot doubt that this more consolidated & extended Work, will be as kindly received The Enthusiasm of the following Poem, the Author hopes

I also

hope the Reader will be with me. wholly One in Jesus our Lord, who is the God and Lord to whom the Ancients look'd and saw his day afar off, with trembling & amazement. The Spirit of Jesus is continual forgiveness of Sin: he who waits to be righteous before he enters into the Saviours kingdom, the Divine Body; will never enter there. I am perhaps the most sinful of men: I pretend not to holiness: yet I pretend to love, to see, to converse with daily, as man with man: & the more to have an interest in the Friend of Sinners. Therefore Reader, what you do not approve, & me for this energetic exertion of my talent.

*Reader! of books! of heaven.
 And of that God from whom
 Who in mysterious Sinais awful cave,
 To Man the wond'rous art of writing gave,
 Again he speaks in thunder and in fire!
 Thunder of Thought, & flames of fierce desire:
 Even from the depths of Hell his voice I hear,
 Within the unfathomd caverns of my Ear.
 Therefore I print: nor vain my types shall be:
 Heaven, Earth & Hell, henceforth shall live in harmony*

*Of the Measure, in which
 the following Poem is written*

We who dwell on Earth can do nothing of ourselves, every thing is conducted by Spirits, no less than Digestion or Sleep.

When this Verse was first dictated to me I consider'd a Monotonous Cadence like that used by Milton & Shak-speare & all writers of English Blank Verse, derived from the modern bondage of Rhyming; to be a necessary and indispensable 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! The Primeval State of Man, was Wisdom, Art, and Science.

PLATE 3

To the Public.

(The font size has been reduced above to maintain the form of the plate.)
The plate attracts a lot of comment. Especially mentioned is Blake's aesthetics of literary composition. I have only a few observations.

Blake's contemporary audience was small and he obscure. As Bentley's biography portrays, that became clear to him not without bitterness. But he believed his work was not "in vain". Now, he appears to be one of the best-known artists and poets of all time and is respected as one of the truly great visionary minds in humanity's spiritual history. In particular, he is a Christian poet in the Anglo-Celtic tradition.

Blake's mythic methodology is not concerned with sectarian distortion. In his Christian epic, Blake rejects the behavioural paradigms of the mythologies and despotisms of the Mediterranean and he rejects the metaphysics of the Platonic monad and its Gnosticism. Also, as he sees it, science based on the Aristotelian 'book of nature' methodology leads to a contemporary metaphysics of rationalism, empiricism and deism. He sees the infinite everywhere in the finite and seeks to create a realm of prophetic truth that includes within it all theories of nature that are both factual and without a theory of God. Francis Bacon's methodology and the finite perceptual epistemologies such as in Locke, Hume, Newton and the metaphysics of Deism are examples. To Blake, finite contingency is as real as the facts revealed by the scientific method about finitude.

Blake claims to envision pre-resurrection nature worship (to Blake, Druidism) as the ancient source of post-lapsarian world history: Albion 'fell within' into auto-idolatrous nature worship; sexual slavery of women to rule reproduction, war, economic cruelty and human, especially child, sacrifice being some of its characteristics. This all happens in Albion's closed interiority. Within him, fertility is the worshipped quasi-divine mystery of life and so generative nature seen as Divine. Such an ante-Christian idea of God is seen by Blake to be necessarily time-bound and deficient: its science and religion alike are deficient.

In this context Blake's symbol of Canaan's history is vital and is dealt with below. Here briefly, Canaan symbolises an historical counter-spirituality that opens Albion's finite interiority to a succession of female energies that engender the Virgin Mary and the birth of Christ as human and Divine. In Blake's myth of revelation, Canaan serves as a genealogy within Albion for Jerusalem's purified emanative potencies to engender the Virgin Mary and the incarnation. For Blake, the incarnation subsumes all sacrifice in the perfected sacrifice of Christ. The dogmatic truth based upon that dogmatic fact is simple: to kill 'for Christ' is thereby sacrificial revisionism, for Christ's sacrifice necessarily does not need to be completed, augmented, or repeated. It is unsurpassable.

The Holy Ghost is released. Blake's God does not need to feed off murdered energies such as the God of Carthage with grisly graveyards of thousands of children sacrificed, or torture, or hearts torn out or living human torches, or sectarian war, or ideas of a God that requires death or mutilation of self or others. That deficient God of self-predation is Blake's vision of Albion's auto-idolatry. He calls it the 'spectre'.

In Blake's trinitarianism, after the risen Christ, all such torture/killings are recidivist acts that in error find Christ's sacrifice deficient and needing further continuous sacrifice. In Blake, the frenzied torture and ecstatic killing and imbibing of Luvah's finite energies, as much as Urizen's codes of law and moral power, engender nature worship, blood sacrifice, slavery and its concomitant psychotic narcissism. In Blake's well-studied political enlightenment, tyranny must have absolute power over life in order it may kill and Urizen's codes legalise human sacrifice and sexual and economic slavery.

Quite clear is Blake's wish that the reader will be with him, "wholly One in Jesus our Lord". There seems little doubt Blake is sincere in his belief his poetry and art are inspired. On the other hand Blake does not seek or pretend to be holy. He is not writing a book of systematic theology, but creating a vision in words and art. His extra-Biblical prophetic myth is symbolic and profoundly lay in that he is no 'sacrificing priest of God' and it follows the early Church vision of the image of God in the human form Divine. I think it worth reflecting upon here that Peter was

married and lay, while Christ rejected some of the 'sacrificing animal priesthood' of Herod's rebuilt Jerusalem temple and some of the 'water, bread and wine priesthood' of the Qumran Essenes. (see site). In his art, Blake's intuition does seem to be in harmony with seminal visionary writers of apophatic theology such as St Athanasius, St Augustine, St Symeon, St Gregory Palamas, St Gregory of Nyssa, St Maximus, St John of Damascus and St Thomas Aquinas. Blake's expertise in Christian mysticism, for examples St John of the Cross and St Theresa (whom Blake frequently quoted) is well known. He was literate also in Protestant mystical thought and vision, especially Swedenborg and Boehme.

It is clear according to some, that Jewish and Kabbalistic prophecy and mystical writings were also well known to Blake (see Rowland, Spector, Van Kleeck). Old Testament prophetic traditions in Ezekiel, Daniel and Revelation are clearly embedded in Blake's prophetic foundations. His vision enables enlightened communication with the meta-language of prophetic symbolism.

Blake's studies and religious interest in Swedenborg's inner, spiritual and celestial person and spiritual interpretations of the Bible are explored by several scholars. I suggest Raine for Swedenborg's 'divine person' and symbolic use of Canaan as 'the land'. Raine traces much of Swedenborg's river symbolism, 'heavens' and special discourse of names, and in particular, the descent of Blake's New Jerusalem (see Plate 86). Swedenborg's procreative symbolism is studied by Schuchard. For Swedenborg's symbolic use of weaving, clothing and colour see Viscomi. In terms of Blake's four-fold and three-fold vision, it is useful to see Swedenborg as of two-fold vision. The commandment to love is the dynamic of sublime three-fold art or the beauty of the four-fold human form Divine (see Sklar).

An ancient tradition of Biblical visionary thought, poetry and art gives context to Blake's Christian, and therefore trinitarian, prophetic epic. Important to consider in order to follow Blake's levels of prophetic discourse are his trinitarian salvic principles: for examples; creation and fall and God's salvic economy; the Divine image and likeness; Divine reciprocity and circularity; Divine radiance and darkness; negation and illumination; error and forgiveness; kenosis (self-emptying) and mystical unknowing;

deification and salvation into eternal life. These and other, foundational Christian perspectives can be seen as renewed by Blake's inspirational sources in the prophetic origins of Christianity. Biblical prophecy inspires and illuminates Blake's art and poetry. The spiritual river of this trans-sectarian tradition of the commandment to love enlightens Blake's poetry.

Blake's vision is necessarily inclusive of negation. Blake's theodicy is revealed more clearly by seeing the narrative consistency of his four-fold levels of vision. Each of the levels is organised and operates symbolically in a manner that shows Blake's conscious craftsmanship and control of narrative unity.

Blake uses the phrase "Wisdom, Art and Science" as the forms of his intellectual fountain, the 'poetic genius'. For Blake, wisdom, art and science transcend the sectarian elitism of warring divines and mutually salvic exclusivities. Blake was open to the traditional stream of spiritual vision and he was able to symbolise his perceptions coherently. He saw his art and poetry and printing as helping express human creative response to the ineffable source of mystery and Godhead as revealed in the incarnation.

His mythic envisioning allows him to meld Anglo-Celtic symbols to contemporary visionary Christian art, for he melds Anglo-Celtic symbols with his Biblical vision of revelation. Bentley's textual studies and biography show the wealth of Blake's literacy and textual history, beginning with the exceptional library Blake's parents provided. It is well known that Blake's immediate example of classicism and Christian art was Milton's poetry. Blake's love of Shakespeare, Milton, Dante, Michelangelo and others is recognised by all Blake critics, especially after Paley's erudition. Studies of Blake and Indian art are convincing. Clark and Susuki show the significance of Edward Moor's contemporary Indian book *The Hindu Pantheon* 1810. The text was at Flaxman's press where Blake worked. Their studies on the significance of women as a literate audience whose private libraries were a book source for Blake are important.

Of significance too, is Blake's grasp of the contemporary aesthetic of The Sublime, the Gothic and (pseudo) neo-Celtic Ossianism and Druidism. The transcendental qualities of the aesthetics of Longinus and neo-Platonism in particular was

common to the artists and poets of his age. The influence of Longinus, the sublime and Boileau's translation, Burke, Gerard, the Cambridge neo-Platonists and others on Blake is well studied, likewise, Blake's politics, economics, biography and psychology.

His literacy in Protestant, Catholic and Jewish religious theories is astonishing. His engraving and printing techniques and the history of the text itself, all are well examined, for examples, by Bentley, Erdman and Viscomi. For the specifics of Blake scholarship I refer the reader to others, again, the focus of my work and its contribution is exegetical. I show Blake is not solipsistic, nor is he circumscribed by another's system. To my mind this means each element of Blake's myth is defined in terms of every other element of Blake's myth, such that each recalls all others and the whole in an aesthetic unity, which is his work of art. Derrida's deconstructionist concept of 'the intrinsic' bears close comparison. Thus, In my study of Blake the signifier does not simply stand for something other than itself thereby rendering the image self-referential or not 'real' but 'hyper-real' as held at least implicitly by some post-modernists (Ault, Dotort, Pierce, Rothenburg).

My concern is to give the reader a grasp of the epic as an aesthetic whole. This study, for the first time, details the plot of *Jerusalem* and thereby transforms our grasp of the poem's possibilities of meanings. Blake's visionary challenge begins with the finite world, our world, as the shadow and the infinite as the substance. The reader enters Ulro, the shadow world of the finite.

*I give you the end of a golden string,
Only wind it into a ball:
It will lead you in at Heavens gate,
Built in Jerusalems wall*

For Blake, the visual thread of his words is "a golden string" of linear cause and effect in events that lead "you in at Heavens gate,/ Built in Jerusalems wall" (4: 77; 1-4). The methodology I have developed, that is clearly summarised in my conclusion, allows Blake's 'golden string', or his plot, to be visible to the reader's visual and literary imagination from the first line to the last.

PLATE 4

Jerusalem

Movos o Iesous

Chap: I

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

1-2

Ulro is the first of Blake's four worlds; namely Ulro, Eden (both masculine) and Generation and Beulah (both feminine). Ulro is the interior, finite universe within Albion into which he collapses. The "sleep of Ulro" is the sleep in finitude, perceptually closed to the real or waking world that for Blake is eternity. Albion's passage through the dream, turning from God, collapsing within, predating upon his own energies till he is dead and his re-awakening to infinite life through Christ is "the passage through/Eternal Death and of the Awaking to Eternal Life".

It is impossible to follow Blake's chronology as he intended unless the reader knows that to Blake the infinite is real while finite existence is a shadow or dream world that is contingent upon infinite events. The nature of a dream is that it is not immediately connected to waking perception. This narrative position leads to understanding Blake's expressed purpose which is to connect human finitude with the awakened life of these infinite events and Plates 94-100 symbolise this awakened life.

Blake's opening perspective is essential to the poem as a whole. To Eternity, Ulro is Albion's sleep of death. It is a nightmare world bound by generation, time, sorrow, suffering, sexual slavery, war and perversion of sacrifice and energy. The "passage through/Eternal Death" is to Blake the sleep of finitude and it is in the finite "passage" of "Sleep" that "Eternal Life" is revealed through the incarnation: and Blake's myth ends with the sleeper "awaking to Eternal Life".

*This theme calls me in sleep night after night, & ev'ry morn
Awakes me at sun-rise, then I see the Saviour over me
Spreading his beams of love, & dictating the words of this mild song.*

3-5

Blake reverses conventional understanding of the realities of sleep and of waking. For Blake, sleep allows him to dream of an Eternity that is the real, infinite world. To him, finite waking consciousness from the perspective of eternity is closed and blind to eternal life, like a bird in an eggshell. So when Blake 'wakes up' to another day in London, from the infinite he is actually fallen 'asleep' in a nightmare dream. In Blake's narrative reversal, when he 'dreams' in fact he is actually 'awake' in the real, infinite world of giant energies; when he 'wakes' he in fact leaves that world of truth to enter the shadow, closed world of finitude. Thus Blake reverses the perceptual connectivity of the conscious and the unconscious.

When Blake awakes in London, he believes Christ continues to directly reveal the truths of infinite life and finite death to him. The great "theme" of fall and resurrection "calls" Blake "in sleep night after night" to dreams of the ultimately real and "ev'ry morn" Blake "Awakes" to "The Saviour over" him "Spreading his beams of love & dictating the words of this mild song" or the song Blake writes in *Jerusalem*. Blake sees the visions of God when he sleeps and when he wakes, he hears the prophetic voice of God in an analogy appropriate to his state of being as a human. To my mind, to the reader, Blake opens and transforms the unconscious through the signifiers of poetry and art.

*Awake! awake O sleeper of the land of shadows, wake! expand!
I am in you and you in me, mutual in love divine:
Fibres of love from man to man thro Albions pleasant land.*

6-8

In Blake's vision he is called to wake from the sleep of the land of shadows. The world of waking thought and act within Albion is shadow. From the opening lines, Blake describes his vision of light: "the Saviour" inspires him, "Spreading his beams of love" about Blake is the Divine form and the light is the garment.

Christ states: "I am in you and you in me, mutual in love divine". Christ's doctrine of mutual love, 'I in you and you in me', or the personal relation of God "mutual in love divine," is the substance of created being. The Divine presence freely self-manifests throughout all materiality. Though the fabric of matter is

reduced/compacted to the fibres which is Albion's condensed post-lapsarian being, the Divine presence still and always will inter-connect and inter-relate all human life in "Fibres of love from man to man thro Albions pleasant land".

Believing humanity may not be fully aware of this Divine physicality in the densities of materiality Blake consciously adopts the role of one called to enlighten. In his writing and art, Blake believes he is inspired to reveal Divine love and the commandment to love.

*In all the dark Atlantic vale down from the hills of Surrey
A black water accumulates, return Albion! return!
Thy brethren call thee, and thy fathers, and thy sons,
Thy nurses and thy mothers, thy sisters and thy daughters
Weep at thy souls disease, and the Divine Vision is darkend:
Thy Emanation that was wont to play before thy face,
Beaming forth with her daughters into the Divine bosom
Where hast thou hidden thy Emanation lovely Jerusalem
From the vision and fruition of the Holy-one?
I am not a God afar off, I am a brother and friend;
Within your bosoms I reside, and you reside in me:
Lo! we are One; forgiving all Evil; Not seeking recompense!
Ye are my members O ye sleepers of Beulah, land of shades!*

9-21

The water of life (there is a network of images of water throughout *Jerusalem*) becomes dark and black. Lightless and motionless it stagnates. Albion is not alone in eternity; Blake presents a symbolic Family Divine that surrounds the throne of God. Within this family, "bretheren", "fathers", "sons", "nurses", "mothers", "sisters" and "daughters" all "weep at" Albion's "souls disease". He is so morally and spiritually disordered that his material manifestations are rendered stagnant and diseased by auto-idolatry: and "the Divine Vision is darkend" in his interior world of Ulro. He has ceased to be one in all and all in one in mutual love and forgiveness. His "Emanation that was wont to play before" his "face", Jerusalem in infinity, who should beam "forth" reciprocally "with her daughters into the Divine bosom" does not, she is not in the bosom of Christ. As suggested, the traditional theology of Divine reciprocity of God's love expressed in his creations, who return the

love in imitative process in the love of Christ, helps to see Blake's logoi throughout his myth. This is the "vision and fruition of the Holy-one" as Christ is "not a God far off" for "Within your bosom" says Christ "I reside, and you reside in me". This love expresses his ultimately incomprehensible relation to contingent being. However, Albion has sought to invert the flow of Divine love and radiance and draw Jerusalem within himself to be a source of potency for him. She has been hidden from "the vision and fruition of the Holy-one" for Albion has turned from the face of God.

Christ asks Albion to account for preposterous attempt to hide and deny his emanation, Jerusalem, from "beaming forth with her daughters into the Divine bosom". God is personal, "I am not a God afar off" he says, he is "brother and friend" in mutual residing. The "sleepers of Beulah, land of shades" all are claimed by Christ in unity; "Lo! we are One", he states: "forgiving all Evil; Not seeking recompense" for injury or suffering, but seeking mutual forgiveness.

But the perturbed Man away turns down the valleys dark;

Phantom of the over heated brain! shadow of immortality!

Seeking to keep my soul a victim to thy Love! which binds

Man the enemy of man into deceitful friendships:

Jerusalem is not! her daughters are indefinite:

By demonstration, man alone can live, and not by faith.

My mountains are my own, and I will keep them to myself!

The Malvern and the Cheviot, the Wolds Plinlimmon & Snowdon

Are mine. here will I build my Laws of Moral Virtue:

Humanity shall be no more: but war & pryncedom & victory!

22-31

Self-deluded, Albion denies reciprocity of communion in the eternal community of being. Following Staniloae, that we live our lives through other people is a dogmatic truth and standing out against nature when we are of nature is narcissistic pseudo-individualism. It ends with nature and other humans being emptied and possessed as objects of self-interested goals, typically, variants of political, religious, sexual and economic power; and such desire for power and wealth is based on lack of faith. God is omnipotent, human power is a lesser and dependent order. For Blake, to seek it is to turn with Albion from the face of God to self-reflection and

the psycho-sexual sadism of predation. Albion has turned from God and denied his contingency. This is a “perturbed Man” who “turns down the valleys dark” within. Albion becomes severed from all else but his universe within. His new circumference is the universe of finitude within and he faces the corrupt chaos of his disordered perceptions. To Albion, Christ seems a “Phantom of the over heated brain” and seems a “shadow of immortality”. In Albion’s morally insane inverted grasp of the real, Christ’s love is seen as “deceitful”. In perversion of the sacrifice principle, Albion sees his “soul a victim” to Christ’s love “which binds/Man the enemy of man to deceitful friendships”.

In the context of Blake’s *Jerusalem*, Christ is the ultimate sacrificial victim of Albion’s auto-idolatry and Christ’s free sacrifice alone saves Albion, see Plates 94-100. At this point in Blake’s plot, for Albion, materiality is thought of as the real world and eternity a fevered phantasm. He believes he is the ultimate reality and Christ an illusion. The formative emanation is an exuded reciprocal: “Jerusalem is not,” he proclaims, though in truth he cannot uncreate component energy, he can only suppress her within him. Here this means she is emptied and “her daughters are indefinite” forms. The infinite flexibility of unity in Christ’s love is excluded. Truth is now a matter of “demonstration” and “faith” is thought to be illusionary pseudo-form.

Albion denies his emanation. He denies his own formative potencies and is self-reduced inwardly into condensed compaction. Albion’s material being collapses into finitude and becomes petrified into mountains of condensed compactness. So blind is Albion to all but finite selfhood that he claims the mountains of his material being as his own and he will “keep them to” himself. Certain he is totality, he believes he must now “build” his “Laws of Moral Virtue:/Humanity shall be no more”.

There is an inverted allusion to Sinai and its prophetic laws in stone. Here, Albion’s claim denies Divine creation and the Divine voice. He sees himself as omniscient, claiming, “Humanity shall be no more”. He thereby denies contingency and so the Divine image in creation. To Albion there is no unity in mutual forgiveness in Divine love, or “Humanity”; now there is disunity and killing, “war & pryncedom & victory”.

*So spoke Albion in jealous fears, hiding his Emanation
Upon the Thames and Medway, rivers of Beulah: dissembling
His jealousy before the throne divine, darkening, cold!*

32-34

Love degenerates to become concupiscent desire for possession and the fear of loss. Hence, Albion attempts to hide Jerusalem “upon the Thames and Medway”, at the centre of his finite being. These British rivers are an analogy of the water of life, distorted by him in jealous “dissembling” deceits “before the throne divine”.

This is his hubris: this is his self-deception and auto-idolatry for he seeks the impossible; he seeks to deceive God who is omniscient, omnipresent and omnipotent. He loses the transparency of faith and truth in the “darkening and cold” inwards compaction of being into eternal death.

PLATE 5

*The banks of the Thames are clouded! the ancient porches of Albion are
Darken'd! they are drawn thro' unbounded space, scatter'd upon
The Void in incoherent despair! Cambridge & Oxford & London,
Are driven among the starry Wheels, rent away and dissipated,
In Chasms & Abysses of sorrow, enlarg'd without dimension, terrible
Albions mountains run with blood, the cries of war & of tumult
Resound into the unbounded night, every Human perfection
Of mountain & river & city, are small & wither'd & darken'd
Cam is a little stream! Ely is almost swallowd up!
Lincoln & Norwich stand trembling on the brink of Udan-Adan!
Wales and Scotland shrink themselves to the west and to the north!
Mourning for fear of the warriors in the Vale of Entuthon-Benython
Jerusalem is scatterd abroad like a cloud of smoke thro' non-entity:
Moab & Ammon & Amalek & Canaan & Egypt & Aram
Recieve her little-ones for sacrifices and the delights of cruelty*

1-15

Blake shifts his narrative focus from the three-fold infinite to the two-fold finite here, raising important philosophical literary perspectives on such critical concepts as ‘point of view’, author, narrator and audience. Though these questions are not within my chosen remit, they need answering. The study of Blake’s multiple perspectives is necessarily deficient without a grasp of plot. This analysis of plot will permit a better study of perspective than any yet attempted.

Here, Blake turns from describing the Christ/Albion interaction in infinity, which leads to Albion’s denial of mutuality in Divine love, to its consequences, namely, self-severance: Blake now looks down and into Albion’s finite inner landscape. He describes Albion’s collapsed inner chaos. The water of life becomes “clouded” and its rivers shrink. The universe darkens and Albion’s “ancient porches” of perception are “Darken’d! they are drawn thro” the “unbounded space” of Albion’s interior universe and “scatter’d upon/The Void” of Albion’s non-being “in incoherent despair”. Drawn from their place in infinity into the “unbounded space” of the darkened “Void” within, now dissolution and despair dominate. Albion’s component elements are “rent”, “dissipated” and “enlarg’d without dimension” in a condition of eternal “cries of war & of

tumult". Albion's components are disordered "every Human perfection/Of mountain & river & city are small & wither'd & darken'd", watered only by stagnation on the "brink of Udan-Adan", Blake's term for a lake of stilled and stagnant deadness that the water of life has become within Albion.

Geographical entities, countries, counties and cities contract to finite centres of consciousness (Chapter 2 will develop this concept and relate these Ulro centres directly to the lives of the Sons of Eden). The life of Ulro's degenerate landscape becomes the primordial density of the darkened vegetation of Entuthon-Benython, Blake's term for the ancient forest of primal vegetative life before human form.

As his reciprocal formative potency, Jerusalem, Albion's emanation, is dissipated into the void within Albion. The masculine potencies have compacted and the feminine dematerialised into reciprocal formlessness "like a cloud of smoke thro' non-entity". The sacrifice principle is perverted. Jerusalem's children no longer play in the delights of Divine love but are killed by fertility worship and human sacrifice in "Moab & Ammon & Amalek & Egypt & Aram" who "Receive her little-ones for sacrifices and the delights of cruelty".

Albion's component energies need nourishment and self-exiled, Albion is now their only source; hence there is self-predation within Albion whose energies feed upon the human sacrifice of Jerusalem's children.

*Trembling I sit day and night, my friends are astonish'd at me.
Yet they forgive my wanderings, I rest not from my great task!
To open the Eternal Worlds, to open the immortal Eyes
Of Man inwards into the Worlds of Thought: into Eternity
Ever expanding in the Bosom of God. the Human Imagination
O Saviour pour upon me thy Spirit of meekness & love:
Annihilate the Selfhood in me, be thou all my life!
Guide thou my hand which trembles exceedingly upon the rock of ages,
While I write of the building of Golgonooza, & of the terrors of Entuthon:
Of Hand & Hyle & Coban, of Kwantok, Peachey, Brereton, Slayd & Hutton:
Of the terrible sons & daughters of Albion. and their Generations.*

16-26

Within Albion and looking out now, Blake's claims the genius of his prophetic eye. In faith and humility, he explains, he is inspired to assume the voice of finitude. Summarising, he says he has introduced his great salvic theme, which is the fall and salvation through Christ of man. He now declares his prophetic intention directly to the reader, which is no less than the cleansing and healing of human perception. "I rest not from my great task", he says, "To open the immortal Eyes/Of Man inwards into the Worlds of Thought: into Eternity".

As discussed, throughout for Blake, the ultimately real upon which all life depends is the infinitely real of Divine energy. In passing inwards into "the Worlds of Thought; into Eternity" the human in fact becomes "Ever Expanding in the bosom of God", in the infinitely real.

To fulfil his prophetic purpose Blake prays that Christ "annihilate" his "Selfhood". This seems to me to be a creative kenosis, the emptying of self in order that Divine love, radiance and energy, if God wills it, may enter within. In Blake's myth the typos is the crucifixion as the unsurpassable self-emptying of the Person of the Son, which is the Divine kenosis. In a human analogy to the out-pouring, self-emptying of Christ's Divine kenosis, Blake prays for an inspired creative purity of transmission appropriate to his nature as finite creature. There is no doubt of Blake's sincerity, the point for me is whether or not he succeeded in fulfilling his mission; which is one of crafted clarity in detailing his vision of absolute mystery in poetry and art.

