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ENERGY AND ARCHETYPE: A JUNGIAN ANALYSIS OF
THE FOUR ZOAS BY WILLIAM BLAKE

THESIS

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The purpose of this study is to examine the parallels between the tenets of Carl Jung's psychology and the mythopoeic structure of Blake's poem, The Four Zoas.

The investigation is divided into three chapters. The first deals with the major conceptual parallels between the intellectual systems of the two men. The second is a detailed analysis of the poem, and the third concludes the study by discussing the originality of Blake's thought.

Blake anticipated much of Jung's psychology. The parallels between the two are so strong that each man seems to corroborate and validate the opinions and insights of the other. The extent to which he foreshadows Jung reveals Blake to be one of the most original thinkers of any period of time.

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CHAPTER I

BLAKE AND JUNG

Parallels of Thought

The advent of Freudian psychology provided the world with neat, compact terms and concepts such as "id," "ego," "superego," and "complex" whereby previously undefinable, nebulous, and ineffable feelings and situations could be defined, described, pigeonholed, and readily dealt with. The profound impact that Freud's psychology had on the modern world is testified to by the fact that many of its terms, whether correctly or incorrectly apprehended by the general public, have found their way into the common vernacular of modern man. Even the relatively secure and insulated field of literature, with its own esoteric jargon, was not immune. Freudian terminology soon found its way into the critical circles of literature, where it added a new dimension to the art of literary criticism and armed scholars and critics alike with a new critical tool: psychological criticism.

Since the nascence of psychological criticism, its complexity has increased at a rate commensurate with the growth of the various schools of psychoanalytical thought which have mushroomed in the years since Freud. One of the most prominent mavericks to emerge from the Freudian

school of psychoanalysis was Carl Gustav Jung (1875-1961). Jung, who had been groomed to succeed Freud, broke with him over the question of sexuality. He rejected Freud's monomaniacal belief in sexuality as the sole motivator of Man's psychic life. Instead of sexuality, Jung based his psychology on "energy"; he felt that "psychic energy" was the explanatory principle behind the human psyche. Jung called this psychic energy "libido."¹

Jung's concept of libido should not be confused with Freud's. Whereas Freud's definition of libido is limited to repressed sexuality and desire, Jung's concept is much more pervasive; libido is the basic life force of man. Jung defines libido as an energy value which is able to communicate itself to any field of activity whatsoever, be it power, hunger, hatred, sexuality, or religion, without ever itself being a specific instinct (Jung, V, 137). It is an inexorable will to achieve psychic wholeness, an inner urge which pushes the psyche forward to achieve its maximum potential. Libido is the psychological desire to integrate the conscious content of the psyche with the unconscious in a process called "individuation" (Jung, VI, 488).

¹ Carl Gustav Jung, Civilization in Transition, Vol. 10 of The Collected Works of C. G. Jung, eds., Sir Herbert Read, Michael Fordham, Gerhard Adler, William McGuire, trans., R. F. C. Hull, 2nd ed. (Princeton, New Jersey: Princeton University Press, 1970), X, 8. Subsequent references to works in this collection will be cited within the body of the text as "Jung, vol. 0, p. 0."

Perhaps the most widely known aspect of Jungian psychology, and the least understood, is Jung's concept of the archetype. This concept is perhaps the most often traduced and misunderstood element of his psychology. The best method of avoiding the pitfall of misunderstanding is to turn to Jung himself for clarification of what he means by the term archetype and what it symbolizes. He believes that Man is born unconscious.

He is not born as a tabula rasa, he is merely born unconscious. But he brings with him systems that are organized and ready to function in a specifically human way, and these he owes to millions of years of human development. Just as the migratory and nest-building birds never learnt or acquired individually, man brings with him at birth the ground plan of his nature, and not only of his individual nature but of his collective nature. These inherited systems correspond to the human situations that have existed since primeval times: youth and old age, birth and death, sons and daughters, fathers and mothers, mating, and so on. Only the individual consciousness experiences these things for the first time, but not the bodily system and the unconscious. For them they are only the habitual functioning of instincts that were pre-formed long ago. . . .

I have called this congenital and pre-existent instinctual model, or pattern of behavior, the archetype. (Jung, IV, 315)

Archetypes are not inherited ideas; instead, they are inherited potentials. They represent inherent responses in every human psyche, responses to human situations that are universally among mankind and that have existed as long as mankind itself. They are analogous to psychic instincts. Archetypes are the building blocks of the individuation

process; they are the component parts of the psychic history of humanity.

Energy, or libido, and the concept of archetypes are two important mainstays of Jungian psychology. William Blake (1757-1827), English poet, painter, and mystic, had a philosophy of life based upon two similar tenets. One has but to read The Marriage of Heaven and Hell, in particular "The Proverbs of Hell," to sense the power and energy, the vitality of life, that underpins his philosophy. Even the notion of an archetype--though Blake did not call it that, since he obviously did not have the advantage of Jungian terminology--was not unknown to him. Though Blake's concept is perhaps more neo-Platonic than Jung's, he nonetheless expresses a belief in "Innate Ideas."

Knowledge of Ideal Beauty is Not to be Acquired
It is Born with us. Innate Ideas are in Every
Man, Born with him; they are truly Himself. The
Man who says that we have No Innate Ideas must
be a Fool & Knave, Having No Con-Science or
Innate Science.²

In this passage, "Innate" is applied in the sense of qualities or characteristics that are a part of one's inner quintessential nature, not hereditarily transmitted ideas.

The subjects and themes of Blake's works, both poems and paintings, reveal his deep understanding of life's

² William Blake, Blake: Complete Writings, ed., Geoffrey Keynes (1966; rpt. London: Oxford University Press, 1969), p. 459. This is the primary source for all Blake citations in this study. Blake's idiosyncracies of spelling and punctuation are preserved. Subsequent references to this edition will be cited within the body of the text as "Keynes, p. 0."

energetic roots and man's archetypal heritage. In many respects he foreshadows and parallels Jung.

In writing to Thomas Butts on June 6, 1803, Blake mentioned a poem he had recently completed which he said was

to be a Memento in time to come, & to speak to future generations by a Sublime Allegory, which is now perfectly completed into a Grand Poem. I may praise it, since I dare not pretend to be any other than the Secretary; the Authors are in Eternity. I consider it as the Grandest Poem that this World Contains. Allegory address'd to the Intellectual powers, while it is altogether hidden from the Corporal Understanding, is My Definition of the Most Sublime Poetry.

(Keynes, p. 825)

Blake's boast of having written "the Grandest Poem that this world Contains" is not as ludicrous as it perhaps sounds. Many scholars believe the poem he referred to was The Four Zoas, Blake's vision of the psychic history of Man, his fall, his struggles in the fallen world, and how he can be spiritually resurrected and regain the lost harmony of Eden. The theme and scope of the poem are literally cosmic. One critic has compared the structure of The Four Zoas to Paradise Lost and Paradise Regained lumped together in a single poem.³

Blake found the conventional symbols which were available to him for the treatment of such an immense subject effete and lacking the necessary numinosity for his subject. He therefore had recourse to his own mythical characters

³ John Beer, Blake's Visionary Universe (Manchester, England: The University Press, 1969), p. 115.

which he had used in earlier poems. To create a new mythological system requires an extraordinary mind. As Jung says,

Only the passionate yearning of a highly developed mind, for which the traditional symbol is no longer the unified expression of the rational and the irrational, of the highest and the lowest, can create a new symbol. (Jung, VI, 478)

The final result of Blake's "passionate yearning" and creative effort culminated in a mythopoeic structure which bore a remarkable resemblance to Jung's own psychology.

The following study is divided into two parts, the first of which is an examination of the nature of some of the parallel elements of Blake's unfinished epic, The Four Zoas, and Jungian psychology. The second part is a detailed analysis of the poem and will draw extensively upon the discussion contained in the following sections.

Albion and Jerusalem

The Four Zoas is Blake's attempt to tell the psychic history of Man. The poem is an outline of the unconscious forces of the mind struggling against one another for dominance and control of the human psyche, symbolized by Albion, who, as the archetype of the human psyche, represents "the totality of all psychic contents" (Jung, VI, 422).

Jungian psychology, specifically the theory of archetypes, places a great deal of emphasis upon the importance of symbols. Blake's representation of the human psyche in the form of Albion, an archetypal man, could not have been better suited to Jungian psychology than if Jung had created

Albion himself.

If it were possible to personify the unconscious, we might think of it as a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and, for having at its command a human experience of one or two million years, practically immortal.
(Jung, VIII, 349)

Jung's psychology, as has already been discussed, is based upon a concept of energy, or libido. Libido is the result of the dynamic tension produced by the interaction of opposite forces in the psyche. Within the unconscious psyche of every man, Jung believes, there is a female counterpart or opposite. This counterpart represents the unconscious half of psychic life and is called the "anima." Similarly, within every female psyche there is a male counterpart which represents the unconscious half of psychic life and is called the "animus" (Jung, VI, 470-71). The anima, the animus, and their relationship to one another are discussed in more detail in a later section of this chapter.

In Blake's poem, Jerusalem is the female counterpart to Albion and stands in the relationship of anima to him. She symbolizes the highest good of human existence. She is "the vision of the moral ideal . . . the perfect law of brotherhood and liberty."⁴ Damon equates her with "the Holy City of

⁴ D. J. Sloss and J. P. R. Wallis, eds., The Prophetic Writings of William Blake, by William Blake, 4th ed. (1926; rpt. Oxford: The Clarendon Press, 1969), II, 182. Subsequent references to this edition will be cited in footnotes as "Sloss and Wallis, vol. 0, p. 0."

Peace, which is the perfect society."⁵ Jung notes that Jerusalem, the dream city, symbolizes psychic unity or wholeness, the complete self (Jung, V, 207-208), which translates into the non-psychic realm in terms of the highest human good or the perfect society and its concomitant harmony and unity.

Together, Albion and Jerusalem represent the archetypal holy couple, a perfect unity, the divine syzygy (Jung, IX, pt. 1, 67).

Zoas and Functions

Jung believed that the concept of a quaternity symbolizing a complete unity is one of the most widespread archetypes (Jung, XVI, 207). Some examples of quaternities which come readily to mind are the four seasons of the year, the four cardinal points on a compass, and the Empedoclean quaternity: earth, air, fire, water. Jung goes to great lengths to emphasize the significance and universality of this theme (Jung, XI, 37-38).

Blake too appears to have sensed the efficacy of the quaternity. He described four levels of existence, or consciousness, which he named Eden, Beulah, Ulro, and Generation,

⁵ S. Foster Damon, A Blake Dictionary: The Ideas and Symbols of William Blake (New York: E. P. Dutton & Co., Inc., 1971), p. 206. Damon's definitions of Blake's characters and symbols are followed throughout the text, unless otherwise noted.

and ascribed fourfold, threefold, twofold, and single vision to each respectively. Eden and fourfold vision symbolized the perfection and unity of eternity. These examples corroborate Jung's belief in the ubiquity of the archetype, but none of these are as dramatically parallel to Jung as are Blake's words in the second stanza of The Four Zoas.

Four Mighty Ones are in every Man; a Perfect Unity
Cannot Exist but from the Universal Brotherhood of
Eden,
The Universal Man, to Whom be Glory Evermore. Amen.
(Keynes, p. 264)

The "Universal Man" is of course Albion. The "Four Mighty Ones" referred to are the four Zoas, who represent the four fundamental aspects of Man. Blake names them Urizen, Luvah, Tharmas, and Urthona. Each of these represents an aspect of Man. Urizen symbolizes Man's reason or intellect; Luvah represents Man's passions or emotions; Tharmas stands for bodily sensations, and Urthona symbolizes Man's imagination. Because the four Zoas are the living components of the human psyche, they are libidinal in their content. This is to say that the Zoas and what they symbolize are the canalizations of libido, the outward forms of libinal flow.

The characterization of the Zoas as human figures is eminently appropriate. The human figure, according to Jung, is the finest of all symbols of the libido. Demons and heroes, gods and goddesses, who pass from joy to sorrow and from sorrow to joy like the passage of the sun from dawn to

dusk and from dusk to dawn, are archetypal and mythological motifs symbolizing libido (Jung, V, 171).

Directly parallel to Blake's human quaternity are the four functions Jung identifies as indigenous to all men. A function is a manifestation of libido in a particular form which remains fairly constant. "I distinguish four basic functions in all, two rational and two irrational: thinking and feeling, sensation and intuition" (Jung, VI, 436-37). The Thinking function is based upon objective criteria. Its conclusions are outer-directed and based upon objective data, external facts, or generally accepted ideas (Jung, VI, 348). Feeling is also oriented by objective values. It is an interaction of ego and object which impart value to something, that is, a sense of acceptance or rejection (Jung, VI, 434). Sensation and Feeling are more subjectively oriented functions than are Thinking and Feeling. Sensation, by its very nature, is dependent upon objective reality, but it is the subjective disposition of the individual which colors and interprets the perception of the objective stimulus (Jung, VI, 393-94). Intuition is distinguished by an attitude of expectancy, vision, and penetration. It is a creative process that puts into the object just as much as it takes out. It apprehends the widest range of possibilities, both external and internal (Jung, VI, 366-68). Obviously Blake's and Jung's human quaternities are virtual mirror-images of one another.

Jung divides his quaternity of functions into two groups, one "rational," the other "irrational." He distinguishes between the two on the basis of their modes of operation. The "rational" functions, Thinking and Feeling, are essentially judgmental in nature in that they are object-oriented (Jung VI, 359-61). Thinking breaks things down into its component parts, concepts, and causal relationships. Feeling evaluates things in terms of the emotions they evoke, for example, good/bad, pleasant/unpleasant.

By calling Sensation and Intuition "irrational," Jung means that they do not operate by wholly empirical means as do Thinking and Feeling. These functions do not judge or evaluate; they simply receive stimulus and perception and deliver them to consciousness for rational evaluation (Jung, VI, 370).

Only one of the four functions can dominate at any one time. This does not mean that the other three functions cease to exist or disappear. They manifest themselves at various times and exert an influence on the psyche. However, one of the functions is usually more dominant than the others and exerts more of an influence than the other three. An individual is distinguished as a certain "functional type" according to which of his functions is the most highly developed, or the most dominant.

Whatever function dominates, its companion function will be the least developed, or most deeply repressed of the

other three functions. This is called the "inferior function" (Jung, VI, 450). For example, if the Thinking function, which is a rational function, is dominant, then Feeling, the other rational function, will be the "inferior" or repressed function. Feeling is the most intensely repressed function because it is most opposed to the rigid intellectual formula of the Thinking function (Jung, VI, 349).

This repression of the Feeling function is precisely what happens in The Four Zoas. Urizen, the rational Thinking function, dominates the other three functions or Zoas. Luvah, who is Urizen's companion rational function and represents emotion or Feeling, is the most harshly repressed Zoa in the poem. This matter will be further clarified in the analysis of the poem in its entirety.

Emanation and Anima

Blake's understanding and use of the concept of the anima did not end with Albion's emanation, Jerusalem. He conceived of each of the Zoas as having a female counterpart, or Emanation. Urizen's emanation is Ahaniah, who in her unfallen state symbolizes "Pleasure," or the pure joy of reason and intellect. Luvah's counterpart, Vala, symbolizes one of the Blakean meanings of "Nature," the exteriorization of man's emotions. Enion, who is Tharmas' emanation, represents the "Generative Instinct." Urthona's female counterpart never appears in the poem because of the unusual circumstances of his fall from Eden as opposed to the fall

of the other Zoas, a matter to be dealt with later in this study.

At the fall, Urthona divided into two beings, one male, the other female. The female aspect, or emanation, was called Enitharmon; the male was called Los. Unlike the other Zoas and emanations, Los and Enitharmon were "reborn" into the fallen world through Enion. Together they symbolize Urthona in the fallen world. Individually, Los is the sublunary expression of the Creative Imagination; he is "'the Prophet of Eternity' who reveals basic truths." His emanation, Enitharmon, is "Spiritual Beauty." She is his "Inspiration."

The separation of the Zoas and emanations was a direct result of Albion's fall from the eternity of Eden. At the fall they became separate and distinct from one another, Zoa from Zoa, male from female. What the Zoas and their emanations symbolized before the fall was perverted and vitiated by the fall. In their pre-lapsarian state, they were all united as One in the larger unity of Albion.

The Jungian anima/animus complex is the result of the parent imagos retained from childhood. As a child, the adult parent of the opposite sex is the most important environmental influence in an individual's life. The parent brings the opposite side of psychic life to the personality of the child. Each sex represses the stirrings of the constellated characteristics of the opposite sex which are inherent in

every human being. These repressions coalesce in the unconscious in the form of the anima/animus complex (Jung, VII, 188-89). If the anima/animus complex is not integrated into the psyche, it becomes a dissociated segment of the psyche which develops a tendency toward autonomy and a separate psychic life of its own (Jung, V, 361). This movement of the complex toward autonomy results in the contentiousness, refractoriness, and intractability of the anima and animus as is so vividly demonstrated in The Four Zoas (Jung, VII, 224).

The anima and animus are both vested with the characteristics of their respective sexes. The anima is usually characterized as possessive, moody, and sentimental (Jung, IX, pt. 2, 266), whereas the animus is distinguished by peremptory opinions, cold logic, and hard reason (Jung, X, 41). It should also be noted that the anima and the animus are fiercely jealous lovers (Jung, VII, 208). This is a salient characteristic of Blake's Zoas and their emanations.

Finally, in addition to filling the role of anima in relation to her Zoa, the four emanations cumulatively represent the four functional aspects of Albion's anima, the unconscious manifestation of his consort, Jerusalem. Conversely, each individual Zoa functions as the animus for its respective emanation, and cumulatively the Zoas represent the animus of Jerusalem, the unconscious representation of Albion.

Spectre and Shadow

In addition to the male-female aspect of the psychic structure, Jung also recognized that there were positive and negative, social and anti-social elements to be contended with. He was cognizant of the struggle of opposing forces in the eternal dialectic of good-evil. He gave the nomenclature "Shadow" to the dark, malevolent half of the dichotomy.

The Jungian Shadow "coincides with the personal unconscious; it personifies everything that the subject refuses to acknowledge about himself, and yet is always thrusting itself upon him directly or indirectly" (Jung, IX, pt. 1, 284). It is a moral problem that challenges the whole ego-personality. The Shadow represents the dark, repressed aspect of the personality. It has an affective nature and is usually characterized by obsessive and possessive qualities (Jung, IX, pt. 2, 8).

Blake denoted the negative aspects of the Zoas and emanations by the terms "Spectre" and "Shadow" or "Shadowy," respectively. He characterized the Spectre by saying, "The Spectre is in every man insane & most/Deform'd" (Keynes, p. 267). The Spectre stands for "negation" and "contrary."⁶ It represents the selfish egotism of the mind that has lost

⁶ Sloss and Wallis, II, 230.

the Eternal Vision and the sense of the Unity that once existed. The Spectre is compulsive and self-willed. Urizen's Spectre is untempered Reason, intellect directed toward divisive rather than unifying ends. Tharmas' Spectre represents loveless or selfish sexuality; specifically, he is the self-conceit of male sexual potency. War is the Spectre of Luvah. Urthona's Spectre symbolizes Imagination without Eternal Vision, or, like the Spectre of Urizen, it stands for Imagination directed toward selfish goals instead of the true goal of universal harmony.