Blake does not crave political power or wealth and his art and poetry is extra-Biblical: he does not claim to be Divine, but inspired. Blake's deficient finite consciousness necessarily fails the ineffable. To the extent Blake asserts his individual humanity, he resists and pollutes the purity of the meaning he seeks to transmit. Knowing this, he asks for grace and inspiration as he writes of the symbolic world revealed to him: he prays "O Saviour pour upon me thy Spirit of meekness & love/Annihilate the Selfhood in me, be thou all my life" and "Guide thou my hand which trembles exceedingly on the rock of ages/While I write of the building of Golgonooza". Blake makes his poetic intention clear. He will write of the dimensions open to his prophetic vision.

I deal with Golgonooza extensively in my work on *The Four Zoas*. The development of this city in *Jerusalem* follows below, here, Golgonooza is Blake's name for the city of sublime art, built in a finite analogy of the Divine vision by Los. Blake shows us how Golgonooza's spiritual architecture re-constructs Albion's inner chaos into sublime order according to the nature of each of the four worlds. Blake structures Golgonooza in creative opposition to the post-lapsarian chaos of Albion, whose component energies are symbolised in part by his twelve sons and his twelve daughters. The sons and daughters of Albion, twelve apiece, are splintered components of Albion's energies, separated into generation. Life struggles into two-fold generative form out of Albion's collapsed inner chaos. In each of the four worlds the sons and daughters help shape this form.

The sons who figure significantly in *Jerusalem* are actual persons chosen by Blake out of his contemporary London to figure in Blake's prophetic history and Blake chooses the daughters from Anglo-Celtic myth. The sons have historical materiality and facticity whereas the daughters reciprocate as female myths and legends. Together the sons and daughters create history and nature. They are "the terrible sons & daughters of Albion, and their Generations". Blake's prophetic history symbolically includes names and events from Biblical history. Blake is not re-writing the Bible, his poetry is analogy. Albion symbolizes Blake's Adam. Albion's sons, seeking to usurp the father's power, are now fallen into primal hatred. They are not self sufficient, their energies and emotions are derived entirely from their father Albion. They must feed off Albion in a perversion of the Family divine.

*Scofield: Kox, Kotope and Bowen, revolve most mightily upon
The Furnace of Los: before the eastern gate bending their fury.
They war, to destroy the Furnaces, to desolate Golgonooza:
And to devour the Sleeping Humanity of Albion in rage & hunger.
They revolve into the Furnaces Southward & are driven forth Northward
Divided into Male and Female forms time after time.
From these Twelve all the Families of England spread abroad.*

*The Male is a Furnace of beryll; the Female is a golden Loom;
I behold them and their rushing fires overwhelm my Soul;*

*In Londons darkness; and my tears fall day and night,
Upon the Emanations of Albions Sons! the Daughters of Albion
Names anciently rememberd, but now contemn'd as fictions!
Although in every bosom they controll our Vegetative powers.*

*These are united into Tirzah and her Sisters, on Mount Gilead,
Cambel & Gwendolen & Conwenna & Cordella & Ignoge.
And these united into Rahab in the Covering Cherub on Euphrates
Gwiniverra & Gwinefred, & Gonorill & Sabrina beautiful,
Estrild, Mehetabel & Ragan, lovely Daughters of Albion
They are the beautiful Emanations of the Twelve Sons of Albion*
27-45

As Blake intended, a clear visual grasp of his geography in *The Four Zoas*, *Milton* and *Jerusalem* is essential to understand his plot. In turn, his use of circumference/west, centre/east, zenith/south and nadir/north cannot be properly understood without knowing his dynamics of geography. Here, given Blake's co-ordinates (and so to be seen as compressing inwards to the centre) the sons of Albion "revolve most mightily upon/The Furnace of Los". The furnace is at the centre "before the eastern gate" between the infinite and finite: "bending their fury" upon the centre, the sons "war, to destroy the Furnaces, to desolate Golgonooza". Starving for nourishment and spiritual energy, "in rage and hunger", they seek to "devour the Sleeping Humanity of Albion", or consume his energies to fuel their being.

In Blake's vision, the east is the centre of Albion's universe within and his sons revolve inwards: "They revolve into the Furnaces Southward" from the zenith and descend through the centre "& are driven forth Northward" to the nadir. A south/zenith, north/nadir axis thereby is given to Albion's inner chaos. This is "Divided into Male and Female Forms time after time": thereby, in three-fold prophetic action Los gives sexual identity to Albion's chaos. An axial division, a recurrent symbol, is essential in Blake's plot to separate form out of the indefinite. These forms are fallen, contracted and finite analogies to the reciprocity of eternity. The sexual separations become the dynamic of male and female sexuality: in Blake's story reproductive sexuality becomes the finite two-fold analogy to infinite regeneration.

To Blake, the daughter's actual existence in primal history is "anciently remembered" in legend/myth, which by the time of Blake's historical contemporaries are "contemn'd as fictions". But, though denied and repressed, psychologically they live through archetype. Blake holds that "in every bosom they controll our Vegetative" or generative "powers". His insights here are echoed in modern depth psychology. However, my remit is Blake's plot.

The twelve daughters combine into symbols of female power. The figures of Rahab and Tirzah emerge as the source of female sacrificial power over generation. They will become 'priestesses' of death and are "united into Rahab in the Covering Cherub" of the limit of Satan, then cast out as hardened error. The story of the sons and "beautiful Emanations of the Twelve Sons of Albion" is detailed below in Blake's four Chapters.

*The Starry Wheels revolv'd heavily over the Furnaces;
Drawing Jerusalem in anguish of maternal love,
Eastward a pillar of a cloud with Vala upon the mountains
Howling in pain, redounding from the arms of Beulahs Daughters,
Out from the Furnaces of Los above the head of Los.
A pillar of smoke writhing afar into Non-Entity, redounding
Till the cloud reaches afar outstretch'd among the Starry Wheels
Which revolve heavily in the mighty Void above the Furnaces*

*O what avail the loves & tears of Beulahs lovely Daughters
They hold the Immortal Form in gentle bands & tender tears
But all within is open'd into the deeps of Entuthon Benython
A dark and unknown night, indefinite, unmeasurable, without end.
(Abstract Philosophy warring in enmity against Imagination
Which is the Divine Body of the Lord Jesus. blessed for ever).
And there Jerusalem wanders with Vala upon the mountains,
Attracted by the revolutions of those Wheels the Cloud of smoke
Immense, and Jerusalem & Vala weeping in the Cloud
Wander away into the Chaotic Void, lamenting with her Shadow
Among the Daughters of Albion, among the Starry Wheels;
Lamenting for her children, for the sons & daughters of Albion*
46-65

As noted and vital to my hypothesis of Blake's myth, Albion denies his emanation and hides her within. She is drawn into his collapsed inner universe. Blake describes this as being drawn

within Albion's vortex. Jerusalem is drawn inwards from eternity she contracts within into finitude then expands outwards from the centre/east "Out from the Furnaces of Los above the head of Los" who looks from the centre toward "the Starry Wheels/Which revolve heavily in the mighty Void above the Furnaces". Albion's material body, which is the stuff of the finite universe, spins outward in isolated fragments of dissipated energy/light.

Without significant potent masculine energy from Albion to enable coherent form, Jerusalem is "A pillar of smoke writhing afar into Non-Entity". Though the "Immortal Form" of her infinite being is in Beulah, without, "all within is open'd into the deeps" of the universe within Albion; or Entuthon Benython.

The limits of this "dark and unknown night, indefinite immeasurable" is "without end" in that the limits of this finite universe are not yet defined in the sterile intellectual and spiritual darkness of denial: "Abstract Philosophy warring in enmity against Imagination/Which is the Divine Body of the Lord Jesus".

Jerusalem and her energies are dissipated drawn into the vortex of Ulro's motion. She is "Attracted by the revolutions of those Wheels" and the emptiness draws her into the "Cloud of smoke/Immense". With Vala, whom is Jerusalem's "Shadow" throughout the poem, she wanders "away into the Chaotic Void, lamenting with her Shadow/Among the Daughters of Albion, among the Starry Wheels", lamenting "for her children, for the sons & daughters" of her and Albion.

*Los heard her lamentations in the deeps afar! his tears fall
Incessant before the Furnaces, and his Emanation divided in pain,
Eastward toward the Starry Wheels. But Westward a black Horror,*
66-68

Los, who is always the prophetic component energy of the prophetic voice within Albion, hears Jerusalem. He is at the centre at his furnace; she is outward at the limits of the circumference. Her division from Albion devolves inward throughout Ulro, focused upon Los at the centre and he divides.

In Ulro, zoa and emanation are the divided, component forms of Albion's infinite unity of being. As one of four zoas, once Los loses his infinite unity of being because of Albion's inner

chaos he divides: "his Emanation divided in pain,/Eastward to the Starry Wheels. But Westward, a black Horror".

Los' division is three fold; namely, into his emanation, into his finite self and into his spectre. His emanation retains her connective links with infinite being. By contrast, in matter entirely is the reasoning intelligence that sees nothing but the finite material form of Ulro. This is the spectre. The spectre is unable to see infinite life; he can only see death. As the spectre hardens outward into object form, Los' feminine formative potencies dissipate inwards in reciprocity.

The feminine energy, Los' emanation Enitharmon, is drawn inwards to the east/centre, like Jerusalem and Vala, while the hardened materiality of the spectre is rotated out to the finite "black Horror" of the circumference/west. Los is drawn apart before his furnaces: "his tears fall/Incessant before his furnaces". Now, he can fabricate only finite forms and he seeks through three-fold sublime analogy to restore prophetic truth to the two-fold auto-idolatry and self-murder of Albion's quasi-holiness.

PLATE 6

Blake's narrative control means that from the perspective of the infinite Albion is seen as divided into self-reflective and self-predatory warring components. He has denied God so logically there is nothing else to perceive but his selfhood once he turns inward, blind from God; and to observe himself he must divide himself. In Blake's myth, Albion becomes paradox; he becomes the component object of his self-reflection. The object self observed must always be less than the subject observing its component as if it were the whole. In Blake's myth, the wholly real is both subject and object simultaneously observed, which cannot happen in finitude except through Christ. This is Blake's four-fold vision and is best symbolised in Plates 94-100.

Albion's division from unity in Divine love to warring components in finitude is instantaneous, universal and simultaneous. Concomitant with Albion's material finitude is finite perception and reasoning. This means objective truth based on demonstration becomes Albion's now limited form of the real. Blake embeds these ideas of two-fold vision in the text as the compass points north, south, east and west. For Blake, Albion can only worship a pseudo-reality. Blake calls this reality 'shadow', for Blake shows us that 'substance' which Albion cannot see; this is Blake's three-fold vision embedded in the text as nadir, zenith, centre and circumference. Hence Blake's three-fold narrative control allows him to bear witness to the history of the two-fold events within Albion's self-predation. The consciousness paradigm of 'within-the-egg-shell' or Mundane Shell, that is concomitant with Albion's blindness thereby hardens into absolutely finite form. This is also the spiritual 'mirror' of Albion's finite moral self-projection. Blake calls this energy form a spectre. It is incapable of envisioning infinity. It is the Limit or State of Satan and will be cast out by God.

*His Spectre driv'n by the Starry Wheels of Albions sons, black and
Opake divided from his back; he labours and he mourns!*

*For as his Emanation divided, his Spectre also divided
In terror of those starry wheels: and the Spectre stood over Los*

*Howling in pain: a blackning Shadow, blackning dark & opaque
Cursing the terrible Los: bitterly cursing him for his friendship
To Albion, suggesting murderous thoughts against Albion.*

*Los rag'd and stamp'd the earth in his might & terrible wrath!
He stood and stamp'd the earth! then he threw down his hammer in rage &
In fury: then he sat down and wept, terrified! Then arose
And chaunted his song, labouring with the tongs and hammer:
But still the Spectre divided, and still his pain increas'd!*

*In pain the Spectre divided: in pain of hunger and thirst:
To devour Los's Human Perfection, but when he saw that Los*

1-14

In finitude with Albion the spectre is “driv’n” outward from Los at the centre “by the Starry Wheels of Albion’s sons” and drawn out from Los by centrifugal energies, hardens, “black and/Opaque”, in a psycho-physical sub-state that “divided from his back”. The separated “Spectre stood over Los/Howling in pain” and “blackning dark & opaque” in Albion’s inner spiritual darkness. Though limited to finite memory, he knows Albion is the source of his pain: “cursing” Los “for his friendship/To Albion, suggesting murderous thoughts against Albion”. His perception of other dimensions is distorted. As we will see, the spectre does truly see the events that happen within the furnaces, but his condensed perception distorts and inverts the context of his understandings and motives.

The spectre is without light and entirely without transparency. Dark and ‘opaque’, he forms in agony, “in pain of hunger and thirst”, he hates Albion and Los, seen as the immediate source of his divided, perverted state of being. So, he seeks “in pain of hunger and thirst/To devour Los’s Human Perfection”, or to empty Los of the Divine Image. He sees that Los had life and his craving for life is necessarily all consuming. He has a finite being but his finitude is deficient: he does not have eternal life.

PLATE 7

*Was living: panting like a frightened wolf, and howling
He stood over the Immortal, in the solitude and darkness:
Upon the darkning Thames, across the whole Island westward.
A horrible Shadow of Death, among the Furnaces: beneath
The pillar of folding smoke; and he sought by other means,
To lure Los: by tears, by arguments of science & by terrors:
Terrors in every Nerve, by spasms & extended pains:
While Los answer'd unterrified to the opaque blackening Fiend*

1-8

Blake's symbol of the spectre allows a further development of the myth structures he reveals to us by his narrative method. The state of chaos within Albion is so shredded that matter itself re-condenses into forms of finitude and light coalesces into finite opacity. The spectre is of this condensed and opaque state of matter and energy. It becomes a form of being with a material identity, but without life of its own it is a perversion of infinite being.

Seeking power, the spectre "stood over the Immortal, in the solitude and darkness". The darkness extends "across the whole Island westward" to the circumference as "A horrible Shadow of Death". He seeks further division and revenge upon Albion. Thus Los is "living" and by contrast the spectre is a "Shadow of Death". All spectres in the poem are shadows of the substance and light of life. They are dependent realities, or darkened, distorted inverted reflections of the life shadowed. As negations they help symbolise Blake's theodicy in his myth structures.

To review the three-fold geographical co-ordinates Blake's develops in his plot, we see Los at the centre of Ulro, by his furnace, beneath the "pillar of folding smoke" of Jerusalem, while "across the whole island westward" is the "horrible Shadow of Death" of the spectre. The spectre seeks to surround or stand over Los at the centre from the west/circumference. When he fails to dominate Los, he seeks to seduce him into primal hatred of Albion and so into hatred of the Divine image and the prophetic voice.

It is important to know in Blake's plot the spectres are eventually fused in the furnace of Los as the concentrated compression inwards ends in their dissolution in the furnace's intensities. When, 'forged' together into one spectre, they will

make the spectre of Albion. It is helpful to see this ultimate contracted spectre state as the State of Adam. With the State of Satan, the two form the two limits of the Limit of Contraction and the Limit of Opacity that are cast in Los's furnaces. The limits are formed when the finger of God stops Albion's infinite inward disintegration in Los' seventh furnace. This is treated below.

Here it may help if Blake's mythic cosmology is briefly summarised. Absolute life is of God, his aseity, essence and ineffable mystery; creation is contingent. As noted, Blake's myth of creation is narratively expressed by means of two contingent perceptual planes, one infinite and one finite. There is an infinite plane of masculine energies and feminine energies with two worlds; named by Blake, Eden and Beulah respectively; and a finite plane of two worlds composed likewise of masculine and feminine energies; named by Blake, Ulro and Generation respectively.

Thus, there are four worlds, two in the infinite and two in the finite. Each of the four Chapters deals with each of these four worlds. There are 'gates of singularity' or event horizons between each world for each should be envisioned or imagined with a unique circumference and centre, zenith and nadir and a unique plot based on each world's three-fold compression/expansion chronology and two-fold compass co-ordinates within. My analysis shows how Blake's carefully designed and crafted three-fold and two-fold continuum is completed in unity in the bosom of God, the centre of infinite life, its source and its end in four-fold vision (Plates 94-100).

'Day' is the radiant light of unity with God in this ineffable centre; 'night' is the death of the sleep in the 'grave' in Beulah. In this sleep Albion falls into auto-idolatry within into the dimension of Ulro and the life-death cycle of Generation. The centre of Ulro is the furnaces and its circumference the starry wheels. As noted, the auto-idolatrous materiality within Ulro condenses into spectre forms of being that are of matter entirely. These forms are states of being without an infinite life and existent only in Albion's nightmare 'waking' dream in the night of Beulah. They are eternal death. The State of Satan and its cosmos thereby is consumed in Albion's re-awakening through Christ in Plates 94-96.

In Blake's epic vision, Christ's incarnation is God's self-giving as the Person of the Son into finitude as both human and Divine; and when he returns glorified, Divine radiance expands infinitely outward thus the apocalyptic consumption of the states of eternal death called by Blake, the Limit of Contraction, Adam and the Limit of Opacity, Satan. Both of which are the states of error described above that once formed are put off by God. Thereby, Albion is restored wholly with Jerusalem, within and without, as are the sons of Eden and the daughters of Beulah. Albion is awakened as the State of Adam is consumed through Divine love in unity in Blake's salvic vision of Albion in Plates 94-100.

Necessarily, there can be no resurrection without a real death. In Blake's story this real death and resurrection takes place in finitude, appropriately in Chapter 3, the finite world of Generation. Blake's theme consistently shows generative life as a Divine analogy by means of the three-fold prophetic, sublime geographical correspondences formed by Los and symbolised by Golgonooza. As shown below, in reply to the two-fold perceptions of his spectre, Los asserts prophetic truth: through Divine grace, finite creation is "holy Generation, of regeneration!/O point of mutual forgiveness between Enemies!/Birthplace of the Lamb incomprehensible!" (1: 7; 65-67. Please note the word 'Image' is shown by Erdman's use of infrared technology. It is a helpful discovery and noted here in my annotations though left blank in my transcription below, as in the plate).

*And thus the Spectre spoke: Wilt thou still go on to destruction?
Till thy life is all taken away by this deceitful Friendship?
He drinks thee up like water! like wine he pours thee
Into his tuns: thy Daughters are trodden in his vintage
He makes thy Sons the trampling of his bulls, they are plow'd
And harrow'd for his profit, lo! thy stolen Emanation
Is his garden of pleasure! all the Spectres of his Sons mock thee
Look how they scorn thy once admired palaces; now in ruins
Because of Albion! because of deceit and friendship! For Lo!
Hand has peopled Babel & Nineveh: Hyle, Ashur & Aram;
Cobans son is Nimrod: his son Cush is adjoind to Aram,
By the Daughter of Babel, in a woven mantle of pestilence & war,
They put forth their spectrous cloudy sails; which drive their immense*

*Constellations over the deadly deeps of indefinite Udan-Adan
Kox is the Father of Shem & Ham & Japheth, he is the Noah
Of the Flood of Udan-Adan. Hutn is the Father of the Seven
From Enoch to Adam; Schofield is Adam who was New-
Created in Edom. I saw it indignant, & thou art not moved!
This has divided thee in sunder: and wilt thou still forgive?
O! thou seest not what I see! what is done in the Furnaces.
Listen I will tell thee what is done in moments to thee unknown:
Luvah was cast into the Furnaces of affliction and sealed.
And Vala fed in cruel delight, the Furnaces with fire:
Stern Urizen beheld: urg'd by necessity to keep
The evil day afar, and if perchance with iron power
He might avert his own despair: in woe & fear he saw
Vala incircle round the Furnaces where Luvah was clos'd:
With joy she heard his howlings, & forgot he was her Luvah,
With whom she liv'd in bliss in times of innocence & youth!
Vala comes from the Furnace in a cloud, but wretched Luvah
Is howling in the Furnaces, in flames among Albions Spectres,
To prepare the Spectre of Albion to reign over thee O Los.
Forming the Spectres of Albion according to his rage:
To prepare the Spectre sons of Adam, who is Scofield: the Ninth
Of Albions sons, & the father of all his brethren in the Shadowy
Generation. Cambel & Gwendolen wove webs of war & of
Religion, to involve all Albions sons, and when they had
Involv'd Eight; their webs roll'd outwards into darkness
And Scofield the Ninth remaind on the outside of the Eight
And Kox, Kotope, & Bowen, One in him, a Fourfold Wonder
Involv'd the Eight--Such are the Generations of the Giant Albion,
To separate a Law of Sin, to punish thee in thy members.*

9-50

The spectre outlines the events within the furnace that he has seen. At this point in Blake's story of Ulro, Los is divided into three and so the spectre's part-knowledge is unique to his component state of being. Los does not know the divided spectre's emerging level of knowledge of Albion's post-lapsarian self-predation and death. The spectre recasts Los' understanding of events by a two-fold understanding of the finite genealogies of serial history. The "water", "wine" and "vintage" of infinity have been polluted by "this deceitful Friendship" of Albion: "thy Daughters are trodden in his vintage/He makes thy Sons the trampling of his bulls". Los'

children “are plow’d/And harrowd” for “profit” and his emanations are forced into sexual slavery because within Albion, his components seek to control the fertility of all and rule by war over all work. Power over birth and power over death is sought as Divine by Albion’s sons in their two-dimensional interiority.

The spectre describes Albion’s inner history of division: the peopling of “Babel & Nineveh” and “Ashur & Aram” and the Promised Land are seen as descendants of Albion’s sons. Los’ inheritance was usurped, claims the spectre.

In a parody of the emanative potencies in infinity, now the “Daughter of Babel” weaves a “mantle of pestilence & war” and “put forth their spectrous” materiality in “cloud sails which drive their immense/Constellations over the deadly deeps of indefinite Udan-Adan”.

The spectre knows the doxology of Albion’s divisions or “what is done in moments” to Los “unknown” in the finite core of Albion at the centre of Ulro’s space/time dimension. He knows Albion’s sons have become icons of Albion’s blinded perceptions and his warring grasp of religious truth and that they continued in finite division through the procreative fathering of “Shem & Ham & Japeth”. They are the “Noah/Of the Flood of Udan-Adan” and “Father of the Seven/From Enoch to Adam” and become the “Adam who was New/Created in Edom”. They become iconic of a human Adam, the finite and degenerate human form Divine.

In this context, based on a deficient idea of God, the spectre describes the events of the centre or east. He knows Luvah was “cast into the Furnaces of Affliction and sealed,/And Vala fed in cruel delight the Furnaces with fire”. He saw how Urizen, in the zenith, watched in “woe & fear”. In the centre, he saw, in a perverted frenzy, the sacrifice principle of Christ inverted as the potencies of Luvah are drained and bled by Vala: “Vala comes from the Furnace in a cloud, but wretched Luvah/Is howling in the Furnaces, in flames among Albion’s Spectres”. All this, to the spectre, is “To prepare the Spectre of Albion to reign over thee O Los”.

Albion inverts his vision and creates a mirrored negative spectre form within him. He needs energy to fuel his negative creations and this fuel is drawn from sacrificing his component energies to himself. Blake ensures we see Albion’s inversion of

sacrifice suffices only to energise the degenerate chronology of generation. In Blake's crafting, the spectre of Albion is being prepared in the furnace out of Albion's sons and daughters to usurp the prophetic work and voice of Los and Enitharmon. Albion seeks to create his own source of prophetic holiness in the "Spectre of Albion". In fact, Blake shows us this entity is a psychic sub-state projected by Albion and adored as if it were God, though merely a self-projected deficient form of the sons of Albion. Blake shows us the "Spectre of Albion" is without a creative source in God and has no life. It is the State of Satan and is condensed negation.

Finally, Los' spectre describes this inversion of the energy structures of creative being itself in detail for he can see it. He describes how a mirror image of infinite order is being shaped that parodies the geography of the four zoas and the four emanations in the infinite. In infinity the eight become one as the chariot of God. However, in the inverted universe within Albion, his sons and daughters usurp masculine and feminine reciprocity and contract into an inverse negation.

The spectre describes how Albion's daughters weave "webs of war & of/Religion to involve all Albion's sons". When these webs had "Involv'd eight; their webs roll'd outwards into darkness" seeking to fill the void with the finite energies of Albion's sons. The ninth son remained outside the eight. This ninth son involved the remaining three sons so that together they form an apparent four-fold unity and "One in him". The four appear a unified whole "a Fourfold Wonder" that mirrors, or inversely parodies the four zoas in unity around the Throne of God. Hating prophecy for it reveals their deficiencies, they create the "Law of Sin, to punish" Los in his "members", or to persecute Los' prophetic being.

*Los answer'd. Altho' I know not this! I know far worse than this:
I know that Albion hath divided me, and that thou O my Spectre,
Hast just cause to be irritated: but look stedfastly upon me:
Comfort thyself in my strength the time will arrive,
When all Albions injuries shall cease, and when we shall
Embrace him tenfold bright, rising from his tomb in immortality.
They have divided themselves by Wrath. they must be united by*

*Pity: let us therefore take example & warning O my Spectre.
 O that I could abstain from wrath! O that the Lamb
 Of God would look upon me and pity me in my fury.
 In anguish of regeneration: in terrors of self annihilation:
 Pity must join together those whom wrath has torn in sunde.,
 And the Religion of Generation which was meant for the destruction
 Of Jerusalem, become her covering, till the time of the End.
 O holy Generation! of regeneration!
 O point of mutual forgiveness between Enemies!
 Birthplace of the Lamb of God incomprehensible!
 The Dead despise & scorn thee, & cast thee out as accursed:
 Seeing the Lamb of God in thy gardens & thy palaces:
 Where they desire to place the Abomination of Desolation.
 Hand sits before his furnace: scorn of others & furious pride:
 Freeze round him to bars of steel & to iron rocks beneath
 His feet: indignant self-righteousness like whirlwinds of the north:*

51-73

These astonishing events fill in the voided space of Los' separation. It is a beginning. That Christ will heal Albion's catastrophic collapse into negation is grasped by the three-fold energies of Los' prophetic truth. From this prophetic understanding, though still divided and partial, Los has compassion for the two-fold lifeless agony of his divided spectre. Los can envision ultimate regeneration and reconciliation. He knows "Albion hath divided" him and the spectre "Hast just cause to be irritated". But, in his clear three-fold prophetic vision, Los sees "the time will arrive/When all Albions injuries shall cease" and he and the spectre will "Embrace" Albion "tenfold bright, rising from his tomb in immortality".

Los knows, prophetically the component energies of zoas and emanations will all unite and that time itself will end. Their division was caused by "Wrath" and "must be united by/Pity". Within Ulro, Los is infused with "fury./In anguish of regeneration, in terrors of self annihilation". He sees generation as holy, as a Divine analogy: "the Religion of Generation" described by the spectre in the peopling of the world "which was meant for the destruction/Of Jerusalem" must be transformed by his prophetic work to be a "covering till the time of the End". The finite world of life and death within Albion must be cleansed: Los cries out in prophetic inspiration, "O holy Generation! of regeneration!/O

point of mutual forgiveness between Enemies". Albion's inner universe will be divinised and saved by the incarnation. It will be the "Birthplace of the Lamb of God incomprehensible!": the "time of the End" is the time of salvation through the second coming of Christ. Time ends in Plate 94 to help Blake's poetic chronology.

Here in Ulro, in mirrored negation, Los sees also the inversions of Albion's sons. The eldest, the son called Hand, parodies both Los's prophetic energies and Urizen's rational energies. Hand "sits before" the "furnaces". His spiritual inversion is profound; "scorn" and "pride" energise Hand's potencies and "freeze round him to bars of steel and iron rocks beneath/His feet". In the nadir, his two-fold inspirations are violent and egotistical "indignant self-righteousness like whirlwinds of the north". They seem a vortex focussed on Los in order that Los' three-fold prophetic voice of the north or nadir be dissolved and usurped by the two-fold eternal death of the spectre.

PLATE 8

*Rose up against me thundering from the Brook of Albions River
From Ranelagh & Strumbolo, from Cromwells gardens & Chelsea
The place of wounded Soldiers. but when he saw my Mace
Whirl'd round from heaven to earth, trembling he sat: his cold
Poisons rose up: & his sweet deceits coverd them all over
With a tender cloud. As thou art now; such was he O Spectre
I know thy deceit & thy revenges, and unless thou desist
I will certainly create an eternal Hell for thee. Listen:
Be attentive: be obedient! Lo the Furnaces are ready to recieve thee.
I will break thee into shivers: & melt thee in the furnaces of death
I will cast thee into forms of abhorrence & torment if thou
Desist not from thine own will, & obey not my stern command:
I am closd up from my children: my Emanation is dividing
And thou my Spectre art divided against me. But mark
I will compell thee to assist me in my terrible labours. To beat
These hypocritic Selfhoods on the Anvils of bitter Death
I am inspired: I act not for myself: for Albions sake
I now am what I am: a horror and an astonishment
Shuddring the heavens to look upon me: Behold what cruelties
Are practised in Babel & Shinar, & have approachd to Zions Hill*

1-20

Los describes how one of Albion's predatory sons, Hand, parodied infinite creative flexibility. He shaped conflict and he revelled in violence. He was driven by perverted energies of enraged vengefulness and "indignant self-righteousness", says Los. He tells the spectre that Hand was a negation that "Rose up against" Los from the Thames "the Brook of Albions River", in negative reflection of the rivers of Beulah and from the west of London, Chelsea, "the place of wounded Soldiers". In negative reflection of Albion's circumference/west Albion surrounds his interiority components with maimed and mutilated splinters of Albion's warring interiority. One such splinter of Albion's two-fold hubris, his son Hand, sought to usurp Los' Divinely inspired prophetic purpose. Being a negation, however, Hand is a failed inversion. Los tells his spectre Hand's attempt to overpower Los has failed, Los tells him the failed parody of deficiency was dissolved by Los whose "Mace/Whirl'd round from heaven to earth", or from circumference to centre in three-fold vision. Los enveloped Hand

with the energies of authentic prophecy. Rendered impotent by the true prophetic motion of Los, Hand then sought to seduce and dominate by sociopathic accommodations of “poisons” and “sweet deceits”. A moral parallel between Hand, a son and spectre of Albion and Los’ spectre is drawn. Los will not be seduced: he sees “As thou art now; such was he O Spectre”.

Prophetically inspired, he enters into his powers to energise and unite the forms of materiality in sublime re-creation. He is not confined prophetically to finite space. He will not be confined by the spectres to the negations within the finite limits of Ulro. The spectre will obey or be punished: “I know thy deceit & thy revenges” says Los and “unless thou desist/I will certainly create an eternal Hell for thee”. Los promises that he will “break” the spectre “into shivers” and cast him “into forms of abhorrence & torment” if he does not “obey” Los’ “stern command”. Los knows he is divided into emanation and spectre. His goal is unity. He knows he is divided from his sons and daughters (who together weave the forms of sublime life). He commits himself to re-forge generation into sublimity: “I am inspired” he cries to the spectre, “I act not for myself: for Albions sake/I now am what I am”. He re-creates the collapsed ruin of Albion’s human form Divine. In faith then, Los rebuilds Albion as a vessel of God fit for God’s salvic plan. As has Los’ spectre portion revealed, Los needs the spectre’s powers to complement his own. No component can rule all. Los will “beat/These hypocritic Selfhoods on the Anvils of bitter Death”. All forms of selfhood will enter the furnaces and be recast in this fallen world. Blake’s narrative cosmological structures shows that to the infinite, all within Ulro seems perversion war and sacrificial killing and Los too seems part of the “horror and an astonishment” of Ulro.

While Los spoke, the terrible Spectre fell shuddring before him

*Watching his time with glowing eyes to leap upon his prey
Los open'd the Furnaces in fear. the Spectre saw to Babel & Shinar
Across all Europe & Asia. he saw the tortures of the Victims.
He saw now from the outside what he before saw & felt from within
He saw that Los was the sole, uncontrolld Lord of the Furnaces
Groaning he kneeld before Los's iron-shod feet on London Stone,*

*Hungring & thirsting for Los's life yet pretending obedience.
While Los pursues his speech in threatenings loud & fierce.*

21-29

The spectre submits to Los' dominant potencies though remains committed to hatred and revenge, "Watching his time with glowing eyes to leap upon his prey". His deranged desire to predate upon Los' energies shows he has no autonomous energising potencies as spectre. He is a physical medium for Los' creativity; the physicality and work energy, which Los uses to create a work of sublime three-fold art. He cannot empty Los' potencies into his component limitations. All finite reasoning must end where it begins, as finitude. The spectre can only reason from birth unto death in two-fold vision.

The centripetal vortex of compression, downward and inward from all directions, focuses on Los's furnace at the centre. A key event in Blake's plot now occurs: Los now opens the centre to see within his "Furnaces in fear" and the spectre can see within the furnaces also. Blake's cosmology means the spectre "saw now from the outside what he before saw & felt from within". He saw the "tortures of the Victims" without being one. He is able to see his earlier two-fold vision inside the furnaces from Los' three-fold vision, or, from the outside. His perceptions thus enlarged, Los' spectre is able to re-forged living form inside the furnaces, while perceiving from the outside under Los' inspired directions. The opening of the furnace/centre, is a key theme in Blake's four-fold myth dynamic and occurs in synchronistic union with each of the four worlds.

To use an analogy of a house being constructed in four flows or vortices, labour, money, plans and logistics until as the synchronic triumph of all four processes reaching completion, the house is in four-fold process until one day it is simply there, finished. According to the four contexts of the four worlds the opening of the Los' furnace foreshadows the setting of the two limits, the reversal of the vortex and the incarnation and the rebuilt spiritual architecture of Albion's re-awakening in Christ when time ends (Plates 94-100). God self-manifests in mercy to end Albion's infinite disintegration. The act of Divine intervention sets two limits and causes the vortex to 'spin' or rotate in an opposite,

centrifugal motion. Hence the compression cycle of Albion's auto-idolatry is Divinely transformed into an expansion cycle, which will work outwards transforming that which is collapsing inwards.

*Thou art my Pride & Self-righteousness: I have found thee out:
Thou art reveald before me in all thy magnitude & power
Thy Uncircumcised pretences to Chastity must be cut in sunder!
Thy holy wrath & deep deceit cannot avail against me
Nor shalt thou ever assume the triple-form of Albions Spectre
For I am one of the living: dare not to mock my inspired fury
If thou wast cast forth from my life! if I was dead upon the mountains
Thou mightest be pitied & lov'd: but now I am living: unless
Thou abstain ravening I will create an eternal Hell for thee.
Take thou this Hammer & in patience heave the thundering Bellows
Take thou these Tongs: strike thou alternate with me: labour obedient
Hand & Hyle & Koban: Skofeld, Kox & Kotope, labour mightily
In the Wars of Babel & Shinar, all their Emanations were
Condensd. Hand has absorbd all his Brethren in his might
All the infant Loves & Graces were lost, for the mighty Hand*

30-44

The forms to be melted down are psychic and moral states hardened, so to speak, into sub-forms of consciousness analogous to psychotic states of schizoid separation. The forms of Los' "Pride & Self-righteousness" (like the "indignant self-righteousness" and "whirlwinds of the north" of Hand) are "found" out, or revealed in the form of the spectre "in all" his "magnitude & power". The spectre is the selfhood revealed.

His "Uncircumcised pretences to Chastity must be cut in sunder" for such sexual separation is finite, is ignorant and its chastity is founded on moral law and laws of sin which control fertility. These forms of control are produced by the spectre, who, in turn, is an alienated denial of infinite life and Blake reveals why the "holy wrath & deep deceit" of Hand's negation "cannot avail" against Los' prophetic truth.

Blake shows the condensed forms of finitude as they seek power in order that fertility and generation be dominated. The spectre seeks to control the future through control of generative reproduction. The "holy wrath" of righteous indignation failed to overwhelm Los, as did the obsequious manipulative alternative of

“deep deceit”. Los anticipated the coalescence of negation into Albion’s spectre. Los is “one of the living”. The spectre is not living: like an image, he has no life; he is all appetite, “ravening” for Los’ life. At this point then Blake shows that Los’ spectre is harnessed by Los into prophetic labour at the centre. In mirrored negation, Albion’s spectrous sons and daughters are condensed into separate identities in the finite and are consumed in war: “In the Wars of Babel & Shinar; all their Emanations were/Condensd” and darkened. Hand absorbs Albion’s other sons, “all his Bretheren in his might”, into a parody of the unity that Los seeks. In this parody, in inverse reciprocation, the emanations/daughters of Albion, emptied of “infant Loves & Graces”, are left hard, opaque and ultimately sterile.

In Blake’s poetic theodicy of symbolised negations, therefore, the masculine energies are inverted into the mirrored appearance of negation: and the feminine energies are drained of all feeling and are emptied condensed husks of matter. The relations described, namely, apparently real male potency and emptied and sterile female energies, are a negation. In three-fold vision, Blake shows the reader Albion’s sons and daughters degenerate into a mirrored parasitic parody of infinite re-birth in unity in the bosom of God.

PLATE 9

*Condens'd his Emanations into hard opake substances;
And his infant thoughts & desires, into cold, dark, cliffs of death.
His hammer of gold he siezd; and his anvil of adamant.
He siez'd the bars of condens'd thoughts, to forge them:
Into the sword of war: into the bow and arrow:
Into the thundering cannon and into the murdering gun
I saw the limbs form'd for exercise, contemn'd: & the beauty of
Eternity, look'd upon as deformity & loveliness as a dry tree:
I saw disease forming a Body of Death around the Lamb
Of God, to destroy Jerusalem, & to devour the body of Albion
By war and stratagem to win the labour of the husbandman:*

1-11

Hand has “Condens’d” the “Emanations into hard opake substances”. Their emanative life of innocence, wonder and love of “infant thoughts and desires” are condensed into inert “cold dark cliffs of death”. Works of life are become works of death in the negations of Hand. The parody of his usurpation of Los’ prophetic potencies becomes everywhere manifest. Hand’s soft gold hammer and his “adamant” anvil forge “bars of condens’d thought”, or hardened, psychic states of lifeless density, into weapons for killing. The visionary is deformed and debased. The human form Divine is “contemn’d” for displaying its beauty and grace. Eternity is seen as “deformity”, beauty as dried and sterile and “disease” forms a “Body of Death around the Lamb/Of God, to destroy Jerusalem, & to devour the body of Albion”.

In Blake’s myth, this body of death “around the Lamb of God” is the covering cherub or spectre and it subsumed in the energies of Albion’s resurrection at the conclusion to Chapter 4 (Plates 94-100). At this point in Chapter 1, Albion’s rejection of Divine being is seen as a spiritual disease that consumes its living host. This body or host for the destructive disease or infection is Albion’s own materialities.

*Awkwardness arm'd in steel: folly in a helmet of gold:
Weakness with horns & talons: ignorance with a rav'ning beak!
Every Emanative joy forbidden as a Crime:
And the Emanations buried alive in the earth with pomp of religion:*

*Inspiration deny'd; Genius forbidden by laws of punishment:
 I saw terrified, I took the sighs & tears, & bitter groans:
 I lifted them into my Furnaces; to form the spiritual sword.
 That lays open the hidden heart: I drew forth the pang
 Of sorrow red hot: I workd it on my resolute anvil:
 I heated it in the flames of Hand, & Hyle, & Coban
 Nine times; Gwendolen & Cambel & Gwineverra*

*Are melted into the gold, the silver, the liquid ruby,
 The crysolite, the topaz, the jacinth, & every precious stone,
 Loud roar my Furnaces and loud my hammer is heard:
 I labour day and night, I behold the soft affections
 Condense beneath my hammer into forms of cruelty
 But still I labour in hope, tho' still my tears flow down.
 That he who will not defend Truth, may be compell'd to defend
 A Lie: that he may be snared and caught and snared and taken
 That Enthusiasm and Life may not cease: arise Spectre arise!*

12-31

Hand's seeks to usurp Los' power. He can only threaten, or, if that fails, use a reverse form of bullying, ingratiating manipulation, in order to control the "labour of the husbandman" and "Awkwardness", hence "folly", "Weakness" and "ignorance", empowered in violence, rule. Los sees "every Emanative joy" criminalized and killed cruelly by being "buried alive in the earth" in a parody of Beulah's funeral urns (these urns in Blake's plot are discussed further below. He associates them with Alla).

To Blake, such abuse of life not only worships death "in its pomp of religion" but also must suppress and deny any thought form not a reflection of Hand's pseudo-religion of death in which "Inspiration" is "deny'd" and "Genius forbidden by laws of punishment".

Los' furnace is the crucible for his inspired, sublime analogy of the infinite. He takes finite psychic forms, "the sighs & tears & bitter groans" and re-forges this suffering into a "spiritual sword" of truth to cut into and open the "hidden heart" of the condensed centre. Sorrow becomes a 'molten' psychic medium out of which beauty is created in matter itself. Beauty is forged out of the hardened matter of Albion's inward fall. Beautiful stones that will enhance the hardened forms of negation begin to give

sublimity. As Los gives this clarity, the ingratiating deceits the “soft affections”, are revealed in the furnace as the “forms of cruelty” that they are in truth. His prophetic potencies empower truth, “Enthusiasm and life” and definiteness. Sophistry and deceits of passive and active evil are thereby revealed in order that “he who will not defend Truth may be compell’d to defend/A Lie”. Los rises up in prophetic truth against the condensed and sterile life of parasitic negation; thus Los works “That Enthusiasm and Life may not cease” and calls the spectre to labour.

*Groaning the Spectre heaved the bellows, obeying Los's frowns;
Till the Spaces of Erin were perfected in the furnaces
Of affliction, and Los drew them forth, compelling the harsh Spectre.*
32-35

Los’ first act of definiteness in the reversal of vortex from centripetal/compression to centrifugal/expansion motion is to define the furthest limit or boundary, or as it were, the event horizon of Ulro. There must be a circumference or else the outward dissipation of Albion’ collapse will shred into non-entity. The “Spaces of Erin” symbolises this space/time continuum. These ‘spaces’ will be filled with the sublime materiality Los calls “holy generation”, which is the Divine analogy. His first creative form, Erin, is “perfected in the furnaces/Of affliction”.

It may help to view Blake’s picture here of Erin as an emanation of the sons of Eden. Albion’s ‘family’ united in infinite regeneration in Divine love in Eden is developed in Chapter 2 below. Here, one of the sons, Albion, has turned from God and collapsed inwards into death.

As his emanation, Jerusalem is necessarily ‘sucked within’, to be dissipated into finitude within Albion. To Blake then, Albion is in the sleep of death in Beulah, on the Rock of Ages, in the arms of Christ. So Jerusalem cannot function as a medium of birthing space/time. It seems to me, Blake presents Erin as the formative potency of Eden. Erin enters Ulro from Eden, her energies expand outwards from the furnace in the centre and both opens the passage of being from Beulah into Ulro at the centre and encircles space/time itself as the circumference. As noted, in the infinite there are two worlds, Eden and Beulah: in finitude there are also two worlds, Ulro and Generation.

Los therefore has poured his prophetic energies into inspired labour in the furnaces of his forge and time and space (that is the work of Los and Enitharmon) give a three-fold definiteness to the two-fold ruin of Albion. In Blake's myth of time and space, the definiteness that is Erin's circle is eschatological. It foreshadows the phrase "Time was Finished!" (4: 94; 18) in that time began in Erin's circle.

PLATE 10

*Into the Furnaces & into the valleys of the Anvils of Death
And into the mountains of the Anvils & of the heavy Hammers
Till he should bring the Sons & Daughters of Jerusalem to be
The Sons & Daughters of Los that he might protect them from
Albions dread Spectres: storming, loud, thunderous & mighty
The Bellows & the Hammers move compell'd by Los's hand.*

*And this is the manner of the Sons of Albion in their strength
They take the Two Contraries which are calld Qualities, with which
Every Substance is clothed, they name them Good & Evil
From them they make an Abstract, which is a Negation
Not only of the Substance from which it is derived
A murderer of its own Body: but also a murderer
Of every Divine Member: it is the Reasoning Power
An Abstract objecting power, that Negatives every thing
This is the Spectre of Man: the Holy Reasoning Power
And in its Holiness is closed the Abomination of Desolation*

1-16

The inclusion of Plate10 is associated with some critical questions. I agree with its inclusion believing the plate helps open out the psychology of both Los and the spectre. The narrative flow with or without this plate remains consistent, though slightly different. I think its inclusion (see Bentley, Erdman for detailed analysis) does seem to help reveal the prophetic voice, even in the most condensed and debased states of perceptual understandings. Arguably, its inclusion improves the poem's depth because, symbolised by the spectre, Blake presents a study of alienated despair that stands in stark, reciprocal contrast to Los' faith.

The sons and daughters in infinity enter finitude. They are brought into the spaces of Erin and become component energies of Los as his children: "the Sons & Daughters of Jerusalem" are received in finitude "to be/The Sons & Daughters of Los". If Los does not "protect them" after they enter Ulro, they must be dominated by spectrous life. They are drawn into Albion's collapsed interiority and so, for them, there is only either Los' visionary three-fold life or the spectre's two-fold negation. Blake's plot reasonably now follows up with a debate between Los, who is a divided zoa potency in Ulro and his spectre, who is a splintered

sub-state of that division. These passages are well discussed. For my purposes, the state of error seen by Los is the limiting of truth to mathematic or logical proof, testability, probability and meaning.

Los calls this state the “Reasoning Power/An Abstract objecting power that Negatives everything/This is the Spectre of Man: the Holy Reasoning Power”. Opposing this view is that of prophetic inspiration which for Blake is truth: the other is error and “in its Holiness is closed the Abomination of Desolation”. This psychic state of the spectre is capable only of reasoning from empirical fact and so it perceives matter, events and processes in finite motion only. He can perceive only attraction and repulsion events that form compound entities or bodies in finite space/time. Causality is mechanical action and reaction. There is no Divine economy and no salvic purpose in finitude. When truth is so limited, generation seems the ultimate power and is infused with pseudo-holiness: “the Holy Reasoning Power”. This expresses itself in the cold clarity of quasi-absolute self-righteousness, a state so narcissistic that religious killing is thought to be an absolute right and sacrificial necessity. In other terms, an analogy of generation is developed that worships fertility as the ultimate source of the life/death cycle of generation within Ulro. Finite matter thereby becomes the idolatrous “Abomination of Desolation”; a false God of natural fertility and forces, worshipped in ignorance.

*Therefore Los stands in London building Golgonooza
Compelling his Spectre to labours mighty; trembling in fear
The Spectre weeps, but Los unmoved by tears or threats remains*

*I must Create a System. or be enslav'd by another Mans
I will not Reason & Compare: my business is to Create*

*So Los, in fury & strength: in indignation & burning wrath
Shuddring the Spectre howls. his howlings terrify the night
He stamps around the Anvil, beating blows of stern despair
He curses Heaven & Earth, Day & Night & Sun & Moon
He curses Forest Spring & River, Desert & sandy Waste
Cities & Nations, Families & Peoples, Tongues & Laws
Driven to desperation by Loss terrors & threatening fears
Los cries, Obey my voice & never deviate from my will*

*And I will be merciful to thee: be thou invisible to all
To whom I make thee invisible, but chief to my own Children
O Spectre of Urthona: Reason not against their dear approach
Nor them obstruct with thy temptations of doubt & despair
O Shame O strong & mighty Shame I break thy brazen fetters
If thou refuse, thy present torments will seem southern breezes
To what thou shalt endure if thou obey not my great will.*

17-36

Los builds Golgonooza within the space/time circle of Erin. This is examined further below. It will be Los' fabrication within Ulro, from the centre outwards to the circumference drawn by Erin that is the story of Golgonzoola. The mundane shell is one term Blake uses to symbolise Los's work in giving order to Albion's ruined interiority.

Golgonooza is the universe of Divine analogy, the sublime creation of material forms fabricated by the inspiration of Los' prophetic potencies: this is the narrative context for Blake's famous phrase "I must Create a System or be enslav'd by another mans./I will not Reason or Compare: my business is to Create". The spectre of Los has already shown Los the mirrored negation of Albion's moral insanity and self-predation. Only Los' pure prophetic rage can cleanse the shadowed delusions of negation.

At this point in Blake's story, Los is in a creative rage "in fury & strength, in indignation & burning wrath". All existent being in Ulro is rejected: "He curses Heaven & Earth, Day & Night & Sun & Moon", or the cosmos, because it is the spectre's universe; and Los "curses Forest Spring & River, Desart & sandy Waste" because they, likewise are of the spectre's form of nature; and finally, Los "Curse Cities & Nations, Families & Peoples, Tongues & Laws" for they are derived from the generations of Albion's sons. All will be reforged.

The spectre is subdued to Los' prophetic will, he will be "invisible to all" to whom Los decides. Los' children, the fabricators, will be protected from the seductions of the "Spectre of Urthona", because the spectre is "invisible" to Los' children. He will not be able to infect their vision of sublime life or "obstruct with" his "temptations of doubt & despair". Los threatens the spectre with even more suffering than his "present torments" if he fails to obey Los' "great will".

*The Spectre answer'd. Art thou not ashamd of those thy Sins
 That thou callest thy Children? Lo the Law of God commands
 That they be offerd upon his Altar; O cruelty & torment
 For thine are also mine! I have kept silent hitherto,
 Concerning my chief delight: but thou hast broken silence
 Now I will speak my mind! Where is my lovely Enitharmon
 O thou my enemy, where is my Great Sin? She is also thine
 I said: Now is my grief at worst: incapable of being
 Surpassed: but every moment it accumulates more & more
 It continues accumulating to eternity! the joys of God advance
 For he is Righteous: he is not a Being of Pity & Compassion
 He cannot feel Distress: he feeds on Sacrifice & Offering:
 Delighting in cries & tears & clothed in holiness & solitude
 But my griefs advance also, for ever & ever without end
 O that I could cease to be! Despair! I am Despair
 Created to be the great example of horror & agony: also my
 Prayer is vain I called for compassion: compassion mockd
 Mercy & pity threw the grave stone over me & with lead
 And iron, bound it over me for ever: Life lives on my
 Consuming: & the Almighty hath made me his Contrary
 To be all evil, all reversed & for ever dead: knowing
 And seeing life, yet living not; how can I then behold
 And not tremble; how can I be beheld & not abhorrd*

37-59

The limit of perception now displayed by the spectre delineates the alienated despair of condensed being concomitant with two-fold vision. Though all creation exists within Divine grace, the spectre is incapable of knowing this fully. Sacrifice to him is the killing of life to energise further life. Thus human sacrifices are offered on the altars.

The spectre knows he is a divided entity; he, Los, Enitharmon and their children alike are of an original wholeness. His post-lapsarian divided state of error is of suffering so profound “every moment it accumulates more & more” on “to eternity”. He is by nature incapable of realising the context, depth and mercy of God.

Blake shows us the spectre is enslaved by his two-fold limits. To the spectre, God “is not a Being of Pity & Compassion/ He cannot feel Distress: he feeds on Sacrifice & Offering”. His response is despair: “O that I could cease to be! Despair! I am

Despair/Created to be the great example of horror & agony,” he cries in spiritual agony. His wish is for non-existence itself. Blake’s narrative control of three-fold and two-fold vision clearly shows us the spectre’s deficient perception of the Divine image. The spectre believes the “Almighty” made him “his Contrary/To be all evil, all reversed & for ever dead”.

However, it is not possible for a God that is all good to create evil. In Blake’s theodicy, following tradition, evil is negation and in Blake’s myth its source is symbolised by Albion’s turning from God into auto-idolatry. There is prophetic truth in this state of error. The spectre will be reformed into the Divine image.

He sees life in Los but knows also that he is not a like autonomous energy: “knowing/And seeing life, yet living not”, he asks “how can I be beheld & not abhorrd”. Yet, as he is a component of Los’ infinite being, he cannot render himself non-existent. That power is of God alone who will not render his creations non-existent (which is not extinction) for to do so is impossible, for God cannot be in self-contradiction, error or make confusing mistakes about who or what is created.

*So spoke the Spectre shuddring, & dark tears ran down his shadowy face
Which Los wiped off, but comfort none could give! or beam of hope
Yet ceasd he not from labouring at the roarings of his Forge
With iron & brass Building Golgonooza in great contendings
Till his Sons & Daughters came forth from the Furnaces
At the sublime Labours for Los compelld the invisible Spectre*
60-65

Los, “comfort none could give! or beam of hope”. His prophetic vision inspires his “labouring at the roarings of his Forge”. He is inspired to re-cast the frozen sterile negation of Albion’s sons and daughters in finitude into a sublime analogy of the Divine vision and build Golgonooza.

The furnaces are open now Erin has encircled the indefiniteness of the negation within Albion. Los’ energies allow the spiritual architecture of the finite under his vision to reshape Ulro. First, of vital importance “his Sons & Daughters came forth from the Furnaces”, their three-fold vision unpolluted by the spectre’s finite boundaries. They share Los vision. In Blake’s myth,

ordinary, everyday people cannot see the spectre he describes, that is why he understands himself as an extra-biblical ‘prophet’. He seeks to help his reader/seers perceive that which he perceives. In his myth, the spectre operates at a level of being outside the perceptions of humanity. In Chapter 2, for example, the Divine voice revealed: “I behold him/But you cannot behold him till he be reveald in his System” (2: 29; 9-10). Here, in Chapter 1, the spectre, at his “sublime Labours” is “invisible”. Such is Blake’s myth. In it ultimate reality is not seen by human existences, because human beings are two-fold splintered and partial expressions of Blake’s fallen Adam, Albion. Los can see the three-fold prophetic reality possible in Divine analogy.