Blake's Shadow, the female negation, corresponds more closely to Jung's concept of the Shadow than does his Spectre. Blake's Shadow represents the residue of suppressed desires. It is the perversion of natural energy. The lowest, most reprehensible forms of the female emanations are their Shadows. Several female Shadows occur in the poem, but none of them are called by name. Only the Shadowy Female is identified as Vala, who represents fallen nature, that is, the material world of nature.

Blake's Spectre and Shadow and Jung's Shadow are only one half of psychic life, the pernicious and invidious half. The other half, the positive or light side, is symbolized by Blake as Jesus and by the concept of the "self" by Jung.

Jesus and Self

According to Jung, the self is the healing and unifying force of the psyche and stands at the very center of Man's being. It epitomizes the wholeness of personality, the conscious and the unconscious, the personal and the collective. It is subordinate to the individual, and yet it rules him (Jung, XIII, 210). It expresses the unknowable essence that transcends man's powers of comprehension (Jung, VII, 238). Jung calls the self "our life's goal; for it is the completest expression of that fateful combination we call individuality, the full flowering not only of the single individual, but of the group, in which each adds his portion to the whole" (Jung, VII, 240).

As an empirical concept, the self designates the whole range of psychic phenomena in man. It expresses the unity of personality as a whole, the tangible and the intangible, the concrete and the ephemeral. The self is the psychic totality of all conscious and unconscious content; it is a union of all opposites (Jung, VI, 460-61).

The figure of Jesus in The Four Zoas operates in the capacity of the Jungian self. He heals the breach among the Zoas and restores them along with Albion to their original pre-lapsarian condition. In terms of Jung's psychology, Blake's use of Jesus as the healing force of the poem is a master stroke. "Christ," says Jung, "exemplifies the archetype of the self" (Jung, IX, pt. 2, 37).

Christ as man and god is the representation of the self. He represents the projection of the most important and the most central archetype. The self has the functional significance of the ruler of the inner world. As a symbol of wholeness, the self is a coincidence of opposites; that is, it contains light and dark, good and bad, conscious and unconscious elements (Jung, V, 368).

Jesus and various elements of his life point to images which mediate between opposites and contraries. The mediation of opposites is a function of the self. He was half man and half god, and mediated between the two. The doctrine he preached was based on love. Jung says love is, at root, a numinous quality and one of the strongest movers of men.

Love . . . proves to be the power of fate par excellence, whether it manifests itself as base concupiscentia or as the most spiritual affection. It is one of the mightiest movers of humanity. If it is conceived as divine, this designation falls to it with absolute right, since the mightiest force in the psyche has always been described as 'God.'
(Jung, V, 64)

Jesus as the self is the strongest element of the psyche and wields the strongest weapon, love, both of which, when perceived as absolutes, evoke the feeling of unity and peace within, the awareness of God. He died on the cross, suspended between heaven and earth, between two thieves, one who cursed him and one who blessed him. The cross itself is a symbol of wholeness or completion, the self (Jung, IX, pt. 2, 222). Jesus, therefore, from the standpoint of

psychology, is a typical manifestation of the self and cannot be distinguished from the imago Dei, or God-image (Jung, V, 392). The imago Dei is the concept of God that is inherent in every human breast, the god that is within every man. Jesus is the unifying and healing force in the psyche of Albion. His incarnation and crucifixion reveals false religion and error, thereby creating the final apocalypse and the rebirth of Albion and the Zoas. Neither Blake nor Jung "forgot that All deities reside in the human breast" (Keynes, 153).

The aim of the preceding discussion has been to highlight the most significant parallel aspects of the intellectual systems of Blake and Jung in order to establish certain points of reference for the analysis of the poem which follows. These reference points will serve as a life line for the descent into the depths of the psyche, the unfathomed darkness where demons and monsters roam at will in a surreal, nightmarish world. The basic facts of the foregoing discussion will help illumine the darkness of this harrowing descent into the maelstrom of the human mind.

CHAPTER II

ANALYSIS OF THE FOUR ZOAS

Introduction

A mandala is a geometric design, usually circular in shape, which is used in many Eastern religions as an object of meditation. It is a magic circle which symbolically binds and subdues the lawless powers belonging to the world of darkness, that is, the unconscious, and creates order that transforms the chaos into a harmonious cosmos (Jung, IX, pt. 2, 32). "The goal of contemplating the process depicted in the mandala," says Jung, "is that the yogi shall become inwardly aware of the deity. Through contemplation he recognizes himself as God again, and thus returns from the illusion of individual existence into the universal totality of the divine state" (Jung, IX, pt. 1, 357). In a similar manner, Blake's work The Four Zoas functions as a poetic mandala.

The Four Zoas recounts the fall of Albion, the archetypal man and human psyche, from the eternity of Eden and his eventual recovery of paradise. Albion's fall is a result of his love for Vala, who symbolizes Nature. Man, by perceiving himself as separate from Nature rather than an integral part of her, fell into disunity and lost his Eternal Vision.

By separating himself from Nature, Albion consciously distinguished between himself and the outer world. This process is called "differentiation," which simply means the development of a conscious perception of differences between the objective and the subjective, the separation of parts from the whole of psychic content (Jung, VI, 424). Albion intellectually separated himself from the world around him and ceased to perceive himself as a part of nature.

Albion's separation from Vala is ironically depicted by his love for her and the fruit of their love, Urizen, who symbolizes the Thinking function. Theirs is a sexual love, and sexual love is a sign of a loss of vision in Blake's cosmic scheme. The sexes themselves are a result of the differentiation process. To Blake, the highest form of love is caritas or brotherly love, the love that does not distinguish between the sexes.

The birth of Urizen is a further erosion of Vision. At the birth of the Thinking function, the other Zoas, or functions, and their emanations are divided and differentiated. The fall and the separation of the Zoas is virtually a symbolic paraphrase of Jung's concept of the psychic structure and the interaction of its contents. He viewed the psyche as a structure in which everything was connected with everything else (Jung, III, 30). The whole psyche is the result of myriads of different psychic constellations. If its structure is ruptured, or the reinforcing unity of

the psyche disintegrates, the complexes which co-exist within the psyche are freed from restraint and are then able to break through into ego-consciousness (Jung, III, 30). Albion's love for Vala ruptures the unified psychic structure and frees the Zoas, who represent the four functions, into consciousness. This simply means that they are differentiated.

For Albion to divorce himself from Vala requires a withdrawal of libido from the external object which she represents, Nature. The normal condition of undifferentiated consciousness, that is, unconsciousness, is a continual exchange of libidinal flow between the outer and the inner world, between the objective and the subjective. Albion's separation from Vala is an artificial blocking or damming up of the natural flow of libido. This interference with the normal psychic energy gradient causes a dissociation of libido which is the breaking off of a libidinal psychic content in the form of a relatively autonomous complex. In this instance, the birth of Urizen and the other Zoas represents the dissociation of libido in Albion. Every split-off portion of libido, every complex, has or is a fragmentary personality. These are actually archetypal formations, each with a unique personality from the outset (Jung, V, 25). Blake portrays these portions of dissociated libido as the four Zoas, the four ruling functions who contend for control of Albion.

Whenever dissociation occurs, the opposite components of the psyche, previously united in the steady flow of life, fall apart and henceforth confront one another like antagonists ready for battle. They exhaust themselves in a prolonged conflict, the duration and upshot of which cannot be foreseen. From the energy that is lost during the conflict, a new synthesis is built which is the beginning of the new psychic order.

The breakdown in harmonious co-operation among the psychic forces of life is like "an ever open and never healing wound, a veritable Amfortas' wound, because the differentiation of one function among several inevitably leads to the hypertrophy of the one and the neglect and atrophy of the others" (Jung, VI, 70). The application of this psychological maxim is found in the constant conflict between Urizen and Luvah. Urizen's ascendancy, that is, his higher degree of differentiation as the dominant function, and his subsequent repression of Luvah parallel Jung's theory of differentiation and repression and are examples of libido blockage. The interference with the normal flow of libido leads to an accumulation of psychic energy (Jung, V, 169), an accumulation which finally explodes in the incarnation of Jesus and the final apocalypse of the poem. Jung says that "what is suppressed comes up again in another place in altered form, but this time loaded with resentment that makes the otherwise harmless natural impulse our enemy"

(Jung, IX, pt. 2, 27). Blake foreshadows this tenet of Jungian psychology in the birth of Orc, the symbol of revolution in the material world, who is the bane of Urizen and opposes his drive for dominance. Orc, as Blake indicates in the poem, symbolizes Luvah reborn in a lower, more archaic form. Thus, Blake also seems to have had an understanding of the psychological ramifications of the repression of energy and the form it would take.

The problem of balancing the warring elements of the psyche is the role of the unconscious; specifically, it is the role of the unconscious function. Jung regards "the attitude of the unconscious as compensatory to the conscious" (Jung, VI, 337). Compensation is "a functional adjustment in general, an inherent self-regulation of the psychic apparatus" (Jung, VI, 419). The purpose of the counterbalancing function of the unconscious is to maintain psychic equilibrium. The birth of Orc and his opposition to Urizen exemplify the self-regulating capacity of the unconscious. Urizen's role as the giver of law and the limiter of energy is compensated by the passionate energy of revolution embodied by Orc.

The psychic warfare and the disruption of psychic integration within Albion leads to a neurotic condition. Jung defines neurosis as "self-division" (Jung, VII, 20). Without question, Albion qualifies as a neurotic under this definition, but this is not the important point. What is

significant is that Jung says a neurosis is "teleologically oriented" (Jung, VII, 40). He suggests that there is a purpose, a psychological purpose, behind every neurosis; in essence, every neurosis is the result of the compensatory function of the unconscious. It is the result of the unconscious attempting to balance the conscious attitude and maintain psychic equilibrium.

Blake conceives of this teleological orientation as a ubiquitous divine presence which seems to oversee Albion's fall and subsequent recovery of paradise. He suggests that a divine purpose underlies the fall. In terms of Jungian psychology, this underlying purpose is the "transcendent function." "The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man" (Jung, VII, 110). Its meaning and purpose is the realization, in all aspects, both conscious and unconscious, of the original potential wholeness of the individual. This reconciliation of opposites is the process of "individuation" (Jung, VII, 110).