PLATE 11

*To labours mighty, with vast strength, with his mighty chains,
In pulsations of time, & extensions of space, like Urns of Beulah
With great labour upon his anvils, & in his ladles the Ore
He lifted, pouring it into the clay ground prepar'd with art;
Striving with Systems to deliver Individuals from those Systems:
That whenever any Spectre began to devour the Dead,
He might feel the pain as if a man gnawd his own tender nerves*

1-7

The work in the furnace at the centre, “In pulsations of time, & extensions of space. like Urns of Beulah”, gives duration and process, or a before and after to the spaces of Erin and so to the chaos of Albion’s universe within. The pulses of time and extensions of space, that form the urns of Beulah are dealt with further below, briefly, they are containers of form for the finite dead, once the finite space/time or micro-vortex of a life comes to its completion, it dies, body exhausted. The ‘grave-yard’ of these energies is the urns of Beulah. In Blake’s myth they are in a place called “Alla” and they are restored by the incarnation.

The “Ore” of condensed spectrous psychic form is poured into the “clay ground” of the nadir “prepar’d with art”, or sublime form. Los’ work, which regenerates prophetic potency, thereby dissolves “Systems to deliver Individuals from those Systems”. He liberates life from self-predation: when the Spectre “began to devour the Dead./He might feel the pain” himself.

To Blake, the Divine analogy of the ‘sublime’ points outside of itself, transcending itself to envision grace. Unity with God is believed to be the purpose of creation. Los’ furnace is an analogy of Blake’s creative process. The prophetic voice lives in the condensed hardness of metals and is ‘voiced’ into prophetic purpose through Divinely inspired words and visionary forms; thus we see into what Blake may mean by his famous phrase, “Visionary Forms Dramatic”. In the furnace, these words and vision are sublimely liberated to flow out of the dark and condensed metals, as sublime art flowing from life into inspired form.

*Then Erin came forth from the Furnaces, & all the Daughters of Beulah
 Came from the Furnaces, by Los's mighty power for Jerusalem's
 Sake: walking up and down among the Spaces of Erin:
 And the Sons and Daughters of Los came forth in perfection lovely!
 And the Spaces of Erin reach'd from the starry height, to the starry depth.*

8-12

Out of the furnaces come Erin and the unpolluted formative, feminine energies from infinity; namely, the daughters of Beulah and the sons and daughters of Los “in perfection lovely!/And the Spaces of Erin reach’d from the starry height to the starry depth”. The space/time continuum within Albion is given definiteness, polarities and process. The “starry height” is the zenith, the “starry depth” the nadir. Her energies from the centre to circumference are given the axis of the zenith/nadir reciprocal dynamic that extends around to return to centre. I discuss Blake’s figure of Erin more closely in Chapter 2, below.

*Los wept with exceeding joy & all wept with joy together:
 They feard they never more should see their Father, who
 Was built in from Eternity, in the Cliffs of Albion.*

*But when the joy of meeting was exhausted in loving embrace:
 Again they lament. O what shall we do for lovely Jerusalem?
 To protect the Emanations of Albion's mighty ones from cruelty?
 Sabrina & Ignoge begin to sharpen their beamy spears
 Of light and love: their little children stand with arrows of gold:
 Ragan is wholly cruel Scofield is bound ill iron armour!
 He is like a mandrake in the earth before Ruebens gate:
 He shoots beneath Jerusalem's walls to undermine her foundations:
 Vala is but thy Shadow, O thou lovliest among women!
 A shadow animated by thy tears O mournful Jerusalem!*

13-25

Los and his children re-unite “in loving embrace”. There is no spectre/zoa confrontation in primal hatred. Blake introduces the relationship of Jerusalem and Vala here through the perceptions of the unpolluted feminine energies. Their concern is for “lovely Jerusalem”, for Albion’s sons and daughters hunt her. Her emanative powers are sought by Albion’s components: “Sabrina & Ignoge” and “Ragan” or Regan, of the daughters of Albion; and “Scofield”, Albion’s son, who “like a mandrake” or vegetable

image of the human form, “shoots beneath Jerusalems walls to undermine her foundations”.

The relation between Jerusalem and Vala, in Blake's plot, is that Vala is Jerusalem's shadow throughout. When viewed three-fold from the infinite, Jerusalem is the substance and Vala is the “Shadow” of Jerusalem. Vala becomes an entity in finitude. Her material form within is “animated” by Jerusalem's “tears” of sorrow and suffering, the tears flowing into the water/river of finite life. (There are also different sets of ‘sons and daughters’, for examples those of Jerusalem, Los and those of Albion). From the two-fold perspective of the finite, Vala seems all powerful nature and Jerusalem an enslaved ruin.

PLATE 12

*Why wilt thou give to her a Body whose life is but a Shade?
Her joy and love, a shade: a shade of sweet repose:
But animated and vegetated, she is a devouring worm:
What shall we do for thee O lovely mild Jerusalem?*

1-4

The actions within the finitude of Albion's interiority bewilder the feminine energies of Beulah. From the perspective of Beulah, Vala seems asleep as "a shade of sweet repose". There is a deceptive passive incompleteness in this "sweet repose". From the perspective of the infinite, if given finite material form Vala will become the source of generative reproduction in a life/death cycle; "animated and vegetated" she will become a "devouring worm".

However, the daughters of Beulah do not see yet that there can be no restoration, no re-awakening from her sleep unless Vala is in fact given finite form and her energies of finite generation exhausted in 'eternal death'. In Blake's myth there can be no resurrection without death and Albion (and therefore all his component divisions) must die. Blake uses the symbol of sleep for death, so Albion's resurrection and re-awakening are one and the same and so interchangeable.

*And Los said. I behold the finger of God in terrors!
Albion is dead! his Emanation is divided from him!
But I am living! yet I feel my Emanation also dividing
Such thing was never known! O pity me, thou all-piteous-one!
What shall I do: or how exist, divided from Enitharmon?
Yet why despair: I saw the finger of God go forth
Upon my Furnaces, from within the Wheels of Albions Sons:
Fixing their Systems, permanent: by mathematic power
Giving a body to Falshood that it may be cast off for ever.
With Demonstrative Science piercing Apollyon with his own bow:
God is within, & without! he is even in the depths of Hell:*

Such were the lamentations of the Labourers in the Furnaces!

*And they appeard within & without incircling on both sides
The Starry Wheels of Albions Sons, with Spaces for Jerusalem:
And for Vala the shadow of Jerusalem: the ever mourning shade:*

On both sides, within & without beaming gloriously!

*Terrified at the sublime Wonder, Los stood before his Furnaces.
And they stood around, terrified with admiration at Erins Spaces
For the Spaces reachd from the starry heighth, to the starry depth;
And they builded Golgonooza: terrible eternal labour!*

5-24

Blake shows us that the opening of Los' furnace and the fixing of the two limits in the centre mark a reversal in the vortex of Albion's inner collapse. An essential feature of Blake's plot structure in *Jerusalem* is the opening of the centre. It occurs in each of the four worlds, in the separate chronologies of the four Chapters.

At this point, the divided Los does not despair, though he does not understand how he lives in division, "Such thing was never known" he says. He is speaking of Albion's turning from God and his division into interior ruin, part of which is Los, his spectre and their current reality. However, he has seen the work of God at the centre of his furnace and God's salvic act frees Los from despair. He sees "the finger of God in terrors". He sees the "finger of God go forth/Upon" his "Furnaces from within the Wheels of Albion's Sons,/Fixing their Systems, permanent". The fall of Albion now ends. There will be no further disintegration. The limits of contraction and opacity are set and the vortex reversed. All this is now known by Los as truth.

God is the infinite centre of the vortex within as he is the infinite circumference of the vortex without. The disintegration of Albion within resulted in his formative feminine energies shredding into non-entity, while his reciprocal masculine energies condensed as the negation of spectre. This dissipation is reversed by God's intervention; the centrifugal compression is transformed irreversibly into a centripetal outward dynamic vortex. Los sees all created life is contingent and there is no self-salvation. Only Divine intervention can save. That this may happen, Los sees, error is given form by the reversed vortex so it can be consumed: "a body" is given "to Falsehood that it may be cast off for ever". God is omnipresent: "God is within, & without! he is even in the depths of Hell". The sons and daughters, of Los, the "Labourers in the Furnaces", enter finitude and "appear'd within and without, incircling on both sides/The starry wheels of Albion's Sons" and recreate the Divine analogy of the human form

Divine. Erin's space/time necessarily includes the condensed compressions of the spectre's compacted mirrored negation at the finite centre and provides "spaces for Jerusalem/And for Vala the shadow of Jerusalem" at the circumference. Erin's spaces are "on both sides" of them "within & without beaming gloriously". The dynamic of Divine intervention and mercy is clear for Erin's "spaces reach'd from the starry heighth, to the starry depth", or from the zenith to the nadir, thereby forming an axis for Ulro within Albion that is connected.

Blake thereby gives the co-ordinates needed to become the sublime re-creative source of the Divine analogy. The story of Golgonooza, built within Erin's finite space/time continuum, is essential to Blake's myth of sublime re-creation of the city of God.

*What are those golden builders doing? where was the burying-place
Of soft Ethinthus? near Tyburns fatal Tree? is that
Mild Zions hills most ancient promontory; near mournful
Ever weeping Paddington? is that Calvary and Golgotha?
Becoming a building of pity and compassion? Lo!
The stones are pity, and the bricks, well wrought affections:
Enameld 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 cielings, devotion: the hearths, thanksgiving:
Prepare the furniture O Lambeth in thy pitying looms!
The curtains, woven tears & sighs, wrought into lovely forms
For comfort. there the secret furniture of Jerusalems chamber
Is wrought: Lambeth! the Bride the Lambs Wife loveth thee:
Thou art one with her & knowest not of self in thy supreme joy
Go on, builders in hope: tho Jerusalem wanders far away,
Without the gate of Los: among the dark Satanic wheels.*

25-44

As Blake's city of sublime form, Golgonooza is built by aesthetic, moral and psychic inspirational commitment. Its architecture is spiritual. The actual components, bricks, timbers, beams are built with "pity" and "well wrought affections/Enameld with love & kindness". The city is created in response to Blake's spiritual calling: the "floors, humility: the ceilings devotion: the hearths

thanksgiving". The "builders" create "in hope". They achieve a sublime unity they are one with Jerusalem, "the Bride the Lamb's wife". Loved by her in emanative unity and connectivity they "art one with her & knowest not of self" in their "supreme joy".

They are spiritually and aesthetically fulfilled in faith and work, "though' Jerusalem wanders far away,/Without the Gate of Los", or outside the centre, where the Gate of Los is the entry gate into the finite. Drawn within, Jerusalem is an unfocussed energy lost "among the dark Satanic wheels". This mention of Satan in the poem clarifies the struggle between the three-fold universe of Divine analogy and that of the two-fold self-consuming moral insanity of Albion's diseased auto-idolatry. The State of Satan will be cast off.

*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:
Ulro is the space of the terrible starry wheels of Albions sons:
But that toward Eden is walled up, till time of renovation:
Yet it is perfect in its building, ornaments & perfection.*

*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 Chebars 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.*

45-60

To briefly review Blake's cosmology/geography. I have suggested above that the poem's four chapters can be seen as four linear narrative chronologies. Each chapter has a narrative chronology that moves from the circumference to the centre, with the zenith and nadir as an 'axis' that transmits energies downward and inward and upward and outward to return to the circumference.

I suggested an analogy of a house being built, with four dimensions in its building. The final product is held in abeyance

until all four 'vortices' meet at their common centre, in a unity of time and of space that then actualises in the transformation of all four building vortices into an actual existence of a finished house. Some events are shared in the four vortices, such as the building of a wall or roof and occur in different chronologies in each vortex. Each continuum of events is crafted by Blake to lead to a completion, namely in Plates 94-100.

In *Jerusalem*, Blake reveals his four-fold, three-fold and two-fold planes of time, space and being. His vision demands his way of seeing from the reader's own visionary imagination. It seems Blake believed his art and poetry to be inspired. To him, it seemed his inspiration cleansed and opened the mind of the reader/viewer to salvic perception. In my critical methodology, it is essential to understand Blake's geographical co-ordinates to imaginatively access these four worlds as Blake intended.

It is helpful to understand the archetypes for Blake's four-fold vision are Ezekiel's chariot, with the four, four-fold zoas; the throne of God in Revelation; and Daniel's furnace. Blake symbolises his understandings of these visions to the reader in his description of Golgonooza. My hypothesis of Blake's Golgonooza and its architecture in *Jerusalem* is as follows.

Golgonooza is a sublime, finite analogy of the Divine image. In Golgonooza there are sixteen gates made up of four quadrant groups of four gates. Each quadrant group of four gates has four reference points: the circumference/west, centre/east, nadir/north and zenith/south. The four quadrant groups of four-fold gates each are like four sided architectural structures that 'hold apart' Erin's space/time continuum.

Each four-fold gate permits access into all four dimensions of totality: Eden, Beulah, Ulro and Generation. As noted, two of these four dimensions are Eden and Beulah in the infinite and the other two dimensions are Ulro and Generation in the finite. Two of the dimensions accessed are infinite and two are finite. Each quadrant group of four gates accesses in four directions the four-fold totality of Blake's four-dimensional universe. In totality, this is Blake's "fourfold" sublime analogy. In the infinite, Eden is the masculine energies of impulse and Beulah is the feminine formative energies. The masculine energies compress into the form

of Albion's 'sleep/death' and the reciprocal energies of Beulah receive this form of death as a sleep in their urns.

In finitude, there is Ulro in Chapter 1 and Generation in Chapter 3. At some risk of over-generalisation, simply put Ulro is driven by masculine finite energies of impulse, while Generation is sustained by feminine formative energies. In Blake's three-fold coordinates in Ulro, the downward and inward compression of masculine energies materialise into the condensed, hardened opaqueness symbolised by the spectre that perceives only finitude. Ulro is a finite dimension and is symbolised by the grinding wheels. It is a parody of infinite unity of the twelve sons, each within each other in the voids and starry wheels. In Generation, also a finite dimension, the reciprocal feminine energies are the source of generative forms of life, the fertility of the life/death chronology of Generation. In Blake's three-fold geography Christ is born in serial generation of the Virgin Mary and the Holy Spirit.

There are four interpenetrating vortices: Eden and Beulah in infinity and Ulro and Generation in the finite. The sixteen gates of Golgonooza, in four quadrant groups, enter four ways into each of the four dimensions: to Eden, to Beulah, to Ulro and to Generation: "each within each other toward the four points". In Blake's four-fold idea of infinity each of the four, four-fold gates of Golgonooza becomes a four dimensional way to access each of the four dimensions. Each quadrant accesses all of the other quadrants in a four-fold unity; Ezekiel's chariot is the typos (see Rowland).

Looked at from the perspective of the four dimensions of Blake's human form Divine, each dimension is accessed four ways. Eden is accessed by one gate of Golgonooza's north gate, one by its south gate, one by its east gate and one by its west gate. This becomes one quadrant group that is a four-fold analogy of Blake's poetry of Eden. A second quadrant group of four gates accesses Beulah by its north gate, its south gate, east gate and by its west gate. This second quadrant group is a four-fold analogy of Beulah. A third quadrant group of four gates access Ulro to become its four-fold analogy. The fourth quadrant group accesses Generation to become its four-fold analogy. In all then, Golgonooza is composed of sixteen vortices in four quadrant groups of interpenetration.

Each group is a four-fold sublime analogy of the four-fold dimensions of Eden, Beulah, Ulro and Generation. The sixteen gates of Blake's Golgonooza, as he clearly intended, thereby become four, four-fold sublime analogies of the four-fold vortices of being. Blake symbolises each gate "within each other" as four vortices of being within "the four points" or vortices of totality.

The end point held in abeyance is Christ's return and the consequent transformation of all of time and space, of Eden, Beulah, Ulro and Generation. The entry of Albion into the furnaces of affliction is the event where, through Christ, Albion is awakened to unity as described in the last plates of Jerusalem.

To my mind, a close reading of the text reveals the structures given above. The sons of Los are four-fold and "The Great City of Golgonooza: four-fold toward the north/And toward the south four-fold, & four-fold toward the east & west". These four quadrant groups are "Each within each other toward the four points". Each quadrant group is a four dimensional referential set. Each referential set of four gates or points access the four dimensions of created being: "that toward/Eden, and that toward the World of Generation,/And that toward Beulah, and that toward Ulro". Blake's Golgonooza is four-fold, in four-fold unity.

The circumference/centre compression cycle is seen in the "terrible starry wheels of Albions sons" and is Ulro; while the centre, Eden, in compression, is "walled up, till time of renovation". Eden and Ulro, respectively, are the two masculine infinite and finite dimensions of the sons of Eden and the spectre. In reciprocity, Beulah and Generation are the two feminine infinite and finite dimensions.

Blake describes the cosmological referents that give correspondences: when "beheld" from "Great Eternity:/West, the circumference: South, the Zenith: North, the Nadir: East, the Center, unapproachable for ever". From these sets above, Blake presents his Divine analogy: "These are the four Faces towards the Four Worlds of Humanity/In every Man". Each of the "Four Worlds" has four vortices, which interpenetrate in each of the four referents.

Finally, Blake sets his vision directly in the context of the prophetic tradition of the Old Testament: "Ezekiel saw them by

Chebars flood". The vision of the chariot of God, the four zoas and the throne is symbolised here by Blake who completes his prophetic correspondences with the human form Divine: "the Eyes are in the South, and the Nostrils are the East./And the Tongue is the West, and the Ear is the North." All of creation is Divine likeness.

Blake's use of Ezekiel, Daniel and Revelation is extensive and too broad for my purposes here. Some points are noted below. In Ezekiel, the cloud and fire at the centre introduces the vision. The chariot has four faces turned to the four quarters and are winged. The wheels seem to be one inside the other. They move in four ways without apparent motion. There is a sapphire throne with a being looking like a man radiating light/heat. We have the use of compass points, the east at the centre. We find a crucible/furnace or melting crucible that melts and recasts the metals. There is sword of God, the rainbow and the cup of Jerusalem's sister, (a typos not unlike the cup of Vala/Rahab in Blake) the siege of Jerusalem and her ruin and captivity. There is also a detailed outline of the temple/city with its river as a model for Blake. Attempting to symbolise the meta-language of the mystic/visionary is a special class of expression. The inexpressible and incomprehensible is the poet's challenge. Blake meets this challenge; he meticulously crafts a three-fold poetic geography. The spiritual architecture of his myth is clearly built in linear poetic causality. It is in this context Blake presents his template of sublime analogy, Golgonooza.

PLATE 13

For the purposes of this commentary Blake's description of the city of Golgonooza will be dealt with below as a whole. Thus the last few lines of plate 12, lines 60-66 are dealt with here before analysing plate 13.

PLATE 12

*And the North Gate of Golgonooza toward Generation;
Has four sculpturd Bulls terrible before the Gate of iron.
And iron, the Bulls: and that which looks toward Ulro,
Clay bak'd & enamel'd, eternal glowing as four furnaces:
Turning upon the Wheels of Albions sons with enormous power.
And that toward Beulah four, gold, silver, brass, & iron:*

60-66

The final six lines of plate 12 describe the "North Gate of Golgonooza", or nadir. The Gate is four-fold and faces, in turn, Generation, Ulro, Beulah and Eden. The North Gate is given the symbol of the bull. Each of the four points are composed of four bulls; "Toward Generation/Has four sculpturd Bulls terrible before the Gate of Iron". The condensed metal becomes "Clay bak'd & enamel'd, eternal glowing as four furnaces" when facing Ulro. The potter's wheel and moulds of earth facing Ulro are recalled, "turning upon the Wheels of Albions Sons with enormous power" to re-form. The gates toward Beulah and toward Eden are four-fold bulls each cast into the metals gold, silver, brass and iron.

PLATE 13

And that toward Eden, four, form'd of gold, silver, brass, & iron.

*The South, a golden Gate, has four Lions terrible, living!
That toward Generation, four, of iron carv'd wondrous:
That toward Ulro, four, clay bak'd, laborious workmanship
That toward Eden, four; immortal gold, silver, brass & iron.*

*The Western Gate fourfold, is closd: having four Cherubim
Its guards, living, the work of elemental hands, laborious task!
Like Men, hermaphroditic, each winged with eight wings*

circumference without compresses. The centre/circumference relation turns inside out. The within becomes without and the without becomes within, or, 'each inside the other'. This is the form of motion in infinity.

In direct opposition is the mechanical form of motion in the finite. The east, the centre takes its "forms from the Wheels of Albions sons; as cogs/Are formd in a wheel, to fit the cogs of an adverse wheel" in the reciprocal counter flow of negation (Plate 18, 8-9, below, gives us "Three Immense Wheels turning upon one-another/Into Non-Entity"). The Eastern Gate is "frozen in seven folds/Of forms of death" toward Eden; "toward Beulah, stone/The seven diseases of the earth are carved terrible"; toward Ulro, the Gate is "forms of war: seven enormities"; and "toward Generation" the Gate is "seven generative forms". The water of life is condensed into ice.

Blake envisions two dimensions of motion: one is in the infinite and the other in the finite. Blake seems to intend the reader to see infinite motion from the perspective of finite motion: and its opposite, he or she is asked also to see finite motion from the perspective of the infinite.

In infinity, motion is such that all is within and without in an infinitely perfect form. In the finite, by contrast, motion is causally linked and is mechanical, with force acting upon force. To Blake, this mechanical causality sets one wheel in adverse movement to its cause paradoxically ending in its own self-contradiction of compaction and stillness. From the infinite, the motion in the finite will end in the stillness of compaction.

By contrast, envisioned from the finite, the infinitely inwards/outwards perfection of movement seems to be still, however, the stillness is like the four wheels of Ezekiel's chariot; this stillness is infinite motion, in four ways.

To my mind this allows the reader/viewer to both imagine Blake's concept of infinite motion as infinitely realising itself in infinitely beautiful form in eternal life and the reader/viewer also sees life in the finitely mechanical and adversely inverted compaction of finite forces.

To Blake, these forces infinitely regress into the motionless heatless, lightless and lifeless state of non-entity and eternal death.

Blake symbolises the end point of finitude as two states; the State of Contraction, Adam; and the State of Opacity, Satan. These two states are cast off by the incarnation, which unites the without and within of Albion's being into restored unity.

*And every part of the City is fourfold: & every inhabitant, fourfold.
And every pot & vessel & garment & utensil of the houses,
And every house, fourfold: but the third Gate in every one
Is clos'd as with a threefold curtain of ivory & fine linen & ermine.
And Luban stands in middle of the City. a moat of fire,
Surrounds Luban, Los's Palace & the golden Looms of Cathedron.*
20-25

The sublime analogy is four-fold: "every part of the City is fourfold". However, being finite, perceivable reality is three-fold; the "third Gate in every one/Is clos'd as with a threefold curtain". The Gate of the centre is closed; this is Luban, the Gate of Los, where the "golden Looms of Cathedron" weave sublime finite forms of being.

*And sixty-four thousand Genii, guard the Eastern Gate:
And sixty-four thousand Gnomes, guard the Northern Gate:
And sixty-four thousand Nymphs, guard the Western Gate:
And sixty-four thousand Fairies, guard the Southern Gate:*
26-29

Each of the four gates in each quadrant, sixteen in all, seem to be guarded by four thousand magical/legendary beings; genii, gnomes, nymphs and fairies. Each four-fold gate has sixteen thousand guards so there are sixty four thousand in all. The numbers seem compounds of the base number four. Blake's use of number is not within the scope of my commentary though I note here that it seems consistent throughout.

*Around Golgonooza lies the land of death eternal! a Land
Of pain and misery and despair and ever brooding melancholy:
In all the Twenty-seven Heavens, numberd from Adam to Luther;
From the blue Mundane Shell, reaching to the Vegetative Earth.*
30-34

The four-fold architecture of Golgonooza, as noted, seems to 'hold apart' Erin's space/time continuum. By contrast, around, "lies the

land of death eternal” infused with “pain and misery and despair and ever brooding melancholy”. At this point Blake introduces the universe as re-built by Los. It radiates out from the centre in “Twenty-seven Heavens, numberd from Adam to Luther” (which seem to symbolise structured codes of religious beliefs, moral codes, control of labour and systems of law).

These “Heavens” stretch from the centre, “the Vegetative Earth” to the circumference of space/time called “the blue Mundane Shell” by Blake. In short, he symbolises the unity of the dual perceptual realities of earth and the sky as we see it by day and the voids and spaces around the stars as we see it at night. In fact both ‘universes’ co-exist and their alternation is a function of our sensory interpretation. Blake attributes human perception of the cosmos to a perception of forms woven by the emanative energies.

*The Vegetative Universe, opens like a flower from the Earths center:
In which is Eternity. It expands in Stars to the Mundane Shell
And there it meets Eternity again, both within and without,
And the abstract Voids between the Stars are the Satanic Wheels.
There is the Cave; the Rock; the Tree; the Lake of Udan Adan;
The Forest, and the Marsh, and the Pits of bitumen deadly:
The Rocks of solid fire: the Ice valleys: the Plains
Of burning sand: the rivers, cataract & Lakes of Fire:
The Islands of the fiery Lakes: the Trees of Malice: Revenge:
And black Anxiety; and the Cities of the Salamandrine men:
But whatever is visible to the Generated Man,
Is a Creation of mercy & love, from the Satanic Void.
The land of darkness flamed but no light, & no repose:
The land of snows of trembling, & of iron hail incessant:
The land of earthquakes: and the land of woven labyrinths:
The land of snares & traps & wheels & pit-falls & dire mills:
The Voids, the Solids, & the land of clouds & regions of waters:
With their inhabitants: in the Twenty-seven Heavens beneath Beulah:
Self-righteousnesses conglomerating against the Divine Vision:
A Concave Earth wondrous, Chasmal, Abyssal, Incoherent:
Forming the Mundane Shell: above; beneath: on all sides surrounding
Golgonooza: Los walks round the walls night and day.*

35-55

Blake reviews the universe as re-built by Los in Golgonooza. The “Vegetative Universe”, energised and woven into expansive

fertility “opens like a flower from the Earth’s center:/In which is Eternity”. The re-creative centre creates generative form on earth and on, outward to Erin’s circumference limit, where “It expands in Stars to the Mundane Shell/And there it meets Eternity again”. The “abstract Voids between the Stars of generative form are the Satanic Wheels”. From centre to circumference the continuum is surrounded “both within and without” by Divine energy.

Outside Golgonooza, Blake depicts a nightmare world. Nonetheless, even the nightmare world of that which is perceived and “visible to the Generated Man” exists in Divine grace as a “Creation of mercy & love from the Satanic Void”. The previous attempt to encircle Los by the spectre is now hardened into “Twenty-seven Heavens beneath Beulah” (or inside the circumference/west). The hardened forms attempt to encircle Golgonooza. The psychic forms together are seen as “A Concave Earth wondrous, Chasmal, Abyssal, Incoherent,/Forming the Mundane Shell”. In a parody of Divine energy, these psychic forms of materiality are “above; beneath: on all sides surrounding/Golgonooza”.

That this is a finite parody of Divine energy is clear, the condensed psychic forms are not “within and without” finitude. They are the manifestations of Albion’s auto-idolatry and are absolutely finite. They are “self-righteousness conglomerating against the Divine Vision”. To Blake they are spectres of selfhood that seek to form an enclosing shell. They are a negation of being; their psychic intentionality is toward negation of creation and God. As Blake describes in the early lines of the poem, they form a new pole opposite to the image of God. In themselves, they are illusory, but they are real in Albion’s will and symbolise existence in the non-being of his collapse. Thus, as Blake makes it clear, Los is living, the spectre is not.

*He views the City of Golgonooza, & its smaller Cities:
The Looms & Mills & Prisons & Work-houses of Og & Anak:
The Amalekite: the Canaanite: the Moabite: the Egyptian:
And all that has existed in the space of six thousand years:
Permanent, & not lost not lost nor vanishd, & every little act,
Word, work, & wish, that has existed, all remaining still*

*In those Churches ever consuming & ever building by the Spectres
Of all the inhabitants of Earth wailing to be Created;
Shadowy to those who dwell not in them, meer possibilities:
But to those who enter into them they seem the only substances
For every thing exists & not one sigh nor smile nor tear,*

56-66

Golgonooza preserves “all that has existed in the space of six thousand years”. This time period can be seen as symbolising a 6,000 year space/time continuum for Golgonooza in Erin’s space that as a whole is given 8,500 years. Nothing is “lost or vanish’d, & every little act,/Word, work & wish that has existed, all remaining still”. Minute particulars are the identities of creation.

Blake seems to present the twenty-seven heavens as layered successions of condensed psychic forms. Swedenborg is the model for Blake’s myth of Canaan. It is a shadow world, two-fold but inspired. The concentric layers are Blake’s “Churches” and their hardened codes ‘conglomerations’ of their laws and systems of enforcement. The spectres fabricate the hardened psychic materialities, “ever consuming & ever building” out of the non-entity within Albion. In Blake, the nature of energy is to realise itself in form, in finite abstraction there is a craving for form. The spectres’ creative medium is the agony “Of all the inhabitants of Earth wailing to be Created” and the process a parody of self-righteous self-creation.

Blake draws the shadow/substance parallel consistently from the opening lines. The two-fold forms fabricated by the spectres seems “Shadowy to those not in them, meer possibilities” if seen from three-fold infinity. To those energies “who enter into them they seem the only substances”, or the only reality. From this closed two-fold finite perspective, the three-fold infinite seems the dream or shadow of solid finite substance. Nonetheless “every thing exists & not one sigh nor smile nor tear” is non-existent; all is preserved by Divine grace.

PLATE 14

One hair nor particle of dust, not one can pass away.

*He views the Cherub at the Tree of Life, also the Serpent,
Orc the first born coild in the south: the Dragon Urizen:
Tharmas the Vegetated Tongue even the Devouring Tongue:
A threefold region, a false brain: a false heart:
And false bowels: altogether composing the False Tongue,
Beneath Beulah: as a watry flame revolving every way
And as dark roots and stems: a Forest of affliction, growing
In seas of sorrow. Los also views the Four Females:
Ahania, and Enion, and Vala, and Enitharmon lovely.
And from them all the lovely beaming Daughters of Albion.
Ahania & Enion & Vala, are three evanescent shades:
Enitharmon is a vegetated mortal Wife of Los:
His Emanation, yet his Wife till the sleep of Death is past.
Such are the Buildings of Los: & such are the Woofs of Enitharmon!*

1-15

Plate 14 presents the order of being Los sees in three-fold vision of the fragmented energies of Albion, that in finitude are the two worlds, Ulro and Generation. In Chapter 1, Ulro is transformed by Los in Golgonooza. The first movement of Plate 14 describes fragmented being in Ulro: by contrast, the second describes sublime being in Golgonooza.

To Blake, it seems, the most primordial and basic nature of created being is change. God is beyond all notions of need to manifest its perfection in any dialectic or process; God IS the Trinity and following tradition this dogmatic fact cannot be deduced by any principle, cause or by any mode of reason, for nothing is prior, or after it and there is no change, evolution, or necessary dialectic. Dogmatic theology requires that its perfection infinitely transcends multiplicity such as the masculine and feminine, or infinite and finite, or in the dualism of created being. For Blake, absolute unity is Divine and is the Trinity, hence his anthropology is trinitarian.

Blake's poetic theology seems to conform to the theological tradition of the fall. For example, in traditional theology, the origin and cause of thought is our loss of the memory of God and the

human becomes varied and multiple. Not in unity, human life is victim to its own forces. In apophatic (negative theology) and hesychastic (contemplative) writing this concept is essential to enable focus on unity in contemplative prayer.

The early mystics such as the desert fathers sought unity with God through self-emptying, kenosis. However, Blake is an artist/poet who believed he was inspired, not a mystic seeking divinisation. His self-emptying is creative, in that he created and communicated vision. He models his extra-Biblical prophecies on the visions of Ezekiel, Daniel and Revelation. In Christianity's prophetic origins the world has always lost true vision and memory of God's salvic economy: prophetic vision always seeks to reveal this loss and help restore faith. The fall is symbolised in Blake's poetic vision by Albion's inwards collapse into warring components and the continuum of his purgation and reunification.

It is improbable that Blake read the desert fathers, rather, it seems Blake responds creatively to the context of Christian prophetic tradition as if it were unbroken by the mutually exclusive and often quite murderous recidivist zealotry of sectarianism. Blake helped realise the Divine image of the Christian through poetry and art, not through rituals of purity. He makes it clear in the opening lines he holds to the original memory of the infinite and is inspired to create his Divine analogy through the archetypes of Anglo-Celtic Christian thought and art.

Here, Los can envision in the six thousand years finite continuum of Golgonooza, The Cherub, Tree of Life, Serpent Orc in the South, Dragon Urizen and "Tharmas the Vegetated Tongue, even the Devouring Tongue" are all events in Ulro (Blake seems here to use the myth he wrote in *The Four Zoas* as a sub-set of the four-fold design of Jerusalem).

Albion's collapse into warring components symbolises the parody of Blake's view of the human form Divine. The zoas are divided and warring. They are displaced and cannot perceive infinite life. To Los, who does not lose the Divine vision, the components are seen as a "threefold region" in space/time: Urizen is a "false brain" Luvah/Orc a "false heart" and Tharmas the "false bowels: altogether comprising the False Tongue". They form a threefold false being "beneath Beulah: as a watry flame revolving

every way”, (Tharmas is associated with the primal seas in *The Four Zoas*). Beulah is of the circumference, beneath is the “Forest of affliction”, as Blake calls Entuthon-Benython and the “seas of sorrow”, perhaps Udan-Adan.

As Blake clearly describes in his story in *The Four Zoas*, the four emanations are driven in extreme separation by the warring zoas. Ahania, Enion and Vala are “evanescent shades”; the fourth is Los’ emanation, Enitharmon. She, like Los, stands apart. She is the “vegetated mortal Wife of Los”. She has sublime finite form in Golgonooza and is not a shade; she is “His Emanation, yet his Wife till the sleep of Death is past” or when Albion is restored to unity. Los who “walks around the walls night and day” (1: 13; 55) is the maker of these “buildings” as they are woven in the “Woofs of Enitharmon”.

*And Los beheld his Sons, and he beheld his Daughters:
Every one a translucent Wonder: a Universe within,
Increasing inwards, into length and breadth, and height:
Starry & glorious: and they every one in their bright loins:
Have a beautiful golden gate which opens into the vegetative world:
And every one a gate of rubies & all sorts of precious stones
In their translucent hearts, which opens into the vegetative world:
And every one a gate of iron dreadful and wonderful,
In their translucent heads, which opens into the vegetative world
And every one has the three regions Childhood: Manhood: & Age:
But the gate of the tongue: the western gate in them is clos'd,
Having a wall builded against it, and thereby the gates
Eastward & Southward & Northward, are incircled with flaming fires.
And the North is Breadth, the South is Height & Depth:
The East is Inwards: & the West is Outwards every way.*

*And Los beheld the mild Emanation Jerusalem eastward bending
Her revolutions toward the Starry Wheels in maternal anguish
Like a pale cloud arising from the arms of Beulahs Daughters:
In Entuthon Benythons deep Vales beneath Golgonooza.*

16-34

Turning from the spaces outside Golgonooza, Los “beheld his Sons and beheld his Daughters”. His sublime vision unfolds before him. Sublime being in Golgonooza is three-fold; is finite. In contrast to the false brain, heart and tongue of Ulro, in sublime form “Every

one” is a “translucent Wonder: a Universe within/Increasing inwards, into length and breadth and heighth”. There are three gates: loins, heads and hearts. Each is translucent, not opaque and each opens into the “vegetative world” of sublime generation. Each now lives the reproductive cycle of “the three regions of Childhood: Manhood: and Age”. The fourth gate, the western “gate of the tongue” is closed to three-fold and four-fold vision. In Ulro this is called Tharmas’ ‘false’ tongue and symbolises the pseudo-prophetic circumference of utterances of Albion’s quasi-divinity. His pseudo-prophecies and commandments are two-fold. They must be for they rationalise self-predation.

This means that in Golgonooza the circumference must also be walled up. Thus the vision of Golgonooza is three dimensional, three-fold and finite. The gates “Eastward & Southward & Northward” or the centre, the zenith and its opposite the nadir are energised. In three-fold vision they are “incircled” with the “flaming fires” of the west/circumference of finitude.

The door into the west/circumference is the door into Beulah; and Blake has made it clear that Beulah is closed from the finite at this level of materiality.

In Golgonooza the spiritual architecture is therefore three-fold: “the North is Breadth, the South is Heighth & Depth”. Blake’s three-fold geographical co-ordinates govern the compression cycle between centre and circumference: “The East is inwards & the West is Outwards every way”.

Envisioning this in three-fold and sublime prophetic truth Los sees even to the limits of Ulro where Jerusalem, in contrast, “Like a pale cloud” of indefiniteness, is drawn into finitude. She exudes “from the arms of Beulahs Daughters” into the primal vales and forests and vegetative darkness of Entuthon Benynton.

PLATE 15

*And Hand & Hyle rooted into Jerusalem by a fibre
Of strong revenge & Skofeld Vegetated by Reubens Gate
In every Nation of the Earth till the Twelve Sons of Albion
Enrooted into every Nation: a mighty Polypus growing
From Albion over the whole Earth: such is my awful Vision.*

*I see the Four-fold Man. The Humanity in deadly sleep
And its fallen Emanation. The Spectre & its cruel Shadow.
I see the Past, Present & Future, existing all at once
Before me; O Divine Spirit sustain me on thy wings!
That I may awake Albion from His long & cold repose.
For Bacon & Newton sheathd in dismal steel, their terrors hang
Like iron scourges over Albion, Reasonings like vast Serpents
Infold around my limbs, bruising my minute articulations*

1-13

Blake's extensive use of the Bible is noted and a study of its detail outside the scope of this commentary. However, some points are essential in understanding the role of prophetic history in Blake's myth. It is important to understand Blake's view of prophetic history in his myth to follow his clear linear chronology.

Blake chooses certain people and events from the Bible and reinterprets them as symbol, or prophetic archetype and envisions his myth of salvation through Christ in Anglo-Celtic myth structures: for examples; the pre and post-lapsarian generations from Adam to Abraham; the twelve tribes, the cities and cultures; Canaan and its fertility gods and human sacrifice; the settling of the tribes in the wars for the Promised Land; and the spiritual antithesis of Babylon and Jerusalem all serve as archetypes for Blake's doxologies. The prophetic Biblical archetypes are clear and for Blake, the Gospel events are the culmination of history. Blake integrates these and other events of Biblical history with Celtic myth and adds to this actual contemporary historical people he deals with in his life.

In Blake's vision these histories and myths are not obsolete forms in the idea of history and he uses contemporary people he knew to symbolise the current sons of Albion. History is personal, Blake is directly involved in the events he describes in symbol.

Thus, his vision of “Hand & Hyle”, who are “rooted into Jerusalem by a fibre/Of strong revenge & Skofeld” who “Vegetated by Reubens Gate”, all describe the spiritual war Blake saw around him and the potentially very threatening actual trial he went through. The fibres are of “a mighty Polypus” growing all over, “rooted into Jerusalem”, extracting nourishment like nutrients, they draw growth from her formative energies, for “Skofeld is vegetated by Reubens Gate”. Rueben is the eldest of Abraham’s sons and through his role Blake describes the reduction of infinite life to the narrow limits of generative human life. This figure and its mythic assigned role is a consistent, though uniquely presented, component of the story of each of the four worlds of the four Chapters.

Rueben sleeps on the stone of Bashan, in the north. This stone seems a finite inversion of the Rock of Ages in the infinite on which Albion sleeps his sleep of death. The vegetation and fibres are a parody of the fibres of love in Christ, as in the opening lines and can be seen as the material out of which the feminine energies weave the forms of Albion’s collapsed interiority.

Hand and Hyle earlier (1: 7; 9-50) “peopled” the ancient cities, Babel and Nineveh, Ashur and Aram. The sons father all the early generations of Blake’s unique doxology, for examples, Asshur was the traditional ancestor of the Assyrians, Aram of the Arameans of Syria and Abram received God’s promise of Canaan while in the city of Hanan, in Aram. These events are re-cast by Blake. Golgonooza allows Blake to review and summarise the events thus far. His vision is his symbolic representation of life seen from the perspective of the infinite. It is not an abstraction: to Blake it is real. The spirituality is profoundly clear, the invisible things of God are made visible in the sublime analogy Blake makes evident through his art and poetry.

Blake, directly addressing the reader/viewer, now offers a linear three-fold summary of what he sees about him on earth. He returns to the point of view of the opening line and restates his belief in his prophetic inspiration. He invites us to see the “Four-fold Man” or Albion, “The Humanity in deadly sleep” in Beulah and with Blake visualise Albion’s “fallen emanation” or Jerusalem. Blake sees the “Spectre & its cruel Shadow” of Albion’s fragmented and condensed materiality.

This vision is prophetic: Blake believes he sees “the Past, Present & Future existing all at once” and prays the “Divine Spirit sustain” him in its “wings” of inspired vision. His prophetic mission is restated to us directly; he seeks to “awake Albion from his long & cold repose”. He means us, he means to “awake” humans and humanity.

Blake’s perspective seems to envision something of the idea of space/time as in the concept of the block universe discussed above. It also recalls archetypal visionary states in the meta-language of mysticism, prophecy and vision, as Moses lifting the serpent foreshadows the lifting up of the cross and thereby gives shape and form to that which until then does not have shape and form. Blake too helps render the spiritual, immaterial and invisible into the visible. What is revealed to the prophet is through the spiritual not physical eye, for all people do not know it but can know it.

Blake awakens the reader to extended perceptions of space/time and order, as Blake envisions it. He has given the reader the outlines of his myth, his personae and the planes of dramatic action he perceives. Blake’s dynamics, or morphologies, of consciousness and form are displayed and defined. Thereby, he can communicate his poetic architecture with an audience that has learned to be literate in his causality and chronology. Blake’s summation envisions the ‘zeitgeist’ of his contemporary scientific method, “Bacon & Newton”, whose scientific materialism and metaphysics dominated contemporary thought, “hang/Like iron scourges over Albion” like spectres. In two-fold vision, only demonstration of material fact is proof and “Reasonings like vast serpents/Infold around” Blake’s “limbs bruising” with rationalist limitations the “minute articulations” of his creative perceptions.

*I turn my eyes to the Schools & Universities of Europe
And there behold the Loom of Locke whose Woof rages dire
Washd by the Water-wheels of Newton. black the cloth
In heavy wreathes folds over every Nation; cruel Works
Of many Wheels I View, wheel without wheel, with cogs tyrannic
Moving by compulsion each other: not as those in Eden: which
Wheel within Wheel in freedom revolve in harmony & peace.*

14-20

Blake turns to the centres of learning, the “Schools & Universities of Europe”. The centres of learning are seen as continuous centres of consciousness in finitude in which the materialist epistemology of Locke and the universal laws of Newton govern human thought. Their philosophy of science structure the idea of nature and in turn generate the deist metaphysics of, for example the ‘clockmaker God’. In a condensed, masculine inversion of Enitharmon’s feminine woofs and looms, “the Loom of Locke whose Woof rages dire” are powered and “Washd by the Water-wheels of Newton”. The water of life energises the wheels of negation. The woven forms, the “heavy wreathes folds over every Nation” and weave a funeral cloth to cover the death it conceals. Motion in the finite, “with cogs tyrannic”, move by “compulsion each other”. Blake contrasts this finite form of motion by force with those of the infinite as symbolised by Ezekiel’s chariot “which/Wheel within Wheel in freedom revolve in harmony and peace”.

*I see in deadly fear in London Los raging round his Anvil
Of death: forming an Ax of gold: the Four Sons of Los
Stand round him cutting the Fibres from Albions hills
That Albions Sons may roll apart over the Nations
While Reuben enroots his brethren in the narrow Canaanite
From the Limit Noah to the Limit Abram in whose Loins
Reuben in his Twelve-fold majesty & beauty shall take refuge
As Abraham flees from Chaldea shaking his goary locks
But first Albion must sleep, divided from the Nations*

21-29

From the outer limit of the “Four-fold Man” to the earth of materialist being, Blake now enters into the centre, the furnace in London “where Los rages around his Anvil/Of death”. The woven fibres enrooting and binding generation spun out by the parody formed by the spectre sons of Albion are cut so that they recoil back upon themselves and “roll apart over the Nations”. This clears the vegetative growth of fibres and allows the diminished form of Rueben to found and father life as human life in the Promised Land of Canaan: “Rueben enroots his brethren in the narrow Canaanite”. All human generations from “the Limit Noah to the Limit Abram” have led to the “Loins” of “Abram”, in whom “Rueben in his Twelve-fold majesty & beauty shall take refuge”, or the twelve

tribes, as Abraham flees from Chaldea” to Canaan, to father the people of Israel.

*I see Albion sitting upon his Rock in the first Winter
And thence I see the Chaos of Satan & the World of Adam
When the Divine Hand went forth on Albion in the mid Winter
And at the place of Death when Albion sat in Eternal Death
Among the Furnaces of Los in the Valley of the Son of Hin-
-nom*

30-34

All these events, states Blake, lead to pre-ordained conclusions yet to be revealed. He envisions past, present and future at once. He knows Albion “must sleep, divided from the Nations” within. The pre-eternal will of the Divine is unchangeable. Blake sees Albion on the Rock” of ages in Beulah “in the first Winter”, of frozen auto-idolatrous being, the collapse within into contraction and opacity of the “Chaos of Satan & the World of Adam” follows. Blake envisions Divine intervention “at the place of Death, when Albion sat in Eternal Death/Among the furnaces of Los” in this collapse and disintegration: the “Divine Hand went” in the vale of Hinnon to the south and west of Jerusalem where sacrifice took place. The limits of contraction and opacity are set else Albion’s fall into non-entity is eternal and without hope. Albion’s perversion of sacrifice ends by an act of Divine mercy and grace. It seems to me that Blake’s poetry and art thereby participate in grace in an analogy of faith.

PLATE 16

*Hampstead Highgate Finchley Hendon Muswell hill: rage loud
Before Bromions iron Tongs & glowing Poker reddening fierce
Hertfordshire glows with fierce Vegetation! in the Forests
The Oak frowns terrible, the Beech & Ash & Elm enroot
Among the Spiritual fires; loud the Corn fields thunder along
The Soldiers fife; the Harlots shriek; the Virgins dismal groan
The Parents fear: the Brothers jealousy: the Sisters curse
Beneath the Storms of Theotormon & the thundering Bellows
Heaves in the hand of Palamabron who in Londons darkness
Before the Anvil, watches the bellowing flames: thundering
The Hammer loud rages in Rintrahs strong grasp swinging loud
Round from heaven to earth down falling with heavy blow
Dead on the Anvil, where the red hot wedge groans in pain
He quenches it in the black trough of his Forge; Londons River
Feeds the dread Forge, trembling & shuddering along the Valleys*

*Humber & Trent roll dreadful before the Seventh Furnace
And Tweed & Tyne anxious give up their Souls for Albions sake
Lincolnshire Derbyshire Nottinghamshire Leicestershire
From Oxfordshire to Norfolk on the Lake of Udan Adan
Labour within the Furnaces, walking among the Fires
With Ladles huge & iron Pokers over the Island white.*

*Scotland pours out his Sons to labour at the Furnaces
Wales gives his Daughters to the Looms; England: nursing Mothers
Gives to the Children of Albion & to the Children of Jerusalem
From the blue Mundane Shell even to the Earth of Vegetation
Throughout the whole Creation which groans to be deliverd.
Albion groans in the deep slumbers of Death upon his Rock.*

1-27

Blake writes of the forging and the transformation of the world into its human ancestry and the geography of the nations formed on earth for and by human life. Blake has consistently symbolised being as composed of the spiritual and material. In *Jerusalem*, these are organised by vortices of compression and expansion, from circumference to centre and from centre to circumference. The inward disintegration is reversed in the centre by Divine intervention in the seventh furnace. Two-fold psychic forms of splintered materiality are the ‘bars of condensed thought’ of the

spectre, which are reformed in Los's furnace. They are then moulded and woven into three-fold sublime life in the co-ordinated interplay of masculine and feminine energies in Golgonooza and the looms of Cathedral. The regeneration of nature and the world is fabricated by Los.

Bromion, Theotormon, Palamabron and Rintrah are four sons of Los who work the spiritual furnace. These four are found in Blake's earlier prophecies, *The Four Zoas* and *Milton*, Rintrah is found in earlier poetry too. Their role is developed in *Jerusalem* throughout. Bromion works the "iron Tongs & glowing Poker" and "fierce vegetation" is animated among the "Spiritual fires". Under the "Storms of Theotormon "Corn fields thunder", "Harlots shriek" and the "Virgins dismal groan" in the failed sexuality of finitude; the family breeds hatred for "Parents fear" the "Brothers jealousy: the Sisters curse". The "thundering Bellows/Heaves in the hand of Palamabron" and the "Hammer loud rages in Rintrahs strong grasp".

Blake's cosmology is four-fold, each quadrant, in turn, is also four-fold. Of the sixteen aspects, twelve enter the finite: for example, the twelve sons and daughters of Albion; the twelve gates of Jerusalem; the twelve tribes and their role in each world. Four remain in the infinite and access Los' potencies, as Blake shows, these are Bromion, Theotormon, Palamabron and Rintrah who forge out the psychic forms of suffering humanity. The water of life, the river, quenches the reformed forms "before the Seventh Furnace": the furnace touched by the finger of God (the counties/ places seem to me to suggest a north/nadir and west/circumference emphasis). The four are "walking among the Fires/With Ladles huge & iron Pokers over the Island white". Following the prophetic Biblical archetype in Daniel, the furnace adumbrates the incarnation.

The reverse spin out of the furnace is characterised by willing self-sacrifice. The tyrannical violence of the spectre is transformed. Los' inspired work, for the sake of Albion, empowers self-sacrifice: rivers "give up their Souls for Albion's sake", "Scotland "pours out his Sons", Wales "gives his daughters to the Looms". England's "nursing mothers/Gives the Children of Albion & and to the Children of Jerusalem". The furnace worked by Los inspires the visionary reformatting of Bromion, Theotormon, Palamabron and Rintrah. The spiritual resources of the finite, the

souls, interfuse in an embryonic oneness that yearns for clarity of form and shape in ‘holy generation’: “From the blue Mundane Shell” (the circumference) to the “Earth of Vegetation”, (the centre) the “whole creation”, of embryonic regenerate life “groans to be deliverd”. In the infinite, “Albion groans in the deep slumbers of Death upon his Rock”. The reversal into wholeness of embryonic regeneration within expresses itself, even exhales itself, into the infinite to ‘enliven’ Albion’s consciousness in his ‘sleep of death’.

Blake’s plot is clear: no longer is the dynamic of will and energy “ever consuming & ever building by the Spectres/Of all the inhabitants of Earth wailing to be created” (1: 13; 63-64) now the vortex spin is reversed from the centre and “the whole creation groans to be deliverd”.

*Here Los fixd down the Fifty-two Counties of England & Wales
The Thirty-six of Scotland, & the Thirty-four of Ireland
With mighty power, when they fled out at Jerusalems Gates
Away from the Conflict of Luvah & Urizen, fixing the Gates
In the Twelve Counties of Wales & thence Gates looking every way
To the Four Points: conduct to England & Scotland & Ireland
And thence to all the Kingdoms & Nations & Families of the Earth
The Gate of Reuben in Carmarthenshire: the Gate of Simeon in
Cardiganshire: & the Gate of Levi in Montgomeryshire
The Gate of Judah Merionethshire: the Gate of Dan Flintshire
The Gate of Naphtali, Radnorshire: the Gate of Gad Pembrokeshire
The Gate of Asher, Carnarvonshire the Gate of Issachar Brecknokshire
The Gate of Zebulun, in Anglesea & Sodor. so is Wales divided.
The Gate of Joseph, Denbighshire: the Gate of Benjamin Glamorganshire
For the protection of the Twelve Emanations of Albions Sons*

*And the Forty Counties of England are thus divided in the Gates
Of Reuben Norfolk, Suffolk, Essex. Simeon Lincoln, York Lancashire
Levi. Middlesex Kent Surrey. Judah Somerset Glouster Wiltshire.
Dan. Cornwall Devon Dorset, Naphtali, Warwick Leicester Worcester
Gad. Oxford Bucks Harford. Asher, Sussex Hampshire Berkshire
Issachar, Northampton Rutland Nottgham. Zebulun Bedford Huntgn Camb
Joseph Stafford Shrops Heref. Benjamin, Derby Cheshire Monmouth
And Cumberland Northumberland Westmoreland & Durham are
Divided in the Gates of Reuben, Judah Dan & Joseph
And the Thirty-six Counties of Scotland, divided in the Gates*

*Of Reuben Kincard Haddntn Forfar, Simeon Ayr Argyll Banff
Levi Edinburh Roxbro Ross, Judah, Abrdeen Berwik Dumfries
Dan Bute Caitnes Clakmanan. Naphali Nairn Invernes Linlithgo
Gad Peebles Perth Renfru. Asher Sutherland Sterling Wigtoun
Issachar Selkirk Dumbartn Glasgo. Zebulun Orkney Shetland Skye
Joseph Elgin Lanerk Kinros. Benjamin Kromarty Murra Kirkubriht
Governing all by the sweet delights of secret amorous glances
In Enitharmons Halls builded by Los & his mighty Children*

28-60

Using consistent sequences, Blake describes how geography is fabricated in the twelve gates for the twelve sons of Abraham and their tribes. For Blake, Britain is a finite correspondence for Albion with London at the centre. The prophetic history of earth is unified in Blake's contemporary Britain: for him, history is a dynamic of forces and wills. To Blake the forms of the counties of Britain shape centres of continued consciousness, each is a centre of tradition built in the "sweet delights of secret amorous glances/In Enitharmons Hall builded by Los & his mighty Children".