Individuation means precisely the better and the more complete fulfillment of the collective qualities of the human being, since adequate consideration of the peculiarity of the individual is more conducive to a better social performance than when the peculiarity is neglected or suppressed.

(Jung, VII, 173-74)

The vehicle of the individuation process is the self. In The Four Zoas, Jesus functions in the capacity of the self. He reveals the errors of total dependence upon Reason and

leads Albion back to Eden. As the self, Jesus is the essential man, the God within every man.

On the title page of the first version of the poem, when Blake had originally intended to title the poem Vala, is written, "VALA/OR/The Death and Judgment/of the Ancient Man/a DREAM of Nine Nights." According to Jung, the dream is the first step on the road to psychic revelation and regeneration (Jung, X, 144). Albion, "the Ancient Man," travels the road to psychic regeneration in "a DREAM of Nine Nights."

The Four Zoas is a perfect model of what Jung conceived to be the function of dreams.

In dreams we put on the likeness of that more
universal, truer, more eternal man dwelling
In the darkness of the primordial night.
(Jung, X, 145)

Albion is the archetypal human psyche that experiences the archetypal process of regeneration. "Dreams," says Jung, "are nothing less than the self-representations of the psychic life process" (Jung, VII, 131).

Blake conceived of the idea of the nine-night structure of his poem from Edward Young, whose Night Thoughts he had recently been engaged in illustrating.¹ Regardless of his source, the psychological significance of "night" remains unchanged; it has an equal significance for the meaning of

¹ Harold Bloom, Blake's Apocalypse: A Study in Poetic Argument (Ithaca, New York: Cornell University Press, 1970), p. 130. Hereafter cited as "Bloom, p. 0."

Young's poem. Night symbolizes the dark, mysterious realm of the unknown, the unconscious in terms of psychology.

Blake added to the title page a Latin epigram from Ephesians 6:12, which translates as follows:

For our contention is not with the blood and
the flesh, but with dominion, with authority,
with the blind world--rulers of this life,
with the spirit of evil in things heavenly.
(Keynes, p. 263)

The sub-title and epigram serve notice that the poem is a poetical representation of the internal struggles and conflicts of man's psyche and of how the contending forces can be reconciled and integrated into the whole fabric of the psychic life of man. It is a poetic mandala that reveals the multifaceted mental components of man. It contains the conflict and struggle of the various elements of the psyche and also their ultimate resolution and ordering into a united whole.

Night the First

The "Song of the Aged Mother," which shakes all of creation as the forces of "strong heroic Verse" are "Marshall'd in order for the day of Intellectual Battle" (Keynes, p. 264), is the primal and eternal song of creation. It is the song of the mother of all creation, the unconscious of the human psyche (Jung, IX, pt. 1, 280-81). The unconscious is the mother of all creation in the sense that the objective world receives its nominal reality and valuation from man's ego-conscious mind, which itself grew from an original unconscious

condition. In The Marriage of Heaven and Hell, Blakes states succinctly: "Where man is not, nature is barren" (Keynes, p. 152). The unconscious is frequently personified as a female form as in the case of the Aged Mother (Jung, XI, 63).

As the source of creation, the Aged Mother is an archetypal mother image. She symbolizes all that is benign and fosters growth and fertility. There is a numinous quality which surrounds her image and creates a sense of wisdom and spiritual exaltation which is transcendent (Jung, IX, pt. 1, 82). She is the source of all inspiration and, as such, she is invoked by Blake as the muse of his poem instead of the classical muse, Calliope. She is later identified as Eno, a daughter of the realm of Beulah.

Balke invokes Eno's aid to assist his theme of "Intellectual Battle" as he describes the unified quaternity of Eden which is found in every man. Jung says, "Four symbolizes the parts, qualities, and aspects of the One," the One being the God who is manifest in his creation--the God within (Jung, XI, 57-58).

Four Mighty Ones are in every Man; a Perfect Unity
 Cannot Exist but from the Universal Brotherhood
 of Eden,
 The Universal Man, to Whom be Glory Evermore. Amen.
 (Keynes, p. 264)

The poem is about the conflict among the four Zoas, or functions, over the Eternal Man, Albion. He is a passive character in the poem and is of no great consequence as far as his impact on the events described in the poem is concerned.

The main protagonist is Los, the fallen form of Urthona, who is the Intuitive function. The poem deals primarily with his fall and regeneration.

His fall into Division & his Resurrection to Unity:
 His fall into the Generation of decay & death, &
 his
 Regeneration by the Resurrection from the dead.
(Keynes, p. 264)

The narrative begins in medias res with a contentious debate between Tharmas and his emanation/anima, Enion. Blake refers to Tharmas as the "Parent pow'er" (Keynes, p. 264). He is the firstborn and most powerful of the functions of man. Sensation is the first function to operate in a baby; he responds to his environment on a purely physiological level. Later in life, Sensation is the only function that can totally dominate and subjugate the other three functions. No other function can dominate so completely as can Sensation. This degree of total dominance derives from the two strongest sensations in man, hunger and sex. These two aspects of Sensation can so totally dominate that the other functions seem to completely disappear. Blake's designation of Tharmas as the "Parent pow'er" is an appropriate title.

As the narrative begins, the fall of Albion has already occurred, but before the significance of the subsequent actions can be interpreted and apprehended in the context of what has gone before, it is necessary that the general facts of the fall be related. Albion's fall is the result of the growth of consciousness which is signified by the

birth of Urizen, the Thinking function. Consciousness is an ability to intellectually distinguish the differences between the objective and the subjective. In an unconscious state no distinction is made between the two; objective and subjective are meaningless terms and coalesce into simple "existence" or unconsciousness. A conscious individual distinguishes between himself and his environment, but an unconscious individual makes no such distinction; self and environment are one. The coming of consciousness to Albion signals the end of the unified state of unconsciousness and the beginning of differentiation, or the distinction of opposites and differences. This rupturing of the unity of the unconscious state is necessary for psychic growth. Blake and Jung both understood that "Without Contraries is no progression" (Keynes, p. 149). There can be no consciousness without the perception of differences, but a strong emphasis on differences leads to polarity and finally to a conflict that maintains the necessary tension of opposites. This tension is necessary for increased energy production and the future differentiation of psychic contents, both of which are indispensable requisites for the development of consciousness (Jung, XIV, 418).

The narrative opens as Tharmas laments the loss of his emanations and the fact that he and Enion must "hide in secret" (Keynes, p. 264). His condition is the result of the moral code brought into being by the advent of consciousness

and foisted upon the Zoas. In the unfallen or unconscious state, Tharmas, Enion, and their children, or emanations, were the unfettered joys of the body, the innocent pleasures of bodily sensation and sexuality. The imposition of morality created by the birth of consciousness, that is, by the birth of Urizen, deprived Tharmas of the innocent pleasures which were his children and drove a wedge of contention between Enion and himself. The antagonism between them is characteristic of the relationship of the animus and the anima (Jung, IX, pt. 2, 16).

Jerusalem, who symbolizes freedom from limitation and, in particular, freedom from the imputation of sin by any moral code, is taken in and sheltered by Tharmas. This act symbolizes Tharmas' own purity and innocence. It signifies the latent purity and innocent freedom of Sensation in every man, irregardless of moral conventions. This innocence is perverted by Enion, who steals Jerusalem away and accuses Tharmas of sin.

"All love is lost: Terror succeeds, & Hatred
instead of Love,

"And stern demands of Right and Duty instead
of Liberty.

"Once thou wast to Me the loveliest son of
heaven--But now

"Why art thou Terrible?

"I have look'd into the secret soul of him
I lov'd,

"And in the Dark recesses found Sin & cannot
return. (Keynes, p. 265)

Jung explains the imposition of a moral standard upon man as being necessary for conscious growth.

Sheer instinctuality and naive unconsciousness untroubled by a sense of guilt would prevail if the Master had not interrupted the free development of the natural being by introducing a distinction between good and evil and outlawing evil. Since without guilt there is no moral consciousness at all, we must concede that the strange intervention of the master of souls was absolutely necessary for the development of any kind of consciousness and in this sense was good. (Jung, XII, 196)

Enion espouses the undifferentiated morality which Blake raged against most of his life. It is a morality of absolutes, absolute good and absolute evil; there are no areas of grey. Blake believed in a natural morality that was found universally in every man. Jung expressed a belief in an innate morality which bore a close parallel to Blake's notion of morality. Jung says that,

. . . morality was not brought down on tables of stone from Sinai and imposed on the people, but is a function of the human soul, as old as humanity itself. Morality is not imposed from the outside; we have it in ourselves from the start--not the law, but our moral nature without which the collective life of human society would be impossible. (Jung, VII, 27)

Tharmas complains about Enion's captious examination of his soul. His complaint reveals the functional role and relationship of the anima to the animus.

"Why wilt thou Examine every little fiber 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 Death, Despair & Everlasting brooding Melancholy.
 "Thou wilt go mad with horror if thou dost Examine
 thus
 "Every moment of my secret hours. (Keynes, p. 265)

The anima symbolizes the unconscious half of psychic life. As a symbol of the unconscious, the anima has access to "every little fiber" of the soul, that is, the contents, both positive and negative, of the unconscious. It has knowledge of the innermost thoughts and feelings of the individual. This unique position of the anima yields the impression of it as a carrier of secret knowledge or hidden wisdom (Jung, IX, pt. 1, 30). The animus too stands in a similar relationship to the anima, only the characteristics of the animus are different. These differences are noted in other parts of the poem, to be discussed later.

Enion separates herself from Tharmas. This is tantamount to a psychic murder-suicide. By separating herself from Tharmas, she exhibits a conscious will and deprives him of the vital other half of psychic life, the energy, that is, libido, which springs from the dynamic tension of opposites. By cutting Tharmas off from the source of vital energy, Enion also cuts herself off and precipitates her own inevitable decline into non-integration or unconsciousness.