*All things acted on Earth are seen in the bright Sculptures of
Los's Halls & every Age renews its powers from these Works
With every pathetic story possible to happen from Hate or
Wayward Love & every sorrow & distress is carved here
Every Affinity of Parents Marriages & Friendships are here
In all their various combinations wrought with wondrous Art
All that can happen to Man in his pilgrimage of seventy years
Such is the Divine Written Law of Horeb & Sinai:
And such the Holy Gospel of Mount Olivet & Calvary:*

61-69

The theological tradition of the Divine image is helpful in developing context for Blake's sublime poetry and art: "All things acted on Earth are seen in the bright Sculptures of/Los's Halls & every Age renews its powers from its works". All possibilities of finite manifestation must be manifested "In all their various combinations wrought with wondrous Art/All that can happen to Man in his pilgrimage of seventy years". Else, for Blake, creation does not reach completion; finitude does not wholly exhaust itself; and restoration of wholeness into unity in God's love is not realisable. In Blake's soteriology, unity with God is the purpose of

the Divine economy: “such is the Divine Written Law” and “such the Holy Gospel of Mount Olivet & Calvary”. Blake sees his art as a vehicle of practical individual response to the universal human condition of suffering and its alleviation. He does not dissipate the clarity of his understandings in a form of ‘mystical otherness’. For him ‘everything that lives is holy’ and his sublime analogy of the human form Divine restores and renews the personal and universal purpose of being.

PLATE 17

At this point, to briefly review, the finger of God has touched the seventh furnace and the limits of contraction and opacity set. Albion's disintegration is reversed in the seventh furnace. Golgonooza is built as a sublime analogy and the psychic forms of condensed finite materiality are reformed into nations and counties. Finitude is given process because the vegetative universe and the mundane shell are shaped into form, time and space by Los.

Jerusalem remains indefinite. Her reciprocal feminine energies are taken within Albion and spun outward by the will of the condensed spectres of Albion's splintered reasoning to be defused throughout the spaces of the starry wheels.

Now, Blake returns the reader to Los as the prophetic persona. From now to the end of Chapter 1, Blake will trace the reorganisation and reshaping of the feminine potencies from indefiniteness to generative shaping in Ulro. Vala, Jerusalem's shadow, forms as the life force of nature and fertility in finitude. This fecundity is limited to reproduction and is a finite parody of the life-giving, formative potencies of infinite regeneration.

However, as noted, Blake returns us to the narrative angle of vision of Los's fallen and partial perceptions. The spectre of Los divides wholly. Los, a component energy himself and limited in his understandings, experiences the reciprocal emergence of his emanation into material form as a red globe of blood, or life. Los' infinite being, called Urthona, becomes three finite components: spectre, zoa and emanation. Blake shows us Los' division into the formative energies of Enitharmon lead in turn, to the materialisation of Jerusalem from the limits of indefiniteness at the circumference, to the heart of Ulro. Thus, Jerusalem is materialised into form within the heart, or centre. Albion's 'outside' condenses in reciprocity and is closed up entirely from the perceptions of Eden and Beulah. Albion thereby is 'closed up' into his own centre with Jerusalem. He has to admit of her being, that she exists in fact and is an autonomous identity, unlike earlier, when he proclaimed "Jerusalem is not" (1: 4; 26) and she was dissipated outward. Nonetheless, Albion is deranged in his rejection of God. He can love only himself; his love, being self-reflection, is necessarily

limited to finite formative potencies. These are symbolised by the reduction of formative energy from Jerusalem into Vala, who is Jerusalem's two-fold shadow and who is finite. She is Albion's generative matrix of finite forms in nature. She 'catches the souls of the dead in the veils of nature'. Chapter 1 ends at this now closed circumference: Jerusalem is reduced to the materialisations of Vala as nature within; the daughters of Beulah are without, praying for the incarnation at the centre of Albion's closed being. The vortex from circumference to centre in Ulro and in Generation is reversed by Divine mercy outward to return to the circumference. The inward disintegration toward non-entity is reversed into a sublime organised analogy of the Divine image in Golgonooza.

*His Spectre divides & Los in fury compells it to divide:
To labour in the fire, in the water, in the earth, in the air,
To follow the Daughters of Albion as the hound follows the scent
Of the wild inhabitant of the forest, to drive them from his own:
To make a way for the Children of Los to come from the Furnaces*

1-5

The spectre is fully divided from Los. As such he becomes an entirely finite entity and entirely controlled by Los's relentless demands "Los in fury compels it to divide/To labour in the fire, in the water, in the earth, in the air". The spectre's potencies can only energise generation unto death. He follows the daughters of Albion "as the hound follows the scent/Of the wild inhabitants of the forest, to drive them from his own", to drive them from the forests (of Entuthon Benythen) for the "Children of Los to come from the Furnaces" as sublime forms of life.

*But Los himself against Albions Sons his fury bends, for he
Dare not approach the Daughters openly lest he be consumed
In the fires of their beauty & perfection & be Vegetated beneath
Their Looms, in a Generation of death & resurrection to forgetfulness
They woove Los continually to subdue his strength: he continually
Shews them his Spectre: sending him abroad over the four points of heaven
In the fierce desires of beauty & in the tortures of repulse! He is
The Spectre of the Living pursuing the Emanations of the Dead.
Shuddring they flee: they hide in the Druid Temples in cold chastity:
Subdued by the Spectre of the Living & terrified by undisguisd desire.*

6-15

The prophetic voice manifests its most condensed form as Los' spectre. It is entirely finite and is without life. Its potency opposes the daughters of Albion who, as Blake shows us, retreat into "Druid Temples in cold chastity" before the spectre's predatory lust. The daughters are "terrified" by the spectre's "undisguised desire". For Blake, the daughters of Albion are the Celtic nature goddesses. They will subsume Los if they can absorb any potency from him. The "fires of their beauty & perfection", will absorb him. He will be "Vegetated beneath/their Looms, in a Generation of death & resurrection to forgetfulness". By contrast Blake makes it clear that the spectre is not alive and cannot be vegetated: he is "The Spectre of the Living pursuing the Emanations of the Dead". Thus "the Emanations of the Dead" or Albion's daughters are "Subdued by the Spectre of the Living" or Los' spectre. They cannot absorb the spectre's life; he has being without life and stands between the daughters and Los.

*For Los said: Tho my Spectre is divided: as I am a Living Man
I must compell him to obey me wholly: that Enitharmon may not
Be lost: & lest he should devour Enitharmon: Ah me!
Piteous image of my soft desires & loves: O Enitharmon:
I will compell my Spectre to obey: I will restore to thee thy Children.
No one bruises or starves himself to make himself fit for labour!*

16-21

Los knows his divided potencies have to be understood and organised. He is responsible for coherence. This is his prophetic work. He knows his "Spectre is divided" and that he is a "Living Man" and in the Divine image. His desire is hardened into spectre. He knows his emanation, the reciprocal shadow to the spectre, must be the object of the spectre's lust. The spectre must "obey" Los "wholly: that Enitharmon may not/Be lost: & lest he should devour Enitharmon" in lust for her life force.

In comparison with the family Divine in the infinite, Los sees Enitharmon as a "Piteous image" of his "soft desires & loves". He commits himself to "restore" her "Children". Without this reconciliation, Los in fact knows he harms himself by self-reduction.

*Tormented with sweet desire for these beauties of Albion
They would never love my power if they did not seek to destroy*

*Enitharmon: Vala would never have sought & loved Albion
 If she had not sought to destroy Jerusalem: such is that false
 And Generating Love: a pretence of love to destroy love:
 Cruel hypocrisy unlike the lovely delusions of Beulah:
 And cruel forms, unlike the merciful forms of Beulahs Night*

22-28

The manifestation of emanative energy in finitude begins to organise. Los' labours at the furnace energise finitude. As noted the desire for form is the desire for living form. There is reciprocity, the feminine seeks to absorb and engender energised potency into forms of life.

However, the emanative energies of Jerusalem in infinity are inverted into finitude within and dissipated. This leaves Albion's masculine will as if it were autonomous. Blake gives the term the selfhood to this illusion. Without the defining principles of form, Albion contracts further into a mirrored and so, negative, inversion of the infinite.

The compaction condenses into forms of death. As discussed, this is symbolised by the mirrored inversion of the twelve sons into a perversion of unity: the "Fourfold Wonder" that "Involv'd the Eight". This can be seen as the twelve sons of Albion emptied into the "Webs of war &/Of Religion" woven by the daughters (1: 7; 44-49). The daughters seek energising potency. Blake calls this world Ulro.

In Ulro, the spectres cannot energise anything other than further negation. In consequence, Los experiences the 'sexual pull', or "sweet desire for these beauties of Albion", or Albion's daughters. However, Los knows also their desire for his "powers" necessarily means they must destroy and replace Los' emanation, Enitharmon: "They would never love" his "power if they did not seek to destroy/Enitharmon". The daughters of Albion seek Los's power.

Los sees a parallel here: he realises that "Vala would never have sought & loved Albion/If she had not sought to destroy Jerusalem: such is that false/And Generating Love" of finite fertility. Albion falls in love with his own component energy, Vala. Vala seduces Albion and usurps and reduces the emanative formative potencies of Jerusalem to finite generative love.

In a parallel, Los sees the seductive love of the daughters of Albion as a reduction into “Generating Love: a pretence of love to destroy love” by reducing love to generative sexuality. This generative reduction is “unlike the merciful forms of Beulahs night”. In Ulro, love is reduced into reproductive lust.

*‘They know not why they love nor wherefore they sicken & die
Calling that Holy Love: which is Envy Revenge & Cruelty
Which separated the stars from the mountains: the mountains from Man
And left Man, a little grovelling Root, outside of Himself.*

29-32

In Ulro’s repetition of finite generation, forms of reproduction “know not why they love nor wherefore they sicken & die”. Love in the Divine image is perverted into “Holy Love” or love of fertility as God. Such ‘holy love’ is in truth the narcissism of “Envy Revenge & Cruelty”. This is the auto-idolatry of Albion. His collapse “separated the stars from the mountains: the mountains from Man/ And left Man, a little grovelling Root, outside of Himself”, into a reduced condensation limited to finite reproduction.

*Negations are not Contraries: Contraries mutually Exist:
But Negations Exist Not: Exceptions & Objections & Unbeliefs
Exist not: nor shall they ever be Organized for ever & ever:
If thou separate from me, thou art a Negation: a meer
Reasoning & Derogation from Me, an Objecting & cruel Spite
And Malice & Envy: but my Emanation. Alas! will become
My Contrary: O thou Negation, I will continually compell
Thee to be invisible to any but whom I please, & when
And where & how I please, and never! never! shalt thou be Organized
But as a distorted & reversed Reflexion in the Darkness
And in the Non Entity: nor shall that which is above
Ever descend into thee: but thou shalt be a Non Entity for ever
And if any enter into thee, thou shalt be an Unquenched Fire
And he shall be a never dying Worm, mutually tormented by
Those that thou tormentest, a Hell & Despair for ever & ever.*

33-47

Los denies meaning to negation. Ulro is a mirrored inversion, like the image in reverse in a mirror, an apparently real inversion. Thus “Negations Exist Not”; they are not “Contraries” in a dialectical dynamic of will and form. The “Exceptions & Objections &

Unbeliefs/Exist not”, they are “an Objecting & cruel spite/And Malice & Envy”.

In Blake’s mythic theodicy there can be no organising of negation into any mode of being. The spectre of negation “never! never!” shall “be Organized/But as a distorted & reversed Reflexion in the Darkness/And in the Non Entity”. Negation can never be given infinite life. It is only apparently real and is “a Non Entity for ever”. It can only be perversion, a “never dying Worm” and a “Hell & Despair for ever & ever”. To Blake, Ulro is negation and as in tradition negation is error.

*So Los in secret with himself communed & Enitharmon heard
In her darkness & was comforted: yet still she divided away
In gnawing pain from Los's bosom in the deadly Night;
First as a red Globe of blood trembling beneath his bosom
Suspended over her he hung: he infolded her in his garments
Of wool: he hid her from the Spectre, in shame & confusion of
Face; in terrors & pains of Hell & Eternal Death, the
Trembling Globe shot forth Self-living & Los howld over it:
Feeding it with his groans & tears day & night without ceasing:
And the Spectrous Darkness from his back divided in temptations,
And in grinding agonies in threats! stiflings! & direful strugglings.*

48-58

Blake’s description of finitude gives us Ulro and Golgonooza. A simple way of seeing the two is to imagine Ulro as a negation. It is apparently real as an image in a mirror is identical to the object, except that it is an inversion and parasitic. By contrast, Golgonooza is the Divine analogy built in Ulro.

In Ulro the twelve sons form a mirrored and apparently real inverse of ideal form rolled up in a four-fold wonder. The daughters of Albion are the nature goddesses, human sacrifice as part of their traditions. They give reciprocal form to the parody of potencies of the spectres. Ulro is the world of Albion’s sons and daughters. In Ulro the “inhabitants of earth” are “wailing to be created” (1: 13; 63). Only repetitive reproduction into regression, condensation and opacity waits. The son’s energies are debased into wheels grinding into non-entity.

By contrast, in Golgonooza, Los’ children, unpolluted by the spectres absolute materiality, have reformed life, time and

space, or the minute particulars of Albion, into three-fold sublime form. Golgonooza is the sublime world of Los' sons and daughters, in it "the whole Creation" is sublime and "groans to be delivered".

While united in joy with him, Los' children have no mother. Enitharmon is still "in her darkness" and still dividing from Los "In gnawing pain from Los' bosom in the deadly Night", or Albion's sleep/death in Beulah. In finitude there is sexual separation and generation. This means she cannot be mother to her children unless she is a separate being.

The First Book of Urizen and *The Four Zoas* contain passages that symbolise the separation of Los' energies into a red globe, which humanises into Enitharmon. In *Jerusalem*, likewise, the 'heart' of Los, his feelings and loves, separates out in a "red Globe of blood trembling within his bosom".

The ideal four-fold life is here seen in parody: in collapsed finitude, in darkness, pain, shame and confusion, fear and terror. The dissipated indefiniteness of the formative energies in Ulro coalesces into a red globe of life blood. The sacrifice symbolism evoked here is complex. The heart, "Self-living", is Enitharmon. She is drawn outside of Los' divided energies. In simultaneous reciprocity, the "Spectrous Darkness" of the spectre "from his back divided in temptations".

Though in darkness and opacity, Ulro is now empowered by the formative potency of Enitharmon as its living heart. This allows Blake to show the feminine energies of Jerusalem and Vala will be drawn down in self-living forms to the now living heart of the darkness of Ulro. Drawn down to the heart, Vala will become 'the mother goddess' of fertility and evolution in Ulro.

*Go thou to Skofield: ask him if he is Bath or if he is Canterbury
Tell him to be no more dubious: demand explicit words
Tell him: I will dash him into shivers, where & at what time
I please: tell Hand & Skofield they are my ministers of evil
To those I hate; for I can hate also as well as they!*

59-63

Los is without his 'heart' and separated further by the spectre. The rage that follows corresponds to the pain of division without into spectrous darkness and within into a red globe of self-living blood.

He rages against the sons of Albion to challenge and destroy them; he “can hate as well as they”.

The four-fold wonder is symbolised by Hand and Skofield. Blake’s use of cities is consistent and clear. However, in Ulro at this point the four-fold wonder operates in negation.

In its darkness and opacity, Los’s vision is limited and unredeemed. He cannot yet enter into light and into the mutual forgiveness and self-giving in love of the Divine community.

PLATE 18

*From every-one of the Four Regions of Human Majesty,
There is an Outside spread Without, & an Outside spread Within
Beyond the Outline of Identity both ways, which meet in One:
An orb'd Void of doubt, despair, hunger, & thirst & sorrow.*

1-4

Blake gives us the mirrored inversion of the sons and daughters of Albion in Ulro in symbols of light and darkness. These symbols are familiar in the meta-language of apophatic writing. For examples, St Symeon, St Gregory of Palamas, the writer of *The Cloud Of Unknowing*, St Theresa and St John of the Cross, are paradigmatic examples of Christian spiritual symbolism. To my mind the two points of contemplation seem Divine light and Divine darkness. Ultimately and profoundly all light and all darkness is utterly illuminated by ineffable Divine radiance in the glorified Christ.

In Blake's mythic understanding of human consciousness, when Albion turns away from the Divine light he entered personal darkness, self-reflection and narcissism. Created in compensation and negative projection, he collapsed into condensed psychic sub-states. His existence is a negation, an apparently real mirrored inversion of life and love. Incapable of living life through others, his hardened components can only form pathological schizoid states. These sub-states seek power in which a narcissistic self-cleansing ritual, the psychopathic ecstasy of 'holy love', expresses itself in moral blindness: in slavery, sexual perversion, sadism, physical, psychological and economic rape, murder and human and animal sacrifice. Blake's insights into human psychology are familiar and valued. For examples, similarities between Blake and the theories of such psychologists as Freud, Jung and Lacan are often drawn.

Blake's symbolic perceptions into human structures of negation are consistently developed throughout *Jerusalem*, for example, as described, the mirrored parody of the "Fourfold Wonder/Involv'd the Eight" sons of Albion (1: 7; 29-50).

The "Four Regions of Human Majesty", for Blake, is the four-fold unity of created being united with God. As noted, the chariot of Ezekiel and Revelation are the prophetic archetypes.

Each of the four ‘regions’ is within and without each other in the four dimensions of fullness of being. Ideally each enters perfectly into the four points of each of the quadrants of the four dimensions. Each is circumference; each is centre; and each is also zenith and nadir. Each is within and each is without. There is an “Outline of Identity both ways”. Outside this “Outline” both within and without is negation and inversion: the mirrored inversion of within and its reciprocal mirrored inversion of without. The mirrored inversion of negation “meet in One”, which is the apparently real illusion of autonomous identity asserted in defiance of the Divine image.

It is Satanic. It is “An orb'd Void of doubt, despair, hunger, & thirst & sorrow”. It is eternal death and is where out of mercy, the finger of God freely sets the two limits: the limit of Opacity, Satan; and the limit of Contraction, Adam. It is where the incarnation radiates and illuminates infinitely from within and without. The limits of opacity and contraction are thereby entirely dissolved in Divine light and Divine darkness; and in infinite Divine being the two limits in finitude are ‘cast out’. Blake’s symbolism seems to me to coherently present his vision of God’s salvic economy.

*Here the Twelve Sons of Albion, join'd in dark Assembly,
Jealous of Jerusalems children, asham'd of her little-ones
(For Vala produc'd the Bodies. Jerusalem gave the Souls)
Became as Three Immense Wheels, turning upon one-another
Into Non-Entity, and their thunders hoarse appall the Dead
To murder their own Souls, to build a Kingdom among the Dead*
5-10

In this void, the “Twelve Sons of Albion” are “join’d in dark Assembly”. They form in mirrored parody of the community in Eden (Chapter 2, below, develops the community of the sons of Eden). They envy life for they are without life. They are “Jealous of Jerusalems children, asham’d of her little-ones”: their being is apparent, their innocence impossible. By contrast, the children of Jerusalem engendered at the heart of Ulro have souls. Jerusalem gives the souls into finitude; Vala receives their innocence and gives them generative form. The sons compact further in their “orb'd Void”. Finite causality is the consequence of the perceptual contraction. Able only to understand motion as force acting on

force they “Become as Three Immense Wheels, turning upon one-another/Into Non-Entity”. We have seen Blake’s symbolism of motion above, here, there are three wheels. The four-fold humanity of being is seen in three-fold vision to be reduced to the architecture of finitude, namely, the two-fold height, length and breadth of the metaphysics of Bacon, Newton and Locke.

In Blake’s vision of infinite life, God’s glory is given to whom God wills, who receive it and return it in love to God. To Blake, this theology of eternal reciprocity is the ideal infinite dynamic of created being. The symbolism of reciprocity of giving, receiving and returning, consistently used by Blake, is, here, three wheels grinding out into a mirror of apparent reality. In truth, they grind out a chronology of non-being and negation: “To murder their own souls, to build a Kingdom among the Dead”.

*Cast! Cast ye Jerusalem forth! The Shadow of delusions!
The Harlot daughter! Mother of pity and dishonourable forgiveness
Our Father Albions sin and shame! But father now no more!
Nor sons! nor hateful peace & love, nor soft complacencies
With transgressors meeting in brotherhood around the table,
Or in the porch or garden. No more the sinful delights
Of age and youth and boy and girl and animal and herb,
And river and mountain, and city & village, and house & family.
Beneath the Oak & Palm, beneath the Vine and Fig-tree.
In self-denial!--But War and deadly contention, Between
Father and Son, and light and love! All bold asperities
Of Haters met in deadly strife, rending the house & garden
The unforgiving porches, the tables of enmity, and beds
And chambers of trembling & suspicion, hatreds of age & youth
And boy & girl, & animal & herb, & river & mountain
And city & village, and house & family. That the Perfect,
May live in glory, redeem'd by Sacrifice of the Lamb
And of his children, before sinful Jerusalem. To build*

11-28

The sons now chant a choric parody of being and meaning. Jerusalem is cast out as “The Shadow of delusions”. Albion is denied; he is “father no more!/Nor sons!”. All connectivity is severed. There is no family; there is no love in “age and youth and boy and girl and animal and herb,/And river and mountain, and

city & village, and house & family”. Albion’s denial of God in the opening lines manifests itself inward in moral anarchy, moral blindness, in war, hatred and the perversion of marriage and family: “War and deadly contention”, “deadly strife”, a “tables of enmity” and “beds/And chambers of trembling & suspition”. The morally blind narcissism of auto-idolatry overwhelms perception. War and hatred and “deadly contention” are seen as the means to achieve unity. The reflected inversion sees itself as “the Perfect”. Its negation of being reveals its self-delusions; it believes it will thereby live in “glory, redeem’d by Sacrifice of the Lamb/And of his children, before sinful Jerusalem”. Child sacrifice again characterises the abomination of Christ’s incarnation. In finitude, the perversion of Albion’s auto-idolatry leads to a pseudo redemption through their perversion of emanative life into fertility worship: “Babylon the City of Vala, the Goddess Virgin-Mother./ She is our Mother! Nature! Jerusalem is our Harlot-Sister”

*Babylon the City of Vala, the Goddess Virgin-Mother.
She is our Mother! Nature! Jerusalem is our Harlot-Sister
Return'd with Children of pollution, to defile our House,
With Sin and Shame. Cast! Cast her into the Potters field.
Her little-ones, She must slay upon our Altars: and her aged
Parents must be carried into captivity, to redeem her Soul
To be for a Shame & a Curse, and to be our Slaves for ever*

29-35

The archetype of perversion from Revelation, Babylon, is to Blake the “City of Vala, the Goddess Virgin Mother”. She is an inverted negation of Mary and the incarnation. She is the “Mother! Nature!” and Jerusalem is the “Harlot-Sister”. The parasitic perversion of the sons is clear: Jerusalem’s life forces are to be drained to sustain the non-being of the sons; “Her little-ones, She must slay upon our Altars” and her potencies are enslaved; they are to be the son’s “Slaves for ever”.

*So cry Hand & Hyle the eldest of the fathers of Albions
Little-ones; to destroy the Divine Saviour; the Friend of Sinners,
Building Castles in desolated places, and strong Fortifications.
Soon Hand mightily devour'd & absorb'd Albions Twelve Sons.
Out from his bosom a mighty Polypus, vegetating in darkness,*

*And Hyle & Coban were his two chosen ones, for Emissaries
In War: forth from his bosom they went and return'd.
Like Wheels from a great Wheel reflected in the Deep.
Hoarse turn'd the Starry Wheels, rending a way in Albions Loins
Beyond the Night of Beulah. In a dark & unknown Night,
Outstretch'd his Giant beauty on the ground in pain & tears:*

36-46

In Blake's poetry, Hand and Hyle seek to "destroy the Divine Saviour: the Friend of Sinners". In their mirrored negation of ideal unity, Hand "mightily devour'd & absorb'd Albion's Twelve Sons". As a compacted inverse unity the only growth they can energise is formless and anarchic growth, "a mighty Polypus, vegetating in darkness". Lightless and formless this growth is a perversion of the Divine image. Divine circulation of energy in grace is here a reflected inversion: like "Emissaries/In War: forth from his bosom they went and return'd/Like Wheels from a Great Wheel reflected in the Deep". Prophetic truth is "Hoarse" with disease as the "Starry Wheels" grind into and out of "Albion's Loins" to cannibalise his potencies. The darkness in Ulro is non-entity, "Beyond the Night of Beulah, In a dark & unknown Night". There, though distorted and self-consuming, Albion lies, still in the Divine image: "Outstretch'd his Giant beauty on the ground in pain & in tears".

PLATE 19

It may help to recall analogies suggested in my introduction, especially the theory of force turning itself inside out and the concomitant ideas of an 'inside and an outside', though Blake frequently uses the terms 'within and without'. In *Jerusalem*, Albion has turned away from God and turned himself outside in. Such a myth allows Blake to craft clear narrative points of view that are expressed through sets of geographical co-ordinates. Albion exists in two dimensions of vision: three-fold from without and two-fold within: Albion is in eternity; he is also within himself in finitude. Thereby, he becomes Blake's mythic symbol of the post-lapsarian Adam fallen into time and death. In the infinite, Albion and Jerusalem are in the Divine family with the sons of Eden and the daughters of Beulah. In two-fold finitude, Albion condenses within and Jerusalem is rendered formless and indefinite.

Divine intervention reverses the vortical spin of non-being and despite his blindness Albion's negation becomes organised. This negation is given the coherence of apparent form in reflected being and is cast out. Blake showed us in three-fold vision that Los saw the "finger of God go forth/Upon" his "furnaces, from within the Wheels of Albions sons" to set the two limits (1: 12; 5-24). Divine intervention has given "a body to Falsehood that it may be cast off forever". Albion has a coherent inner being as a negative reflection. He is envisioned without himself and he is envisioned within himself. The one is a reflected inversion of the other. The one is substance: the other shadow, the finite "body to Falsehood". Blake now develops the dialectic between these two planes of vision.

*His Children exil'd from his breast pass to and fro before him
His birds are silent on his hills, flocks die beneath his branches
His tents are fall'n: his trumpets, and the sweet sound of his harp
Are silent on his clouded hills, that belch forth storms & fire.
His milk of Cows, & honey of Bees, & fruit of golden harvest,
Is gather'd in the scorching heat, & in the driving rain:
Where once he sat he weary walks in misery and pain:
His Giant beauty and perfection fallen into dust:
Till from within his wither'd breast grown narrow with his woes:
The corn is turn'd to thistles & the apples into poison:*

*The birds of song to murderous crows, his joys to bitter groans:
The voices of children in his tents, to cries of helpless infants:
And self-exiled from the face of light & shine of morning,
In the dark world a narrow house! he wanders up and down,
Seeking for rest and finding none! and hidden far within,
His Eon weeping in the cold and desolated Earth.*

1-16

Albion's Edenic joy and fullness in the regenerative perfection of created being is self-annihilated. He is "self-exiled from the face of light & shine of morning" of Divine radiance. He does not return the love of God in God's ineffable grace. He is self-excluded from the Divine family. Nonetheless, however distorted and splintered Albion's self-perception, seen from three-fold vision, he is always a whole, always a 'one' and always living in God's grace within and without.

Blake makes it clear Albion denied contingency: he claimed Christ to be a "Phantom of the over heated brain" and believed he is self-created; he claimed his being, his 'mountains' are his own; and he declared Jerusalem and humanity "shall be no more" (1: 4; 23-31). Albion's auto-idolatry means he is no longer in a reciprocal communion with Christ thereby he loses the bounty of God's love. His "Children" are "exil'd", his "birds silent on his hills" his "flocks die" his harp falls silent. The "milk" and "honey of Bees, & fruit of golden harvest" all are scorched.

Now Albion "walks in misery and pain/His Giant beauty and perfection fallen into dust". Blake's symbolism of a without and a within is clear. In the infinite lies Albion. He is diseased and seems dead to those around him, the sons of Eden and the daughters of Beulah. They see Albion's giant beauty as it were from the 'outside' and cannot see 'inside' of Albion. However, he has entered within himself entirely and cannot see outside to Eden and Beulah. Looking out from the centre 'inside', he sees, as it were, his 'skin' as his circumference. In other terms, he sees a reflected mirrored inversion of negation. Blake prepares his readers for the double (and so 'true') reflection of Enitharmon's mirror and the corresponding vision of Canaan.

*All his Affections now appear withoutside: all his Sons,
Hand, Hyle & Coban, Guantok, Peachey, Brereton, Slayd & Hutton,
Scofeld, Kox, Kotope & Bowen; his Twelve Sons: Satanic Mill!*

*Who are the Spectres of the Twentyfour, each Double-form'd:
 Revolve upon his mountains groaning in pain: beneath
 The dark incessant sky, seeking for rest and finding none:
 Raging against their Human natures, ravning to gormandize
 The Human majesty and beauty of the Twentyfour.
 Condensing them into solid rocks with cruelty and abhorrence
 Suspition & revenge, & the seven discases of the Soul
 Settled around Albion and around Luvah in his secret cloud
 Willing the Friends endur'd, for Albions sake, and for
 Jerusalem his Emanation shut within his bosom;
 Which hardend against them more and more; as he builded onwards
 On the Gulph of Death in self-righteousness, that roll'd
 Before his awful feet, in pride of virtue for victory:
 And Los was roofd in from Eternity in Albions Cliffs
 Which stand upon the ends of Beulah, and withoutside, all
 Appear'd a rocky form against the Divine Humanity.*

17-35

His energies begin to shape according to the reversed dynamic set by the finger of God. Albion will no longer disintegrate further into compacted, warring components inwards. The limits of opacity and contraction set, he begins to express outward the inner diseases: “All his Affections now appear withoutside”. They begin to take on the forms of negation that will be cast out.

His sons take on further forms of inverted negation. They become a parody of the twenty-four elders surrounding the throne of God in Revelation. The Twelve Sons become “Double-form’d”. This will be developed in Chapter 2 below, here, they are “Raging against their Human natures, ravening to gormandize/The Human majesty and beauty of the Twentyfour”. They condense into “solid rocks with cruelty and abhorrence/Suspition & revenge, & the seven diseases of the Soul” form around Albion. They parody the seven angels of Revelation.

The spectres’ hunger seeks to drain the potencies of Eden into their finite negation. This parasitic concupiscence of the spectres is “endur’d” by the “Friends” of Albion, or sons of Eden, in the infinite. They endure the vortex of inversion “for Albions sake and for/ Jerusalem, his Emanation shut within his bosom”. The inversion is a negative inversion of infinite being in the bosom of Christ.

Seen from Eden, Albion “hardend against them more and more” until Albion seems “a rocky form against the Divine Humanity”. By contrast, seen from within, this hardening ‘roofs in’ the finite: “Los was roofd in from Eternity in Albion’s Cliffs/ Which stand upon the ends of Beulah”. This is Ulro: “the Gulph of Death” built by “self-righteousness, that roll’d/Before” Albion “in pride of virtue for victory”; and it is two-fold and is error.

*Albions Circumference was clos'd: his Center began darkning
Into the Night of Beulah, and the Moon of Beulah rose
Clouded with storms: Los his strong Guard walkd round beneath the Moon*
36-38

As Blake introduced, Enitharmon has engendered the life pulse of blood in the heart of Ulro. The finger of God has reversed the vortex. Ulro now shapes into nature. At the “ends of Beulah”, Albion’s “Circumference was clos’d: his Center began darkning/ Into the Night of Beulah”. Until now Ulro was utterly without light. By contrast, the night of Beulah is ‘lit’ by the ‘day’ of Eden. Beulah’s moonlight illuminates the utter darkness of Ulro with the reflected radiance of Eden’s light. The life pulse of the globe of blood at the heart of Ulro engenders the formative potencies of Jerusalem and Vala. Now Ulro pulses with the fertility of the moon cycle: “the Moon of Beulah rose”, Los “walkd round beneath the Moon”. The water of life flowing from Beulah re-births Albion: “And Albion fled inward among the currents of his rivers”.

And Albion fled inward among the currents of his rivers.

*He found Jerusalem upon the River of his City soft repos'd
In the arms of Vala, assimilating in one with Vala
The Lilly of Havilah: and they sang soft thro' Lambeths vales,
In a sweet moony night & silence that they had created
With a blue sky spread over with wings and a mild moon,
Dividing & uniting into many female forms: Jerusalem
Trembling! then in one comingling in eternal tears,
Sighing to melt his Giant beauty, on the moony river.*

39-47

Albion encounters his hitherto self-denied feminine formative reciprocals: Jerusalem and Vala become manifest “upon the River

of his City”, or London. They “sang soft thro’ Lambeths vales”. The sterile silence of Albion’s self-exile is vibrant in a “sweet moony night & silence that they had created/With a blue sky spread over with wings and a mild moon”. Blake draws from the indigenous British and Anglo-Celtic myths of the stone circles and henge’s, the reciprocal fertile cycles of the sun and moon and river worship. The attractive potencies of the feminine formative energies are “Dividing & uniting into many female forms” and seek to draw Albion to participate in finite fertility “Sighing to melt his Giant beauty, on the moony river”.

PLATE 20

*But when they saw Albion fall'n upon mild Lambeths vale:
Astonish'd! Terrified! they hover'd over his Giant limbs.
Then thus Jerusalem spoke, while Vala wove the veil of tears:
Weeping in pleadings of Love, in the web of despair.*

*Wherefore hast thou shut me into the winter of human life
And clos'd up the sweet regions of youth and virgin innocence:
Where we live, forgetting error, not pondering on evil:
Among my lambs & brooks of water, among my warbling birds:
Where we delight in innocence before the face of the Lamb:
Going in and out before him in his love and sweet affection.*

Vala replied weeping & trembling, hiding in her veil

*When winter rends the hungry family and the snow falls:
Upon the ways of men hiding the paths of man and beast,*

*Then mourns the wanderer: then he repents his wanderings & eyes
The distant forest; then the slave groans in the dungeon of stone.
The captive in the mill of the stranger, sold for scanty hire.
They view their former life: they number moments over and over:
Stringing them on their remembrance as on a thread of sorrow.*

1-18

However, when the emanations see him, Albion has “fall’n upon mild Lambeths vale” upon the finite river of life, to Blake, the Thames. His ‘giant beauty’ is condensed from the pre-lapsarian, macrocosmic Adam in Eden into the post-lapsarian, microcosmic Adam, self-exiled into suffering and death. Shocked, Jerusalem questions Albion’s acts and asks “Wherefore hast thou shut me into the winter of human life?”

Jerusalem and Vala have condensed into the indefinite “pillar of smoke writhing afar into Non-Entity”, they became as a cloud “outstretch’d among the Starry Wheels” (1: 6; 51-52). Now, Enitharmon’s ‘globe of life- blood’ engenders the life forces of the emanative energies. Jerusalem and Vala are drawn into the centre, the now living heart of Ulro, in moonlit stirrings of blood, life and attractive fertility.

Condensed into a coherent form, Jerusalem laments the ruin of her Edenic innocence. She is now “shut” into the “winter of human life”, or into the most lifeless season, where most life ‘shuts down’ till the burst of life in spring. She is “clos’d up” from “the sweet regions of youth and virgin innocence” where she and Vala lived, “forgetting error, not pondering on evil”. In infinity, her emanative energies could “delight in innocence before the face of the Lamb:/Going in and out before him in his love and sweet affections” in the circularity of Divine love.

Despite being in winter and in moonlight, Blake makes it clear the vortex is reversed and clarity is emerging out of the chaos of Albion’s hubris. Though, at first in winter’s seeming lifelessness, for spring will follow.

Luvah and Vala are component zoa and emanation. My analysis of *The Four Zoas* depicts this binary inter-relationship. In *Jerusalem*, Luvah has been “cast into the Furnaces of affliction and sealed” (1: 7; 30). His energies are melted into the forms of death. He is a mundane sacrifice in which life feeds on life through death. Now, Vala weaves this mundane energy into “the veil of tears” and the “web of despair” of the finite cycle. It is one of winter, hunger and “men hiding the paths of man and beast”, where “mourns the wanderer; then he repents his wandering” and in self-contradiction is unable to rest yet still yearns to be distant. There is no peace: the “slave groans”, the economically imprisoned are “captive in the mill of the stranger”. Life is sorrow and suffering. Humans “number” their “moments over and over:/Stringing them on their remembrance as on a thread of sorrow”. Yet, there is life and a society of humans and there is serial time.

*Thou art my sister and my daughter! thy shame is mine also:
Ask me not of my griefs! thou knowest all my griefs.*

19-20

Vala knows of emanative unity. In the infinite, a united Albion is in interactive regeneration with Jerusalem and so his component energies are harmonised within his wholeness. Part of that wholeness is Vala. She is Jerusalem’s “sister” in infinite reciprocity in the Divine family. Upon Albion’s collapse within, Vala crystallizes out as Albion’s self-love. Jerusalem, turned inside out

within Albion, emanates into Vala's finite nature. In nature, Vala is the 'mother' of reproductive nature and Jerusalem's passage into finitude is thereby inverted as "daughter" to nature.

Jerusalem answer'd with soft tears over the valleys.

*O Vala what is Sin? that thou shudderest and weapest
At sight of thy once lov'd Jerusalem! What is Sin but a little
Error & fault that is soon forgiven; but mercy is not a Sin
Nor pity nor love nor kind forgiveness! O! if I have Sinned
Forgive & pity me! O! unfold thy Veil in mercy & love!*

*Slay not my little ones, beloved Virgin daughter of Babylon
Slay not my infant loves & graces, beautiful daughter of Moab*
21-28

This inverted parody of the emanative potencies reciprocates the parody of Albion's inward collapse into incest, hatred, war and perverted sacrifice. Jerusalem's lament renews the memory of mutual forgiveness in the Divine family in "mercy and love". Her children do not need to die, "Slay not my little ones" she pleads, "Slay not my infant loves & graces". As the daughter of Moab, Blake associates Vala with the son of Lot's incestuous relationship, after the destruction of Sodom and Gomorrah.

*I cannot put off the human form I strive but strive in vain
When Albion rent thy beautiful net of gold and silver twine:
Thou hadst woven it with art, thou hadst caught me in the bands
Of love; thou refusedst to let me go; Albion beheld thy beauty
Beautiful thro' our Love's comeliness, beautiful thro' pity.
The Veil shone with thy brightness in the eyes of Albion,
Because it inclosed pity & love; because we lov'd one-another!
Albion lov'd thee! he rent thy Veil! he embrac'd thee! he lov'd thee!
Astonish'd at his beauty & perfection, thou forgavest his furious love:*
29-37

Fibre, web, veil and net symbolism are amongst those used by Blake to represent the living networks of life in nature. Blake established these woven 'garments' in the infinite, as garments of emanative light. By contrast, in the finite, Vala weaves fertile, finite veils for emanative form. Albion's narcissistic perversion of impulse that led to his denial of Divine life is now described by

Jerusalem. Jerusalem became “caught” in “human form” in the “bands of love” of Vala’s “beautiful net of gold and silver twine”. Vala “refus’d to let” Jerusalem “go”. She seduced Jerusalem’s beauty, “pity and love” to give feeling to her veils. Thus, Vala usurps Jerusalem’s love, mutual forgiveness and reciprocal regeneration to give inner beauty to Vala’s veil, for Jerusalem gives the souls and Vala the forms of finite life.

Albion craves that inner beauty and life hidden within Vala’s woven forms, but can see only its materialised form, which is Vala. Morally insane, Albion rapes the veiled formative energies of Vala in his lust for Jerusalem within. He “rent” Vala’s “Veil, he embrac’d” her and “lov’d” her. This in truth is Albion’s self-seduction; paradoxically, he loves his component energy, Vala and he is self-seduced by lust for his own image.

*I redounded from Albions bosom in my virgin loveliness.
The Lamb of God reciev'd me in his arms he smil'd upon us:
He made me his Bride & Wife: he gave thee to Albion.
Then was a time of love: O why is it passed away!*

Then Albion broke silence and with groans reply'd

38-42

Immediately, Jerusalem “redounded from Albion’s bosom” in her “virgin loveliness”. Christ, the “Lamb of God”, receives her. She is “Bride & Wife” of Christ for her love in mutual forgiveness returns the Divine circularity of grace: “Then was a time of love” she laments “O why has it passed away!” Albion’s denial of Christ, Jerusalem and humanity is the reason (1: 4; 22-31).

Albion now achieves coherence and consciousness. His collapse into opacity, darkness non-entity and silence is reversed: “Then Albion broke silence and with groans reply’d”. He is able to see and can survey the inverted analogy of his hubris. However, spiritually blind, he can only see finitude and death. In two-fold vision he cannot properly perceive grace or infinite life or the salvic economy of Divine energy in which all being rests.

PLATE 21

*O Vala! O Jerusalem! do you delight in my groans
You O lovely forms, you have prepared my death-cup:
The disease of Shame covers me from head to feet: I have no hope
Every boil upon my body is a separate & deadly Sin.
Doubt first assailed me, then Shame took possession of me
Shame divides Families. Shame hath divided Albion in sunder!*

1-6

Albion is morally diseased. Distorted into paranoia, he reasons within a mirrored psychic sub-state. He believes Jerusalem and Vala “delight in” his “groans” and that they prepare a “death-cup” of poisonous sacrifice (the cup of Rahab will indeed be prepared, see below, Chapter 3). The “lovely forms” of the emanative energies are seductions to him.

In a parody of Job’s faith and in negation of Jerusalem’s doctrine of forgiveness of sin, Albion despairs: “The disease of Shame covers me from head to feet”. Albion “has no hope/Every boil upon” his body is “a separate & deadly Sin”. His faith fails him and “Doubt” then “Shame” possesses and divides him. It is clearly narcissistic self-pity.

*First fled my Sons, & then my Daughters, then my Wild Animations
My Cattle next, last ev'n the Dog of my Gate, the Forests fled
The Corn-fields, & the breathing Gardens outside separated
The Sea; the Stars: the Sun: the Moon: drivn forth by my disease
All is Eternal Death unless you can weave a chaste*

7-10

Collapsed ‘inside out’, he is emptied into his universe within: sons, daughters, animals, fields and gardens and then the cosmos, the seas, stars and sun and moon all exude outwards to the circumference from the centre within his collapsed finitude.

*Body over an unchaste Mind! Vala! O that thou wert pure!
That the deep wound of Sin might be clos'd up with the Needle,
And with the Loom: to cover Gwendolen & Ragan with costly Robes
Of Natural Virtue, for their Spiritual forms without a Veil
Wither in Luvahs Sepulcher. I thrust him from my presence
And all my Children followd his loud howlings into the Deep.*

11-17

He despairs: “All is Eternal Death” unless” Vala “weave a chaste/ Body over an unchaste mind”. Sin, death, moral laws of quasi-chastity and the woven delusions of ‘holy’ self-righteousness all continue to resonate in Albion’s narcissistic psychic fabrications. He cries for the “deep wound of Sin”, or his rape, be “clos’d up with the Needle/And with the Loom” to be re-woven as purity. Albion cries for the perverted sacrifice of Luvah to be covered by “costly Robes/Of Natural Virtue”.

The perversion of feminine formative potency culminates in an ecstatic sadistic sacrifice of Luvah. Their cruelty is the reciprocal of Albion’s rape. The perverted feminine energies, the “Spiritual forms” symbolised by Albion’s daughters, Gwendolen and Ragan, are seen as naked cruelty “without a Veil” and now “Wither in Luvahs Sepulcher”. In a parody of Divine ‘casting off’ of sin, Albion “thrust” Luvah “from his presence”. The sons and daughters of Albion are drawn into non-entity. They form a mirrored inverted negation of light and vision as they follow Luvah’s “howlings into the Deep” darkness and opacity of Ulro.

*Jerusalem! dissembler Jerusalem! I look into thy bosom:
I discover thy secret places: Cordella! I behold
Thee whom I thought pure as the heavens in innocence & fear:
Thy Tabernacle taken down, thy secret Cherubim disclosed
Art thou broken? Ah me Sabrina, running by my side:
In childhood what wert thou? unutterable anguish! Conwenna
Thy cradled infancy is most piteous. O hide, O hide!
Their secret gardens were made paths to the traveller:
I knew not of their secret loves with those I hated most,
Nor that their every thought was Sin & secret appetite
Hyle sees in fear, he howls in fury over them, Hand sees
In jealous fear: in stern accusation with cruel stripes,
He drives them thro' the Streets of Babylon before my face:
Because they taught Luvah to rise into my clouded heavens*

18-31

Albion’s delusional narcissism leads him to believe Jerusalem to be a “dissembler”. He has just begged for a deceitful fabric to cover his violence. Earlier (1: 4; 32-34) Albion hid his emanations on the Thames and impossibly, believed he could dissemble before the

omniscience of God. He is now as he was then, so morally blind that only Divine grace can save him.

He hungers for the feminine potencies, searching lasciviously into the secret places of formative potencies. He stalks their energies peering and discovering the “secret gardens” of “secret loves with those” Albion “hated most”. These are all symbolic forms of rape, gloating over his judgement that “every thought was Sin & secret appetite”.

Hand and Hyle, Albion’s sons, whip the female energies through “The Streets of Babylon” as harlots. The male/female reciprocity is perverted indeed. Jerusalem has just spoken of mutual forgiveness in love, mercy and pity: “What is Sin but a little/Error & fault that is soon forgiven”. Blake’s three-fold vision illuminates Jerusalem’s emanative purity and innocence. We see the savage and lust driven projection and inversion of two-fold vision by Albion’s predatory sons.

*Battersea and Chelsea mourn for Cambel & Gwendolen!
Hackney and Holloway sicken for Estrild & Ignoge:
Because the Peak, Malvern & Cheviot Reason in Cruelty
Penmaenmawr & Dhinas-bran Demonstrate in Unbelief
Manchester & Liverpool are in tortures of Doubt & Despair
Malden & Colchester Demonstrate: I hear my Childrens voices
I see their piteous faces gleam out upon the cruel winds
From Lincoln & Norwich, from Edinburgh & Monmouth:
I see them distant from my bosom scourged along the roads
Then lost in clouds; I hear their tender voices! clouds divide
I see them die beneath the whips of the Captains: they are taken
In solemn pomp into Chaldea across the bredths of Europe*

32-43

Earlier the inhabitants of Ulro, dominated by the spectres, ‘wail to be created’ (1: 13; 63). Here, as centres of consciousness in Ulro, the cities and mountains “mourn”, “sicken”, “Reason in Cruelty”, “Demonstrate in Unbelief” and are in “tortures of Doubt & Despair”. The children, mothered by the victims of masculine hatred and war, “gleam out upon the cruel winds”, are “scourged along the roads” and “die beneath the whips of the Captains”.

*Six months they lie embalmd in Silent death: warshipped
 Carried in Arks of Oak before the armies in the spring
 Bursting their Arks they rise again to life: they play before
 The Armies: I hear their loud cymbals & their deadly cries
 Are the Dead cruel? are those who are infolded in moral Law
 Revengeful? O that Death & Annihilation were the same!*

Then Vala answerd spreading her scarlet Veil over Albion

44-50

They are caught in the chronologies of life & death in nature. Blake interlaces indigenous British and Anglo-Celtic myths with Biblical ark symbolism. Here the dead are “embalmed in Silent death: worshipped/Carried in Arks of Oak before the armies in the spring”. In spring “Bursting their Arks they rise again to life”.

“Are the Dead cruel?” asks Albion. The dead will condense into the two limits of contraction and opacity and without formative reciprocities they are without the capacity to feel. They are Blake’s one-fold symbols of eternal death. They can be seen as entirely masculine sub-states and are terminally committed to power. They are a materialised psychic form of utterly narcissistic craving and are utterly cruel. Being “infolded in moral Law” they are equally “Revengeful”. Committed to finitude they must end in death. In his self-deceit Albion despairs. If “Death & Annihilation were the same” as he wishes, then he would have no need of moral rebirth and can end his existence in self-annihilation. This is narcissism and hubris. His only pity is self-pity. He cannot uncreate what God has created. Eternal Death will be cast off by the incarnation, not by Albion.

The finger of God reverses the vortex. Into Ulro’s world of darkness and death, a genealogy of life and death is shaped by the formative potencies. Though their material forms were whipped, prostituted and enslaved and the children sacrificed and abused, still, two-fold life is engendered in the one-fold lifeless world of the spectres.

Empowered, Vala suffuses throughout Ulro. She weaves the life-blood of the red globe into a “scarlet Veil” she spreads over Albion, or throughout Ulro. His shroud is the life-blood of nature: Ulro, nourished, lives.

PLATE 22

-ded me

*Albion thy fear has made me tremble: thy terrors have surround
Thy Sons have nailed me on the Gates piercing my hands & feet:
Till Skofields Nimrod the mighty Huntsman Jehovah came,
With Cush his Son & took me down. He in a golden Ark,
Bears me before his Armies tho my Shadow hovers here
The flesh of multitudes fed & nourish me in my childhood
My morn & evening food were prepar'd in Battles of Men
Great is the cry of the Hounds of Nimrod along the Valley
Of Vision, they scent the odor of War in the Valley of Vision.
All Love is lost! terror succeeds & Hatred instead of Love
And stern demands of Right & Duty instead of Liberty*

1-11

There are clear echoes of Blake's plot in *The Four Zoas* here, in particular the collapse into Tharmas and Enion in Night the First. Secrecy, sin and the woven web of finitude are major themes shared by both prophecies. However, in *Jerusalem*, Blake has developed his symbology and myth so that he distributes Albion's emanative potential between the figures of Jerusalem and Vala, who is Blake's symbol for two-fold nature. The condensed appetites of Albion's sons hunger for the life energies of generative life. They seek to sacrifice and absorb their victims life-energies to generate fertility: they "have nail" Vala "on the Gates, piercing her "hands & feet" in a perversion of the crucifixion. She is liberated from their murderous cruelty by "Nimrod the mighty Huntsman" (who came from the land north of Israel) "With Cush his Son". (I note here that Biblical doxology has it the other way about. Cush was son of Ham and grandson of Noah; he founded the Cushites south of Egypt. Nimrod was Cush's son and his kingdom is North of Israel. Blake seems to reverse the generations to trace incest between Albion's component energies in their finite inverted sexuality).

Nimrod's hounds hunt in the valley of female fecundity, the "Valley of Vision" where, ideally, love and knowledge engender life. They "scent the odor of War in the Valley of Vision". Nothing can be prophesied save predation, war and death in this inversion of female sexuality.

Vala is like a captured trophy. Her energies are imprisoned in a "golden Ark" in a quasi-Divine parody of the Ark. No longer

limited to rebirth rituals in the henge and Celtic/druid oaks of rebirth, her ‘goddess’ powers of fecundity are used to lead and enflame males to kill. Such is the perverted, cannibalising, energising of Albion that Vala is fed by the “flesh of multitudes” that were “prepared in Battles of Men”.

Albion’s delusionary and lascivious narcissism is projected out upon the feminine in paranoid explorations of the ‘secrets’ of female potency. His projections adopt the hypocrisies and cruelties of moral law, judgement for sin and punishment in psychic sub-states of ‘holy’ righteousness: “All love is lost! terror succeeds and Hatred instead of Love/And stern demands of Right & Duty instead of Liberty”.

*Once thou wast to me the loveliest Son of heaven; but now
Where shall I hide from thy dread countenance & searching eyes
I have looked into the secret Soul of him I loved
And in the dark recesses found Sin & can never return.*

12-15

Sin, secrecy and a relentless lack of forgiveness characterise the reciprocal interplay of Albion and Vala. In infinity, in harmony and mutual love he was the “loveliest Son of heaven”: now he stalks her formative potencies with “dread countenance & searching eyes”.

His obsessed, sadistic pursuit renders him and his actions transparent to her reciprocal perceptions. She has “looked into the secret Soul of him I loved/And in the dark recesses found Sin & can never return”. There is no forgiveness and there is no return of love in Albion’s debased reciprocal negation of Divine love.

Albion again utterd his voice beneath the silent Moon

*I brought Love into light of day to pride in chaste beauty
I brought Love into light & fancied Innocence is no more
Then spoke Jerusalem O Albion! my Father Albion
Why wilt thou number every little fibre of my Soul
Spreading them out before the Sun like stalks of flax to dry?
The Infant Joy is beautiful, but its anatomy*

*Horrible ghast & deadly! nought shalt thou find in it
But dark despair & everlasting brooding melancholy!*

16-24

The fertile moon is now silent. Beneath its stilled and reflected light a spiritually blind Albion envies and hates all stirrings of life and love. He mistakenly self-believes he “brought Love into light of day to pride in chaste beauty”. In fact in Blake’s plot he collapsed into darkness and condensed opacity. He brought nothing to light: he is under the light of the moon, the light of night. Its light is a reflection of an energy source, or ‘sun’, outside Albion’s perceptual limits. He has deformed beauty and his chastity is perversion: he mutilates and he rapes, yet in narcissistic blindness he is self-convinced he “brought Love into light of day”.