As the result of Enion's act of selfhood, Tharmas is subsequently reduced to the blind anima mundi of the fallen world as he turns the "Circle of Destiny." He then sinks into the sea of unconsciousness. "Water," says Jung, "is the commonest symbol of the unconscious" (Jung, IX, pt. 1, 18). Tharmas' symbolic sinking into unconsciousness is the

direct result of his loss of libido because a certain amount of energy, or libido, is required for a psychic content to maintain itself in consciousness. Whenever the energy content is not sufficient to maintain the psychic element in the realm of consciousness, it slips below the threshold of consciousness into the unconscious.

By sinking into the unconscious, the Spectre of Tharmas is freed, because the energy that was required in order to maintain the level of consciousness was the same energy that was used to repress the Spectre. With the loss of libido as a result of the separation of Enion from Tharmas, the Spectre of Tharmas is freed. Blake's Spectre and Shadow have virtually the same significance as Jung's Shadow. They represent the dark, repressed, anti-social aspect of the personality.

Enion weaves the body of Tharmas and the Spectre into her woof of creation. By incorporating the Spectre into her woof, she informs her creation with the selfish and self-gratifying aspect of Tharmas; she fills her creation with the selfhood of promiscuous sexuality whose sole aim is self-gratification. She herself is guilty of the sin of selfhood. Her very act of creation is an act of selfhood.²

Her weaving begins to come to life with a will of its own, creating the realm of Ulro. The daughters of Beulah

² Northrop Frye, Fearful Symmetry: A Study of William Blake (Princeton: Princeton University Press, 1970), p. 279. Hereafter cited as "Frye, Symmetry, p. 0."

watch over Ulro and close "the Gate of the Tongue in trembling fear." The Gate of the Tongue is a reference to Tharmas. The tongue is the first sense to operate in a new-born baby and is an organ of self-expression.

Enion laments the fruit of her labor and, too late, recognizes her error as she debates with Tharmas' Spectre.

"I thought Tharmas a sinner & I murder'd
 his Emanations,
 "His secret loves & Graces, Ah me wretched!
 What have I done?
 "For now I find that all those Emanations
 were my Children's souls,
 "And I have murder'd these with Cruelty
 above atonement.
 "Those that remain have fled from my
 cruelty into the desarts,
 "And thou, the delusive tempter to these
 deeds, sitt'st before me. (Keynes, p. 268)

She realizes that those she most abused and condemned were actually extensions of herself. Only after she has driven off her own children and reduced her animus to the level of unconsciousness does she recognize her error and repent, but by this time it is too late.

The Spectre of Tharmas attacks and rapes Enion. The Spectre, after having already been established as an unintegrated psychic content, is described as being reptilian in appearance. This theriomorphic symbolism indicates a psychic content that is as primitive and as far removed from the consciousness of Albion as is the consciousness of a snake (Jung, IX, pt. 2, 186).

As a result of the attack by the Spectre, Enion begets two children, a boy and a girl, "with glories from their

heads out-beaming" (Keynes, p. 269). Rays, beams of light, glories, halos, and fire in general, are all transformed symbols of libido and indicate a highly charged libidinal content (Jung, V, 94, 107). The two children are named Los and Enitharmon and symbolize Time and Space, respectively. In the next night of the poem it is revealed that they are the male and female aspects of Urthona, the function of Intuition, manifested in the fallen world. The main thrust of the poem, as already noted, is concerned with the fall, redemption, and resurrection of Urthona. Los and Enitharmon, because they are the elements of Urthona in the fallen world, are the main focus of the poem and are the vehicle of Albion's redemption. As the vehicle of Albion's redemption in the fallen world, Los and Enitharmon mediate between the spiritual world of Urthona, which they symbolize, and the fallen material world into which they are born. They symbolize wholeness in the sense that they represent both sexes, male and female.

The fact that Los and Enitharmon live in a fallen world has a detrimental effect on them. They frequently suffer from a loss of Vision and succumb to the influences of their environment.

They wander away from Enion, who stumbles after them calling and searching for them. The motif of wandering and searching is employed frequently throughout the poem and has an important psychological significance. Wandering is a

symbol of a restless urge or longing which never finds its object. It signifies a need to integrate an unknown or unconscious psychic content; it is the unconscious longing for consciousness (Jung, V, 205). Enion's wandering after Los and Enitharmon symbolizes her need to be reintegrated with her animus, her male counterpart, Tharmas. Los and Enitharmon are the fruit of her imperfect union with Tharmas in the form of the Spectre. They wander in search of a way to restore themselves, along with Albion and the other Zoas, to their original pristine state.

As they wander, they are watched over by Eno and the other daughters of Beulah. Blake alludes to a higher teleological force at work behind the scenes, a force of which even the daughters of Beulah are not presently aware.

She [Eno] also took an atom of space & opened its
 centre
 Into Infinitude & ornamented it with wondrous
 art.
 Astonish'd sat her sisters of Beulah to see
 her soft affection
 To Enion & her children, & they ponder'd these
 things wond'ring,
 And they Alternate kept watch over the Youthful
 terrors.
 They saw not yet the Hand Divine, for it was not
 yet reveal'd,
 But they went on in silent Hope & Feminine repose.
 (Keynes, p. 270)

This supramundane force, or "Divine Hand" as Blake calls it, is analogous to Jung's "transcendent function." It is a purely natural process that is aimed toward the production and unfolding of the original potential wholeness of every individual (Jung, VII, 110). The transcendent

function moves the psyche ineluctably toward total integration and wholeness. The vehicle of this function is the self; Jesus functions in the capacity of the self in this poem.

Los and Enitharmon continue to sojourn in the fallen world. As they come more into contact with the material world, they fall more under its influence. Their original innocence and harmonious living with nature are vitiated to the extent that they trap wild goats for milk and eat the flesh of lambs. They begin to exhibit the effects of the influence of the moral code of the fallen world in their incipient and ambivalent passions for one another. They are soon embroiled in the antagonisms which characterize the anima-animus relationship.

Alternate Love & Hate his breast: hers Scorn &
 Jealousy
 In embryon passions; they kiss'd not nor embrac'd
 for shame & fear.
 His head beam'd light & in his vigorous voice
 was prophecy.
 He could controll the times & seasons & the
 days & years;
 She could controll the spaces, regions, desart,
 flood & forest,
 But had no power to weave the Veil of covering
 for her sins.
 She drave the Females all away from Los.
 And Los drave the Males from her away.
 (Keynes, pp. 270-71)

As the vehicle of redemption in the fallen world, it is psychologically significant that Los and Enitharmon represent Time and Space. Jung says that the conceptions of time and space are archetypal requisites for a full understanding of this material existence, which must itself be

apprehended if man is to transcend the limits of empirical reality (Jung, IX, pt. 2, 253, 257).

Los and Enitharmon wander on the edge of "the margin'd sea" (Keynes, p. 271), that is, the unconscious, and converse with the visions of Beulah, the highest level of consciousness attainable by man in the fallen world. Blake very perceptively dramatizes the close association of the unconscious with the highest, most sublime thoughts of man. This is an image of wholeness, the highest level of existence juxtaposed to the lowest level, but the image is undermined by the wandering motif. This familiar motif indicates the need to integrate the highest and the lowest of the psychic functions together into a comprehensive whole.

Los laments the unconscious, or repressed, condition of their parents, who "sit & mourn in their silent secret bowers" (Keynes, p. 271). Enitharmon responds with a "Song of Death," which is the "Song of Vala." Her song gives the first clue as to the nature of the events that transpired before the opening of the narrative of the poem. The song tells how Luvah, the Feeling function, and his anima, Vala, sought to depose Urizen in his role as the Thinking function. Luvah, like Phaethon, stole the horses of Intellect and drove Urizen's chariot across the vault of consciousness.

"The Fallen Man takes his repose, Urizen sleeps
 in the porch,
 "Luvah and Vala wake & fly up from the Human
 Heart
 "Into the Brain from thence; upon the pillow
 Vala slumber'd,

"And Luvah siez'd the Horses of Light & rose
into the Chariot of Day. (Keynes, p. 271)

The "Song of Vala" describes the events of the second fall of Man, the fall from Beulah to Ulro. In this version, the functions are already differentiated when the existing peace is broken by Luvah's hybris. This means that the fall from Eden had to have occurred prior to the events described by Enitharmon. The original fall was a fall from undifferentiated psychic content into differentiation, or from unconsciousness into consciousness. In this account related by Enitharmon, the functions are already differentiated or conscious, that is, fallen. The complete story of the fall of Albion from Eden to Beulah will be told later.

In a failure of Vision, Los smites Enitharmon and impugns her as a conspirator in the fall. He is entangled in the web of anima-animus conflict and consequently does not understand that she has sung a song of inspiration, a song of Vision. It is sadly ironic that Los does not recognize the true inspiration of Enitharmon's song because she is the foil of "Inspiration" to his "Creative Imagination." Los' Vision has so decayed in the material world that he is unable to recognize Enitharmon's true function as a source of inspiration to him.

Los' loss of Vision is not total however. He still understands why he and Enitharmon were born into the fallen world. He explains that their mission is to facilitate the incarnation of the Lamb of God and restore the unity that

existed before the fall from Eden. Los speaks in reference to Albion.

"Refusing to behold the Divine Image which all
 behold
 "And live thereby, he is sunk down into a deadly
 sleep.
 "But we, immortal in our own strength, survive by
 stern debate
 "Till we have drawn the Lamb of God into a mortal
 form.
 "And that he must be born is certain, for One
 must be All
 "And comprehend within himself all things both
 small & great,
 "We therefore, for whose sake all things aspire
 to be & live,
 "Will so receive the Divine Image that amongst
 the Reprobate
 "He may be devoted to destruction from his
 mother's womb. (Keynes, p. 272)

In retaliation against Los for the blow he administered to her, Enitharmon invokes Urizen to descend and be the God of all, thereby smashing Los' visionary plan. Neither she nor Los is aware of their mutual interdependence. She understands her role as the inspiration for Los, but she lacks the purpose of Vision. Los, on the other hand, has the purpose of Vision but lacks the full understanding of it. Together they complement one another and mutually work toward the goal of unification, specifically, psychic integration.