In his parody of the ‘light of self-revelation’ it seems to him that “Innocence” is a form of darkness. His ‘light’ of reason dispels entirely the ‘deception’ of innocence. To him, innocence is an illusion of ignorance. With his ‘knowledge’ of the secrets of female energies he believes he has cleansed himself of the illusion of innocence: “Innocence is no more”. This is another denial of the feminine potencies and of the unity of the Divine image. For Albion, there is no love and there is no innocence.

In infinity, Jerusalem is the formative potency to Albion’s ‘united into wholeness’ totality. In finitude, she is necessarily excluded. He is self-blinded, self-divided and self-exiled from the regenerative union of infinity. He explores her finite materialisation: he seeks “to number every little fibre” of Jerusalem’s “soul/ Spreading them out before the Sun like stalks of flax to dry”. He seeks to dissect her and so to empty her organic unity into dried fibre. This is a parody of the ‘fibres of love’ of Christ’s mutual love in Blake’s opening lines (1: 4; 7-8). In the memory of Divine love, Jerusalem sees “Infant Joy is beautiful, but its anatomy/Horrible ghastr & deadly”. Blake uses the theme in the opening phases of *The Four Zoas*; though there Enion is dissected by Tharmas.

Child sacrifice resonates throughout Albion’s speeches. Albion dissects the infant to extract, as it were, the essence of joy and then consume joy as if it were the elixir of life. There is no joy in a dissected dead child. An infant is loved, as infant; innocence opens the heart. The murder of infants is a perversion of the incarnation. Albion’s negation of Christ’s love in fact negates all love and all radiance. Jerusalem sees only “dark despair &

everlasting brooding melancholy”. There is no mutuality in Albion’s morally diseased and murderous self-pity.

Then Albion turnd his face toward Jerusalem & spoke

*Hide thou Jerusalem in impalpable voidness, not to be
Touchd by the hand nor seen with the eye: O Jerusalem
Would thou wert not & that thy place might never be found
But come O Vala with knife & cup! drain my blood
To the last drop! then hide me in thy Scarlet Tabernacle
For I see Luvah whom I slew. I behold him in my Spectre
As I behold Jerusalem in thee O Vala dark and cold*

25-32

As discussed above, the vortex is reversed. Though perceptually blind and morally incapable of spiritual clarity, Albion is within a context of evolutionary progress toward definition. God’s salvic economy includes, as it must, all possibilities. All forms of finite assertion of freedom, including negation, are within the grace of God’s love. Albion’s denial must be fully expressed for him to know his love of God is not forced submission before omnipotence. Albion’s slow emergence into reciprocity occurs, as it were, in spite of himself. He denies his essential dialectic of wholeness in potency and form. He again denies reciprocity. He hides Jerusalem in a continuum of negation. In inverted and mirrored negation he seeks to “Hide” Jerusalem “in impalpable voidness, not to be/ touchd by the hand nor seen by the eye”. He attempts to utterly empty her potencies. He denies her any being; she is to be impalpable, not to be touched, not to be seen: “would thou wert not & that thy place might never be found”.

This morally appalling projection and inversion into negation is hubris. He seeks to be God. Notwithstanding his negation and collapse into psychic impotence and sterility, Albion is emerging into embryonic moral illumination. Here, Blake follows the tradition that pre-figuration in symbolic action and prophetic typology that is essential to the mythic methodology of the Divine image. Blake draws on the familiar example of Moses lifting up the serpent as an adumbration of the raising of the cross and the crucifixion.

Albion parodies the eucharistic Divine kenosis. Though without insight into himself or into the context of his being, he does respond to the uncreated grace of Christ's sacrifice. Albion now gives himself to a ritualistic, sacrificial killing of mundane nature worship. He gives himself in autoerotic perversion to Vala's "knife & cup" for her to "drain" his "blood/To the last drop". Then in mirrored inversion he seeks a narcissistic re-birth, secreted in Vala's 'womb-space' or the "Scarlet Tabernacle" in a perversion of foetal being.

To my mind, Blake symbolises the paradox of Albion's self-contradiction clearly. Albion seeks to render utterly into non-being precisely those potencies in which, simultaneously, he seeks to be re-born. As, earlier, he tore apart Vala's veil to rape the inner, infused beauty of Jerusalem within, so now he dimly senses the infused potency of sacrificed Luvah energising his spectre: "I see Luvah whom I slew. I behold him in my Spectre/As I behold Jerusalem in thee O Vala dark and cold". Though inverted, a dim, "dark and cold" extension of moral insight flickers into his self-awareness.

Jerusalem then stretchd her hand toward the Moon & spoke

*Why should Punishment Weave the Veil with Iron Wheels of War
When Forgiveness might it Weave with Wings of Cherubim*

Loud groand Albion from mountain to mountain & replied

33-36

Jerusalem as moral vision of infinite regeneration through mutual forgiveness illuminates Albion's opacity. She asks "Why should Punishment Weave the Veil with Iron Wheels of War/When Forgiveness might it Weave with Wings of Cherubim". There can be no moral or rational justification for Albion's motives, actions, self-rationalisations. Albion can only blindly deny Jerusalem again, groaning "from mountain to mountain".

PLATE 23

*Jerusalem! Jerusalem! deluding shadow of Albion!
Daughter of my phantasy! unlawful pleasure! Albions curse!
I came here with intention to annihilate thee! But
My soul is melted away, inwoven within the Veil
Hast thou again knitted the Veil of Vala, which I for thee
Pitying rent in ancient times, I see it whole and more
Perfect, and shining with beauty! But thou! O wretched Father!*

1-7

Albion speaks, his consciousness condensed, as it were, into stone in a parody of Sinai. He is the ‘prophetic voice’ of the mountains into which his infinite flexibility had compacted. He had claimed the mountains, the inflexible and finite materialisations of his energies, were self-created. He had denied Christ, Jerusalem and humanity and cried “My mountains are my own, and I will keep them to myself” (1: 4; 28). On these mountains he built his “Laws of Moral Virtue” (1: 4; 30).

He still denies Jerusalem’s reciprocal equality. Still he is driven by concupiscence to dominate her entirely, drain her potencies and leave her an emptied abstraction of form. To him, Jerusalem is a “deluding shadow”. She is the “Daughter” of his “phantasy! unlawful pleasure! Albions curse”. He came (to the centre) he believes, to “annihilate” her. Perceptually limited to the inversions of finite space/time, Albion believes he is substance and Jerusalem a shadow. In Blake’s narrative structure, however, as seen from the true substance of infinite regeneration, Albion is the shadow.

The scarlet veil of life-infused nature absorbs Albion’s energising potencies. His “soul melts away, interwoven within the Veil”. The veil is woven whole, healed from his earlier morally deformed rape. In narcissistic projection and inversions, “Pitying” he had “rent” nature “in ancient times”. Then, he had sought to rape and possess the inner beauty of Jerusalem within Vala’s veil. Now he sees the “Veil of Vala” as healed “whole and more/Perfect, and shining with beauty”.

*Jerusalem reply'd, like a voice heard from a sepulcher:
Father! once piteous! Is Pity. a Sin? Embalm'd in Vala's bosom*

*In an Eternal Death for Albions sake, our best beloved.
Thou art my Father & my Brother: Why hast thou hidden me,
Remote from the divine Vision: my Lord and Saviour.*

8-12

“Is Pity. a sin?” asks Jerusalem, “like a voice heard from a sepulcher”. His negation empties her love and leaves her “Embalm’d in Vala’s bosom/In an Eternal Death” for Albion’s sake. In the family Divine, Albion is Jerusalem’s “Brother”. In the finite, Albion ‘fathers’ Jerusalem in a parody of parentage. Jerusalem’s living potency, in self-sacrificial beauty, gives life-energy to the “Eternal Death” of Albion’s compacted and condensed moral blindness. She is the inner life of nature, hidden “Remote from the divine Vision” of her “Lord and Saviour”.

Trembling stood Albion at her words in jealous dark despair:

*He felt that Love and Pity are the same; a soft repose:
Inward complacency of Soul: a Self-annihilation!*

13-15

The vortex is reversed and Albion swept into embryonic moral awareness. In “jealous dark despair” he begins to find feeling. At first the outward impulses of love are ‘cancelled’ by the inward giving receptivity of pity; “He felt that Love and Pity are the same”. The flow and counter flow of feeling is experienced by him as “a soft repose”. The softness and rest of love and pity are interpreted as an “Inward complacency of Soul: a Self-annihilation”: in fact the self-annihilation prefigures his free self-sacrifice, in imitation of Christ’s kenosis, in the furnaces of affliction in Chapter 4.

*I have erred! I am ashamed! and will never return more;
I have taught my children sacrifices of cruelty: what shall I answer?
I will hide it from Eternals: I will give myself for my Children:
Which way soever I turn, I behold Humanity and Pity!*

*He recoil'd: he rush'd outwards; he bore the Veil whole away
His fires redound from his Dragon Altars in Errors returning.
He drew the Veil of Moral Virtue, woven for Cruel Laws,
And cast it into the Atlantic Deep, to catch the Souls of the Dead.*

16-23

Moral self-awareness pulses out in Ulro from the living heart of nature. In guilt and fear Albion senses his error and his shame. In denial he believes he “will never return more”. He is in despair. He has “taught” his “children sacrifices of cruelty”. Still narcissistic, he invents transparent evasions. He thinks to dissemble again, trying to “hide” his killing from the “Eternals”. In masochistic pseudo sacrifice, he “will give” himself for his children.

At the now living heart, the centrifugal dynamic upward and outward sweeps around him. “Which way soever” he turns, he “beholds Humanity and Pity”. There is no direction other than outward into humanisation: “He recoil’d: he rush’d outwards”. His now energised motion spins out the woven wholeness of the veil; “he bore the Veil whole away”.

The living unity encounters the stones and moral laws of the “Dragon Altars” where love and life are judged as “Errors”. The “Veil of Moral Virtue, woven for Cruel Laws” is “cast” out over the “Atlantic Deep” westward to the circumference, in a parody of Divine circularity in mutual forgiveness. The veil of the ‘fisherman’ settles upon the “Souls of the Dead” and the debased and inflexible abstractions of moral order settle upon the formless death of Ulro.

*He stood between the Palm tree & the Oak of weeping
Which stand upon the edge of Beulah; and there Albion sunk
Down in sick pallid languor: These were his last words, relapsing:
Hoarse from his rocks, from caverns of Derbyshire & Wales
And Scotland, utter'd from the Circumference into Eternity.*

24-28

Albion exhausts his energies and collapses “in sick pallid languor” at the circumference of finitude, or at the interface between the finite and the infinite: “between the Palm tree & the Oak of weeping/Which stand at the edge of Beulah”. There he turns “from the Circumference”, blind and “Hoarse”, to utter “his last words” outward, “into Eternity”.

*Blasphemous Sons of Feminine delusion! God in the dreary Void
Dwells from Eternity, wide separated from the Human Soul
But thou deluding Image by whom imbu'd the Veil I rent
Lo here is Valas Veil whole, for a Law, a Terror & a Curse!*

*And therefore God takes vengeance on me: from my clay-cold bosom
My children wander trembling victims of his Moral justice.
His snows fall on me and cover me, while in the Veil I fold*

29-35

He calls the sons of Eden “Blasphemous Sons of Feminine delusion”. Blind with hubris and condensed into opacity, he cannot envision the infinitely regenerative interfusions of male and female in infinite being. He can only see serial carnal procreation and incest. His hubris is clear. As noted, it is logically impossible for God to be confined by the limits of his creation. Albion believes God confined: “God in the dreary Void/Dwells from Eternity” or wholly within finite creation; “wide separated from the Human Soul”. He has not understood Christ words, “I am not a God afar off, I am a brother and a friend” (1: 4; 18).

He sees infinity as a “deluding Image” that energised, drove and “imbu’d” him to rend the veil. Now he returns the veil, woven into wholeness as a “Law, a Terror & a Curse”. In his hardened forms of sexual domination, all justice is vengeance and all carnal love must be punished as sin. Albion’s children are lost and driven out from his “clay-cold bosom”; all are “victims” to God’s “Moral justice”. He believes he dies, his life frozen and exposed, while “in the Veil” of nature he folds his “dying limbs”.

*My dying limbs. Therefore O Manhood, if thou art aught
But a meer Phantasy, hear dying Albions Curse!
May God who dwells in this dark Ulro & voidness, vengeance take,
And draw thee down into this Abyss of sorrow and torture,
Like me thy Victim. O that Death & Annihilation were the same!*

36-40

Believing he is dying, he seeks revenge on life. He curses “Manhood” or life: “May God who dwells in this dark Ulro & voidness, vengeance take,/And draw thee down into this Abyss of sorrow and torture”. In a perversion of Christ’s sacrifice he sees himself as a “Victim” to life. Self-exiled, diseased and believing himself to be dying he despairs entirely and seeks extinction: “O that Death & Annihilation were the same”. In two-fold vision he cannot see his revenge is self-mutilation.

PLATE 24

*What have I said? What have I done? O all-powerful Human Words!
You recoil back upon me in the blood of the Lamb slain in his Children:
Two bleeding Contraries equally true, are his Witnesses against me
We reared mighty Stones: we danced naked around them:
Thinking to bring Love into light of day, to Jerusalems shame:
Displaying our Giant limbs to all the winds of heaven: Sudden
Shame siezd us, we could not look on one-another for abhorrence: the Blue
Of our immortal Veins & all their Hosts fled from our Limbs,
And wanderd distant in a dismal Night clouded & dark:
The Sun fled from the Britons forebead: the Moon from his mighty loins:
Scandinavia fled with all his mountains filld with groans.*

1-11

Albion curses ‘Manhood’, the human form Divine and the sons of Eden. Given at the limits of his perception, he selfishly projects his abased self-disgust into a desire to be ‘revenged’ for his self-exile. His “all-powerful Human Words”, or debased parody of the prophetic voice, recoils inward upon himself in self-hatred, not outward into infinity. Finite, he laments the ruins of his now awakened moral life. The “blood of the Lamb slain in his Children” will redeem, though Albion cannot perceive it; his auto-idolatry blinds him.

On his collapse, he condensed into the “mighty Stones” of the indigenous British henges and the rituals of procreation Blake thought were characteristic of the pre-Christian nature religions. In a parody of Adam and Eve’s fall, Albion is shamed. His son and daughters cannot look upon him or each other “for abhorrence”. The Divine image is become abhorrent and distorted. The collapse inwards and outwards within disperses the cosmos: sun, moon, clouds and mountains spin out into non-entity and non-being.

*O what is Life & what is Man. O what is Death? Wherefore
Are you my Children, natives in the Grave to where I go
Or are you born to feed the hungry ravenings of Destruction
To be the sport of Accident! to waste in Wrath & Love, a weary*

12-15

He laments in self-pity: “O what is Life & what is Man?” His children are condemned to the consequences of his collapse into

death. They are “native in the Grave”, they are “born to feed the hungry ravens of Destruction” and doomed “To be the sport of Accident! to waste in Wrath & Love”. Their lives “weary”, “brooding” and “anxious” are nothing “but chaff”.

*Life, in brooding cares & anxious labours, that prove but chaff.
O Jerusalem Jerusalem I have forsaken thy Courts
Thy Pillars of ivory & gold: thy Curtains of silk & fine
Linen: thy Pavements of precious stones: thy Walls of pearl
And gold, thy Gates of Thanksgiving thy Windows of Praise:
Thy Clouds of Blessing: thy Cherubims of Tender-mercy
Stretching their Wings sublime over the Little-ones of Albion
O Human Imagination O Divine Body I have Crucified
I have turned my back upon thee into the Wastes of Moral Law:
There Babylon is builded in the Waste, founded in Human desolation.
O Babylon thy Watchman stands over thee in the night
Thy severe judge all the day long proves thee O Babylon
With provings of destruction, with giving thee thy hearts desire.
But Albion is cast forth to the Potter his Children to the Builders
To build Babylon because they have forsaken Jerusalem
The Walls of Babylon are Souls of Men: her Gates the Groans
Of Nations: her Towers are the Miseries of once happy Families.
Her Streets are paved with Destruction, her Houses built with Death
Her Palaces with Hell & the Grave; her Synagogues with Torments
Of ever-hardening Despair squard & polishd with cruel skill*

16-35

He recalls the beauty of Jerusalem, built with “Thanksgiving”, “blessing” and “Tender-mercy”. Earlier, Golgonooza was built out of psychic and moral states (1: 12; 5-44). Throughout Blake’s poem, psychic realities are the substance and material realities are the shadow of this psychic substance. Here, first Jerusalem and then Babylon are built out of psychic states and sub-states. They symbolise opposing architectures of spirituality. Albion knows he has crucified the Divine Image, the Lamb of God and the Divine Body: “O Human Imagination O Divine Body I have Crucified”. He sees the reciprocal antithesis to the city of Jerusalem in Babylon. In the “wastes of Moral Law” is the city of perversion. It is built out of psychic states of suffering: “destruction”, “Souls of Men”, “Groans/of Nations”, “Miseries of Once Happy Families”,

“Death”, “Hell & the Grave” and “torments/Of ever-hardening Despair” all “polish’d with cruel skill”.

*Yet thou wast lovely as the summer cloud upon my hills
When Jerusalem was thy hearts desire in times of youth & love.
Thy Sons came to Jerusalem with gifts, she sent them away
With blessings on their hands & on their feet, blessings of gold,
And pearl & diamond: thy Daughters sang in her Courts:
They came up to Jerusalem; they walked before Albion*

36-41

Yet, Blake ensures we remember, Vala once was a harmonious and fertile complement: for Albion she was “lovely as the summer cloud” upon Albion’s “hills/When Jerusalem was” her “hearts desire in times of youth & love”. His two-fold perceptions are time-ridden: childhood, youth and age are wholly finite. He cannot envision infinite regeneration, infinitely realised in the circularity of Divine love. He cannot understand the unity of all in all in the Divine family: Vala’s “Sons came to Jerusalem with gifts” in loving circularity; “she sent them away/With blessings on their hands & on their feet” while Vala’s “Daughters sang in her Courts”.

*In the Exchanges of London every Nation walkd
And London walkd in every Nation mutual in love & harmony
Albion coverd the whole Earth, England encompassd the Nations.
Mutual each within others bosom in Visions of Regeneration;
Jerusalem coverd the Atlantic Mountains & the Erythrean.
From bright Japan & China to Hesperia France & England.
Mount Zion lifted his head in every Nation under heaven:
And the Mount of Olives was beheld over the whole Earth:*

42-49

The finite world itself was globalised in a harmony of movement. London was Albion’s land and “London walkd in every Nation mutual in love & harmony/Albion coverd the whole Earth, England encompassd the Nations”. In three-fold vision, Blake shows how the blood of the Lamb will redeem the finite. In Blake’s poetic vision nations, countries, cities, oceans, mountains, hills, indeed, all entities are living. All things are a state of consciousness. All states are given appropriate forms of psychic materialisation. In a redeemed four-fold space/time, all forms of being are “Mutual each

within others bosom” and live in a Divine analogy: in a “Visions of Regeneration”. Blake’s sublime vision of a redeemed creation is a three-fold finite manifestation of four-fold infinite regenerative being.

The finger of God reversed the vortex; Albion is being restored from within, from centre to circumference, in life and form. All things including non-being and non-entity in space and time are part of God’s salvic economy. God could not be God if this were not so. To non-being is given mirrored negation and apparent form: the “Fourfold Wonder” of Albion’s sons. To non-entity is given the pulse of life and the lifeblood in the membranes of fecundity: the veil of nature. The limits of contraction and of opacity are within the love of God and his salvic economy: “Mount Zion lifted his head in every Nation under heaven:/And the Mount of Olives was beheld over the whole Earth”. The “footsteps of the Lamb of God were there”. When redeemed by the incarnation, creation is restored. However, Albion is blind, his faith failed and he is in despair.

*The footsteps of the Lamb of God were there: but now no more
No more shall I behold him, he is closd in Luvahs Sepulcher.
Yet why these smittings of Luvah, the gentlest mildest Zoa?
If God was Merciful this could not be: O Lamb of God
Thou art a delusion and Jerusalem is my Sin! O my Children
I have educated you in the crucifying cruelties of Demonstration
Till you have assum'd the Providence of God & slain your Father*
50-56

Closed in opacity and contraction, as inside an eggshell, he believes he will never see the “Lamb of God”. To Albion, Christ is forever “closd in Luvahs Sepulcher” and dead. Albion’s reasoning from demonstration leads him to deduce falsely that “If God was Merciful this could not be”. Reasoning falsely, Albion concludes the “Lamb of God” is “a delusion” and Jerusalem his “sin”. He laments he has “educated” his children in the “crucifying cruelties of Demonstration”. His fatherhood requires his children to crucify life. His children, jealous of life, must nourish their life in parasitic and diseased feeding upon Albion’s finite energies. They have “assum’d” the pseudo-holiness of “the Providence of God” and have “slain” Albion, their “father”.

*Dost thou appear before me who liest dead in Luvahs Sepulcher
 Dost thou forgive me! thou who wast Dead & art Alive?
 Look not so Merciful upon me O thou Slain Lamb of God
 I die! I die in thy arms tho Hope is banishd from me.*

*Thundring the Veil rushes from his hand Vegetating Knot by
 Knot, Day by Day, Night by Night: loud roll the indignant Atlantic
 Waves & the Erythrean, turning up the bottoms of the Deeps
 57-63*

Blake shows us Albion believes Christ “lies dead in Luvahs Sepulcher”. His moral life and vision is so truncated he cannot trust in the experienced reality of Christ’s presence, mercy and forgiveness: “Dost thou forgive me! thou who wast Dead & art Alive?/Look not so Merciful upon me O thou Slain Lamb of God”. Incapable of receiving Christ’s mercy, Albion believes he dies: “I die! I die in thy arms tho Hope is banishd from me”, he cries: and the veil of nature trawls the depth of the western seas to draw all souls into life. The vegetating knots bind the souls of the dead into fibres of form and into serial time: “Day by Day, Night by Night”. Finitude itself pulses with being and life: all creation foreshadows the incarnation.

PLATE 25

*And there was heard a great lamenting in Beulah: all the Regions
Of Beulah were moved as the tender bowels are moved: & they said:*

1-2

The events at the circumference of Ulro concentrate upon the interface between Ulro and Beulah. This is where Albion ‘dies’ in the arms of Christ. Christ is within, in Luvah’s sepulchre and without, in Beulah, supporting the body of Albion. The daughters of Beulah “were moved as the tender bowels are moved” in pity.

*Why did you take Vengeance O ye Sons of the mighty Albion?
Planting these Oaken Groves: Erecting these Dragon Temples
Injury the Lord heals but Vengeance cannot be healed:
As the Sons of Albion have done to Luvah: so they have in him
Done to the Divine Lord & Saviour, who suffers with those that suffer;*

3-7

The daughters of Beulah focus on Albion’s self-projected self-hatred, on his vengeance, or desire to reduce all being and form to his states of power. His auto-idolatry is symbolised by his vision of a pseudo-god of death and vengeance for sin: “Planting these Oaken Groves: Erecting these Dragon Temples”.

By contrast, to the daughters, “Injury the Lord heals but Vengeance can never be healed”. In Blake’s salvic thought, vengeance has to be transformed into self-sacrifice. The Divine archetype models all sacrifice: “As the Sons of Albion have done to Luvah: so they have in him/Done to the Divine Lord & Saviour, who suffers with those that suffer”. Christ takes on all suffering in his Divine kenosis.

*For not one sparrow can suffer, & the whole Universe not suffer also,
In all its Regions, & its Father & Saviour not pity and weep.
But Vengeance is the destroyer of Grace & Repentance in the bosom
Of the Injurer; in which the Divine Lamb is cruelly slain:
Descend O Lamb of God & take away the imputation of Sin
By the Creation of States & the deliverance of Individuals Evermore Amen*

8-13

To the daughters of Beulah “Vengeance” is self-annihilation. They see in Albion “Vengeance is the destroyer of Grace & Repentance in the bosom of the Injurer; in which the Divine Lamb is cruelly slain”; again in Blake’s mythic logic Albion cannot save himself, only Divine love saves. At the circumference, Beulah too waits Christ’s free self-manifestation in the universe within Albion: They pray: “Descend O Lamb of God & take away the imputation of Sin/By the Creation of States & the deliverance of Individuals Evermore”.

*Thus wept they in Beulah over the Four Regions of Albion
But many doubted & despaird & imputed Sin & Righteousness
To Individuals & not to States, and these Slept in Ulro.*

14-16

The Chapter ends in Beulah, weeping “over the Four Regions of Albion”. However, Beulah too needs cleansing. Sin, forgiveness and the distinction between individuals and states of consciousness are not properly understood. These states or, the limits of opacity and contraction must become hardened into error and cast off leaving individuals cleansed, redeemed and reborn into infinite reciprocity in unity with God.

At this point a brief review may help in seeing the Chapter as a narrative whole. We have seen Blake’s four-fold, three-fold and two-fold vision to be clearly embedded in the text.

First, the Chapter is a vortex, which pulses from circumference inwards to the centre and in reverse ‘spin’ from the centre outwards to the circumference. The point of reversal is an act of Divine intervention. In Chapter 1, this act is the finger of God in the seventh furnace and the setting of the limits of contraction and opacity and the incarnation. In Blake’s design, Plates 23, 24 and 25 conclude the consequent serial expansion from centre to circumference.

Second, the finite chronology details the collapse inward and reunion outward of Albion. In Chapter 1, his collapse within is gathered into coherence in the spiritual architecture of Golgonooza. The collapse into non-entity is reversed by Divine intervention and Ulro achieves sublimity in Golgonooza as Los recreates the forms of finitude from the centre outward into a visionary unity. The world of generative chaos is transformed

into sublime form and the Divine image preserved in analogy in Ulro: Golgonooza thereby preserves Albion from the states of Satan and Adam and helps Christ's salvic work.

Third, in Ulro, Blake's circumference/centre chronology details Albion's inner collapse into lifeless forms called spectres. As Blake shows, the reverse spin following God's intervention is enlivened by Enitharmon's globe of life-blood. It diffuses into the crimson veil of Vala that extends outward from the centre to the circumference. Albion enters into and energises this receptive membrane of feminine potentiality. He energises Ulro from the centre outward to the circumference and thereby Ulro is united into a procreative whole.

Finally, Chapter 1 concludes at the circumference, Plate 25, with Albion in the arms of Christ and the daughters of Beulah embracing the entire living continuum of being in Ulro. The vortex of Chapter 1 is completed and waits the return of Christ for Albion to be awakened in Divine love. Two-fold space and time are given form and being and three-fold vision is rebuilt in the sublime analogy of Golgonooza. This three-fold wholeness is in time and finite space and in Blake's chronology is logically antecedent prior to the completed four-fold state of resurrected life in Christ as in Plates 94-96.