Urizen descends and declares himself "God from Eternity to Eternity" (Keynes, p. 273). This is the "hybris of consciousness" which Jung said is the chief failure of modern man and against which Blake constantly inveighed.

It is the hybris of consciousness to pretend that everything derives from its primacy, despite the fact that consciousness itself

demonstrably comes from an older unconscious psyche. (Jung, X, 443)

Urizen offers Los dominion over Luvah, but Los refuses and declares himself to be an adversary to the Urizenic rule. Urizen's offer to allow Los to rule over Luvah is significant. Luvah is the companion rational function of Urizen. It is a psychological maxim that whatever function dominates, the companion function will be the most repressed of the remaining three functions. Urizen, by declaring himself God, is obviously the dominant function in this case, and, as such, automatically represses Luvah by offering Los dominion over him. Luvah thus becomes the inferior function of the four functions of Albion. Because of the self-regulating nature of the psyche, there will inevitably be a psychic compensation for the repression of Luvah, the Feeling function.

Los regrets his cruelty to Enitharmon and is reconciled to her at their nuptial feast. At the feast, Los and Enitharmon eat "the fleshly bread" and drink "the nervous wine" (Keynes, p. 274). These eucharistic elements symbolize communion with the temporal world, the world of Urizen. Any communion with the temporal world is an act of union with the world of Urizen. Any communion is an act of integration with God (June, IX, pt. 2, 144). Therefore, by partaking of the elements of the communion, Los and Enitharmon are symbolically integrated with Urizen and his fallen world; this is a loss of Vision.

The Divine Providence which oversees all of the events of the poem appears above the feast as "One Man," a symbol of unity and integration. The One Man is later identified as Jesus.

The "Nuptial Song" is sung by the "Elemental Gods" who symbolize the unrest of the psychic elements that are repressed by Urizen. The fire and water imagery used to describe the Elemental Gods indicate their intense and highly charged libidinal content. The song basically describes the same events already described by Enitharmon in the Song of Vala. There is an interesting addition to this song however. The song predicts the birth of the "fierce Terror," Orc, from the womb of Enitharmon. He symbolizes revolution in the material world and is the recrudescence of the repressed Luvah, the inevitable result of libido repression and regression.

Los and Enitharmon continue to gormandize the Elemental Feast and sink further and further into the sphere of influence of the material world and Urizen. Enion wanders in the distant, deep night (she is unconscious or unintegrated) and laments nature's cruelty. Her vision of nature is distorted because of her unintegrated condition of separation from her animus, Tharmas. She sees only "Eternal Death" in nature. In the same sense that she lacks her psychic counterpart, her vision of nature containing only Eternal Death lacks its counterpart of Life, the constant joy of

birth and the active springing of life in nature. Until she is reunited with her animus, she will remain unintegrated and wander endlessly in search of her fulfillment.

The scene now shifts to Eden where the Council of God meets,

As one Man,

.
 & that One Man

They call Jesus the Christ, & they in him & he in
 them

Live in Perfect harmony, in Eden the land of life.

(Keynes, p. 277)

This is the self, the suprapersonal entity that oversees and guides psychic life. It is a God-image and cannot be distinguished from the role of the self. Here is the "Hand Divine" that guides the events of the poem, the process of psychic integration that orders and unifies the disparate elements of psychic life.

The messengers from Beulah enter and report Albion's fall from Beulah. Their version of the second fall emphasizes a conspiracy between Urizen and Luvah as the cause of the fall from Beulah. The debate between Urizen and Luvah seems to foreshadow subsequent events. This debate reveals the two rational functions arguing with one another over the question of who will be the dominant one. In this exchange, the seeds of Luvah's repression are sown.

There is one interesting bit of new information contained in this version of the second fall. It relates to the fall of Urthona. At the fall, his emanation, Enitharmon,

fled from him and sought refuge in the breast of Tharmas. Enion grew jealous and murdered Enitharmon and hid her in her own breast, where she was eventually reborn into Ulro, along with Los, who represented the Spectre of Urthona. He fled to the realm of Tharmas where he was driven into a caverned rock, that is, repressed in the unconscious. He was later reborn with Enitharmon through the union of the Spectre of Tharmas and Enion.

The Council of God, after hearing the tale of the messengers of Beulah, appoints Jesus to watch over the Eternal Man. In Ulro, Enitharmon bars the gates of her heart to prevent Los from returning to Beulah, which is where the three gates of her heart lead. She, as inspiration for the creative imagination, can lead him back to Beulah, but the barring of her gates is a loss of Vision and a wedge of discord that is driven between herself and her animus, Los. The daughters of Beulah then make a couch on the porches of Enitharmon's heart for Jerusalem to rest upon. This symbolizes the potential for freedom from restriction or convention that lies dormant in every man. Specifically, this is the potential for freedom that waits for inspiration to open her heart to the artist and precipitate a return to Eden.

Night the Second

The second night begins as Albion loses his Divine Vision and abdicates power to the Thinking function, Urizen.

The Divine Vision is the unity of all things, the perception of the unity of multitude. By turning his eyes "outward to Self" (Keynes, p. 280), Albion loses the Divine Vision. Blake's "Self" should not be confused with Jung's self. Blake means that Albion turns away from the internal unity of the Vision by directing his newly differentiated powers of consciousness to the outer world of materiality. Here Blake means selfhood or ego-consciousness by the term "Self." By turning vision "outward," the separation of the subjective from the objective, of Self from non-Self, is achieved. Albion substitutes the rule of Reason or Intellect for the unifying and controlling influence of the Jungian self which normally oversees the psyche.

He gives the scepter of power to Urizen, who rises from the marriage feast of Los and Enitharmon and exults in his new power, but his exultation is short-lived. He is sobered by the vision of the "Abyss," which is the unconscious,

Where Enion, blind & age bent, wept in direful
hunger craving,
All rav'ning like the hungry worm & like the
silent grave.
Mighty was the draught of Voidness to draw
Existence in. (Keynes, p. 280)

In order to combat the vast expanse of the unconscious and to stave off the threat of the inundation of consciousness by it, Urizen orders the building of the Mundane Shell.

Luvah & Vala trembling & shirking beheld the
great Work master

And heard his Word: "Divide, ye bands, influence
by influence.

"Build we a Bower for heaven's darling in
the grizly deep:

"Build we the Mundane Shell around the Rock
of Albion." (Keynes, p. 280)

Urizen's creation of the Mundane Shell is the act of the parvenu Thinking function giving final reality to the phenomenal world, which it has drawn aside and valued as a hedge against the possible encroachment of the unconscious. It represents the frenzied efforts of the conscious mind, directed by Urizen, to shore up the defenses against the unconscious.

"Creation" is an act of consciousness. The creation of the material universe is the separation and differentiation of the minute particulars of Wholeness. This act of separation takes place in the conscious mind of Albion. Creation is therefore the result of the fall into consciousness and a separation from Albion.

From Albion's Loins fled all Peoples and Nations
of this Earth,
Fled with the noise of Slaughter, & the stars of
heaven fled.
Jerusalem came down in a dire ruin over all the
Earth (Keynes, p. 281).

Though it is not explicitly described in the poem as being egg-shaped, Blake depicted the Mundane Shell as being egg-shaped in an illustration to a later poem, Milton. The egg motif is important. The egg symbolizes the hope of rebirth and psychologically points to potential psychic energy and the potential realization of the self. It is the germ of

life from which the Anthropos shall emerge, the spiritual and complete inner man--the self (Jung, IX, pt. 1, 178, 293).

In keeping with Jung's theory of functions and their mutual repression of their companion functions, Urizen seals Luvah in a furnace, which symbolizes the unconscious, and reduces him to molten metal while Vala, his anima, stokes the fire of the furnace. Vala's act represents a loss of Vision; she no longer recognizes Luvah in the fallen world. Luvah's lament reveals the nature of the anima's autonomous self-will toward materialism and the vital relationship of the anima to his unconscious.

"When I call'd forth the Earth-worm from the
 cold & dark obscure
 "I nurtur'd her, I fed her with my rains & dews;
 she grew
 "A scaled Serpent, yet I fed her tho' she hated
 me;
 "Day after day she fed upon the mountains in Luvah's
 sight,
 "I brought her thro' the Wilderness, a dry & thirsty
 land,
 "And I commanded springs to rise for her in the
 black desert,
 "Till she became a Dragon, winged, bright &
 poisonous.
 "I open'd all the floodgates of the heavens to
 quench her thirst,
 "And I commanded the Great deep to hide her in
 his hand
 "Till she became a little weeping Infant a span
 long.
 "I carried her in my bosom as a man carries a lamb,
 "I loved her, I gave her all my soul & my delight,
 "I hid her in soft gardens & in secret bowers of
 summer,
 "Weaving mazes of delight along the sunny paradise,
 "Inextricable labyrinths. She bore me sons &
 daughters,
 "And they have taken her away & hid her from my
 sight.
 "They have surrounded me with walls of iron & brass.
 (Keynes, p. 282)

The anima is an unconscious content. The constant changing of form and the concomitant theriomorphic symbolism indicate that Vala is an unintegrated, and therefore unconscious, psychic component. Luvah speaks of sheltering her in his bosom in "secret bowers," "Mazes," and "labyrinths," all of which are symbols of the unconscious.

When Luvah is reduced to a slag-heap, Vala collapses into a heap of ashes. Neither can exist without his counterpart. If one ceases to exist, the other automatically disintegrates as well, just as in the case of Tharmas and Enion when she withdrew herself from him. Mutual disintegration exemplifies the psychological interdependence of the anima and the animus.

The furnace is opened, and the molten metal that is now Luvah is allowed to pour out into furrows cut by Urizen's plow of the ages. This act symbolizes the canalization of the Feeling function by the Thinking function. Urizen forces the remains of Luvah into a furrow or form of his own design, just as he forced the Bulls of Luvah by making them pull his plow and do his bidding. The plow symbolizes the mastery of the conscious forces over the unconscious. Wherever the plow goes, it wrests a portion of the soil from its primal, unconscious state and gives it over to the use of man's conscious intellect (Jung, IX, pt. 2, 148).

The next several stanzas describe the influence of Urizen on his world. Men no longer have the Vision and

consequently turn to a materialistic ethic upon which they build society. Pyramids are built, the atmosphere is created, the planets and stars are fixed in the heavens and their courses are ordered. All of the endeavors described in these passages emphasize mathematical precision in the drawing, measuring, and dividing of Urizen's world. This emphasis upon scientific accuracy is Blake's commentary on the dead materiality of a world created and run by Reason and Intellect. The building of Urizen's palace is an example.

Then rose the Builders. First the Architect divine
 his plan
 Unfolds. The wondrous scaffold rear'd all round
 the infinite,
 Quadrangular the building rose, the heavens squared
 by a line,
 Trignons & cubes divide the elements in finite bonds.
 Multitudes without number work incessant.

(Keynes, p. 284)

The palace has twelve halls, named for Urizen's twelve sons. The twelve sons represent the division of time into twelve parts, or months, one zodiacal year. The three domes of the palace are named for his daughters. Psychologically, the number three symbolizes a defective quaternity, a relative totality. Such imperfect quaternities are the products of thought; they are conscious intellectual considerations (Jung, IX, pt. 2, 224). In the context of the poem, the number three symbolizes the imperfection of Urizen's material world and his creations based solely upon Reason.

Ahania, Urizen's anima, who represents "Pleasure" and the sheer joy of Intellect, reposes in the palace and is

ministered to by her sons and daughters. Urizen enters the palace and is surprised to find her totally separated from him. This is another example of the autonomous drive of the anima and her vital role in relation to Urizen, her animus.

Astonish'd & Confounded he beheld
 Her shadowy form now separate; he shudder'd & was
 silent
 Till her caresses & her tears reviv'd him to life
 & joy.
 Two wills they had, two intellects, & not as in times
 of old.
 This Urizen perciev'd, & silent brooded in dark'ning
 Clouds.
 To him his Labour was but Sorrow & his Kingdom was
 Repentance.
 He drave the Male Spirits all away from Ahania,
 And she drave all the Females from him away.
 (Keynes, p. 285)

In a failure of Vision due to the pernicious effect of the fallen world on their visionary powers, Los and Enitharmon revel in the torments of Luvah and Vala and plot to plant discord between Urizen and Ahania by conducting the wailing voice of Enion to the pillow of Ahania as she sleeps.

Luvah, as he himself says, is perverted to "hate" as a result of his suffering and repression at the hands of Urizen. Jesus, the self, is therefore incarnated in the form of Luvah so that the world will not be devoid of love.

On clouds the Sons of Urizen beheld Heaven walled
 round;
 They weigh'd & order'd all, & Urizen comforted saw
 The wondrous work flow forth like visible out of
 the invisible;
 For the Divine Lamb, Even Jesus who is the Divine
 Vision,
 Permitted all, lest Man should fall into Eternal Death;
 For when Luvah sunk down, himself put on the robes
 of blood

Lest the state call'd Luvah should cease; & the Divine
 Vision
 Walked in robes of blood till he who slept should
 awake. (Keynes, p. 287)

It is evident from this passage that the events of the poem have all proceeded under the guiding hand of the Divine Vision, who is Jesus, the self. Jesus represents the Jungian self, the pacifying, harmonizing, and unifying force of the psyche.

The failure of Vision in Los and Enitharmon precipitates another scene of domestic strife between them. The basic dialectic of the argument is imagination as opposed to reason. Each argues with the other on two wholly different planes which only aggravates the situation. Enitharmon leaves Los, who, like Tharmas and Luvah before him, dies when his anima deserts him. Enitharmon returns and revives him by singing a song of Life to him. The theme of the song concerns the nature of the anima-animus relationship. She sings about how "everyone seeks for his mate to prove his inmost joy" and how "The living voice is ever living in its inmost joy" (Keynes, p. 289). An inner mate that is "ever living" and brings "inmost joy" is a good description of the anima/animus complex and of its pacifying and harmonizing effect on the psyche when the two are properly integrated.

The second night of the poem concludes with one of Blake's most sensitive and moving lyrics, Enion's lament. It reveals a deep understanding of the life process, the

dynamic tension of the opposite forces of life from which all life and energy spring. It is the knowledge of experience, the knowledge that because one individual has abundance, another has dearth. This is the voice of Enion that Ahania hears, and, because she has heard it, she can never again rest in peace.

- "It is an easy thing to triumph in the summer's
sun
"And in the vintage & and to sing on the waggon
loaded with corn.
"It is an easy thing to talk of patience to the
afflicted,
"To speak the laws of prudence to the houseless wanderer,
"To listen to the hungry raven's cry in wintry season
"When the red blood is fill'd with wine & with the
marrow of lambs.
- "It is an easy thing to laugh at wrathful elements,
"To hear the dog howl at the wintry door, the ox
in the slaughter house moan;
"To see a god on every wind & a blessing on every
blast;
"To hear sounds of love in the thunder storm that
destroys our enemies' house;
"To rejoice in the blight that covers his field, &
the sickness that cuts off his children,
"While our olive & vine sing & laugh round our door,
& our children bring fruits & flowers.
- "Then the groan & the dolor are quite forgotten,
& the slave grinding at the mill,
"And the captive in chains, & the poor in prison,
& the soldier in the field
"When the shatter'd bone hath laid him groaning
among the happier dead.
- "It is an easy thing to rejoice in the tents of
prosperity:
"Thus could I sing & thus rejoice: but it is not
so with me." (Keynes, p. 291)

Night the Third

It is a characteristic of the animus that it is concerned with present and future events (Jung, X, 43). This characteristic concern with the future on the part of Urizen prompts Ahanian to ask him, "Why wilt thou look upon futurity, dark'ning present joy?" (Keynes, p. 291), in the opening debate of the third night. Urizen's answer is important both psychologically and as a key to understanding the significance of subsequent events in the poem.

"O bright Ahanian, a Boy is born of the dark Ocean
 "Whom Urizen doth serve, with Light replenishing
 his darkness.
 "I am set here a King of trouble, commanded here to
 serve
 "And do my ministry to those who eat of my wide table.
 "All this is mine, yet I must serve, & that Prophetic
 boy
 "Must grow up to command his Prince; but hear my
 determin'd decree:
 "Vala shall become a Worm in Enitharmon's Womb,
 "Laying her seed upon the fibres, soon to issue forth,
 "And Luvah in the loins of Los a dark & furious death.
 "Alas for me! what will become of me at that dread
 time?" (Keynes, p. 292)

Urizen's reply exemplifies the animus' concern with futurity; he fears the future birth of Orc, the "fierce Terror" whose birth was predicted in the nuptial song at the marriage feast of Los and Enitharmon. Orc is referred to as being "born of the dark Ocean"; obviously, he symbolizes an unconscious psychic content. As such, he is an autonomous unconscious content that is not yet fully integrated into consciousness. Jung remarks that an autonomous complex that is not fully integrated is sometimes felt as a

warning or premonition, much in the same manner that Urizen has prescience of Orc's birth (Jung, VII, 187).

Orc is the response of the unconscious in an effort to compensate for the conscious one-sidedness of Urizen and the emphasis on the Thinking function.

A one-sided ("typical") attitude leaves a deficiency in the adaptive performance which accumulates during the course of life, and sooner or later this will produce a disturbance of adaptation that drives the subject toward some kind of compensation. But the compensation can be obtained only by means of an amputation (sacrifice) of the hitherto one-sided attitude . . . The adaptive deficiency . . . is subjectively felt as a vague sense of dissatisfaction. (Jung, VI, 19)

The manner and significance of Orc's birth dramatize Jung's concept of libido repression and regression. Jung believed that if normal libido flow was blocked, it would regress and reappear in an altered, more primitive form. Luvah and Vala, as libidinal contents, are blocked; that is, they are repressed by Urizen. Urizen foresees that they will be reborn through Los and Enitharmon into the fallen world. This is, of course, a lower and more primitive state of existence than their original one. He also seems to understand that Orc will be Luvah reincarnated.

The next several stanzas are devoted to Ahania's reply to Urizen. She recounts the fall from Beulah to Ulro, but her major emphasis is the fall of Luvah. Luvah's fall represents the fall of the passional life of Man, a fall from creative passion into organic cycle. Organic cycle is represented by the serpent of Nature, which symbolizes

the perversion of the natural passion of Vala and Luvah, the Feeling function.

Ahania hopes that by relating the history of Luvah's fall and reminding Urizen of their former existence she can persuade him to give up his desire to dominate Albion. The historical approach used by Ahania is a characteristic of the anima; it surrounds itself with feelings of historicity (Jung, X, 43). Her effort is unsuccessful, however.

Infuriated by Ahania's impertinence and by what he perceives to be a threat to his power, Urizen accuses her of emulating Vala and summarily casts her out. Before he does this, however, he describes her and his former relationship with her in terms which symbolically allude to the unconscious and to her as an anima figure.

"Thou little diminutive portion that dar'st be a
counterpart,
"They passivity, thy laws of obedience & insincerity
"Are my abhorrence. Wherefore hast thou taken that
fair form?
"Whence is this power given to thee? Once thou wast
in my breast
"A sluggish current of dim waters on whose verdant
margin
"A cavern shagg'd with horrid shades, dark, cool &
deadly, where
"I laid my head in the hot noon after the broken
clods
"Had wearied me; there I laid my plow, & there my
horses fed:
"And thou hast risen with thy moist locks into a
wat'ry image
"Reflecting all my indolence, my weakness & my death.
(Keynes, p. 295)

The images of the anima and the unconscious are perfect. The anima is an unconscious content. The unconscious

is symbolized by water, shade, and caverns. As a respite from the conscious life of the "hot noon" and the plow, the unconscious is a cool, dark place of rest. But the anima and the unconscious are also in possession of all of the repressed and negative aspects of the psyche. By portraying the unpleasant contents of the psyche, as she often does in dreams, the anima is sometimes a source of mental discomfort to the psyche.

Urizen's expulsion of Ahanian causes his creation to come crashing down. This represents a rupture in the psychic order and a return to chaos. The separation of the other functions from their female counterparts did not have the same apocalyptic effect because none of them were the dominant function like Urizen. As the dominant function, Urizen is the backbone of the psychic structure. When he is separated from Ahanian, the unifying principle of the structure is undermined. Consequently, the entire psychic structure collapses.

The fall of Urizen's material world is the fall from Ulro to Generation. Generation is the world of Tharmas, a realm of unintegrated psychic components, "A world of deep darkness where all things in horrors are rooted" (Keynes, p. 296). Tharmas rises from the chaos and appears as a bone-rattling vision of death. He curses and rages at Enion, who pleads for mercy, but he is not moved. In this fallen world of waters where all things are in a state of

chaos, all feelings and emotions exist simultaneously. Tharmas feels love and hate for Enion but is finally consumed by hatred and rejects her. She is reduced to an unintegrated voice in the wind.

Ahania, who is now also an unconscious content, wanders where Enion had wandered before her. Again, wandering symbolizes the need to integrate a psychic component. Ahania wanders in search of reunion with Urizen.

Night the Fourth

Tharmas rides on the waves of the Abyss, that is, the unconscious, and feels alternate love and hate for Enion. Seeing Los and Enitharmon, he approaches them. He tells Los to rebuild the fallen universe and Enitharmon to weave new forms for Man. All of this is to be under his control, of course, as the new God of the world of Generation.

Los refuses to acknowledge Tharmas as the new God and, in a lapse of vision, proclaims Urizen as the rightful God. However, because Urizen has fallen, Los declares himself the all-powerful and new God. This same sort of rivalry between companion functions who seek dominion over each other was evident in the dispute between Urizen and Luvah in their conspiracy which resulted in the fall from Beulah.

To demonstrate his power and superiority, Tharmas tears Enitharmon away from the side of Los, thus reducing him to a Spectre. This has an unexpected result. The

Spectre is the Spectre of Urthona, who recognizes Tharmas and recounts the tale of his own fall from Beulah. He tells Tharmas how he watched over and protected him when he was unconscious during the fall. The story of how Enitharmon was separated from Urthona is also included in the Spectre's tale.

Tharmas repents his cruelty to Los and immediately restores Enitharmon to him. He tells Los to bind Urizen, "Lest he should rise again from death in all his dreary power," and tells him of the fallen condition of Albion.

"The Eternal Man is seal'd, never to be
deliver'd.

"I roll my floods over his body, my billows &
waves pass over him,

"The sea encompasses him & monsters of the deep are
his companions. (Keynes, p. 301)

Man has fallen into the undifferentiated, unconscious realm of Sensation. The sea that surrounds Albion is the unconscious and its monsters are its components. All has come into the power of Tharmas.

A long section dealing with the binding of Urizen follows next. As Los creates a material body for Urizen he also creates time and thereby keeps error from being eternal. By giving Urizen a material body, the error that he embodies is limited to material existence, which is finite and not eternal. Therefore, the error symbolized by Urizen is limited in its existence.

. . . in his hand the thundering
Hammer of Urthona forming under his heavy hand
the hours,

The days & years, in chains of iron round the limbs
of Urizen
Link'd hour to hour & day to night & night to day &
year to year,
In periods of pulsative furor; mills he form'd &
works
Of many wheels resistless in the power of dark
Urthona. (Keynes, p. 302)

As in all of the previous events of the poem, the Council of God, who is Jesus, watches over all. Jesus descends to set the limits of Albion's fall. He creates the state of Satan, which is called "the Limit of Opacity," and the state of Adam, which is called "the Limit of Contraction" (Keynes, p. 304). The limit of Opacity symbolizes the lowest limit of spiritual darkness to which Man may fall. The Limit of Contraction symbolizes the lowest degree of contracted sensual perception to which Man may fall. This refers to Man's senses. The differentiation of the senses is a result of the fall. In Eden the senses are not differentiated. Instead of perceiving multitudinous diversity, as do the contracted or fallen senses, in Eden they behold everything as One. Contraction is the farthest limit of the fall of sensual perception. By setting limits to Man's fall, Jesus establishes the future promise of redemption.

Los sees the influence of Jesus, the self, informing his labors.

Then wondrously the Starry Wheels felt the divine
hand. Limit
Was to put to Eternal Death. Los felt the Limit
& saw
The Finger of God touch the Seventh furnace in
terror.
And Los beheld the hand of God over his furnaces

Beneath the Deeps in dismal Darkness beneath
immensity. (Keynes, p. 304)

This event seems to portend the imminent redemption of Albion, but Los suffers a failure of creative imagination at this critical juncture of the narrative.³ "In terrors Los shrank from his task; his great hammer/Fell from his hand, his fires hid their strong limbs in smoke" (Keynes, p. 304). This dismal scene closes the fourth night.

Night the Fifth

The fifth night of the poem deals mainly with the birth of Orc, the spirit of revolution in the material world, and his binding by Los. The images and symbols which surround him all seem to point to him as a pre-figuration of Jesus, that is, a foreshadowing of the self. He is a Child God-Child Hero archetype.

The world has fallen to its lowest ebb, the realm of Generation. Los dances madly on the mountains, infected by the insidious influence of material existence. It is a wintry scene, a scene which reflects spiritual and imaginative decay. It is the nadir of spiritual and phenomenal existence, "when all things seem to be gathering together for a plunge into an abyss of annihilation."⁴

Orc is born into this bleak world from the heart of Enitharmon. He is first and foremost a symbol of the

³ Sloss and Wallis, I, p. 202.

⁴ Frye, Symmetry, p. 220.

unconscious. The fire images which surround his birth attest to the intensity of the libido and energy he symbolizes.

The groans of Enitharmon shake the skies, the
 lab'ring Earth,
 Till from her heart rending his way, a terrible
 child spring forth
 In thunder, smoke & sullen flames, & howlings & fury
 & blood.

Soon as his burning Eyes were open'd on the Abyss,
 The horrid trumpets of the deep bellow'd with bitter
 blasts.
 The Enormous Demons woke & howl'd around the new
 born King,
 Crying, "Luvah, King of Love, thou art the King of
 rage & death." (Keynes, p. 306)

The demons of the deep which hail him as Luvah are the demons of the unconscious. They recognize Orc as the reincarnation of the inferior function, Luvah, the Feeling function, who has been repressed by Urizen. Jung says that libido that has been freed from the unconscious is often symbolized as a new or rejuvenated God (Jung, VI, 259).

The freeing of libido from the unconscious is an act of compensation. This compensatory function of the unconscious is an intrusion of the unconscious on the conscious half of the psyche. Such an intrusion of unconscious content is caused by an abnormal adaptation of the psyche. This abnormal adaptation is the result of the refusal of consciousness to recognize the unconscious and its legitimate compensatory role. The devaluation of the unconscious is an abnormal adaptation known as conscious one-sidedness.

Conscious one-sidedness is the major shortcoming of Urizen. He depends totally upon thinking and intellect as

the only valid means of psychic orientation. His attitude automatically negates the efficacy of the other functions, especially Luvah, who, because he is Urizen's companion rational function, is repressed in a manner which accords with Jung's theory of the nature of the relationship between the dominant and inferior functions.

Psychic one-sidedness produces a great deal of discord between consciousness and the unconscious. Opposites are torn apart, and soon the unconscious manifests itself by obtruding violently upon consciousness (Jung, III, 207-209). Luvah is the manifestation of this process. He is repressed into the unconscious as a result of Urizen's dominance, or one-sidedness, until he resurges into the conscious realm through the birth of Orc in an effort to counterbalance the single-minded influence of Urizen. Jung explains that the significance of the act of compensation lies in the intensity of the emotional disturbance in the individual.

In the intensity of the emotional disturbance
itself lies the value, the energy which he
should have at his disposal in order to remedy
the state of reduced adaptation.

(Jung, VIII, 82)

The child archetype is another symbol of the unconscious which has relevance in relation to Orc and the psychological significance of his birth. The child archetype is the result of a conflict-stress situation (Jung, IX, pt. 1, 169). Orc is the result of a conflict among

the Zoas; more specifically, he is the result of conflict between the conscious and the unconscious. The conscious repression of the Feeling function caused the eventual birth of Orc from the unconscious in the form of a reincarnated Luvah.

In many instances the child archetype serves as a symbol which corrects or compensates man's inevitable conscious one-sidedness. The child motif is an image of potential future, an anticipation of future developments. It paves the way for a future change of personality in the individual and signifies something evolving towards independence. In many ways, Orc foreshadows Jesus, who, as the self, precipitates the personality change called the individuation process (Jung, IX, pt. 1, 160-70).

There are many archetypal parallels between Jesus, the Child God, and Orc, the Child Hero. Jung distinguishes three characteristics of the Child God-Child Hero archetype: 1) miraculous birth, 2) adversity of early childhood, and 3) God-Hero as a personification of unintegrated unconscious content (Jung, IX, pt. 1, 166). Both Jesus and Orc are born under hostile and inauspicious conditions. Their births seem improbable; the very prophecies of their births seem irrational and impossible. They are born in the winter when life seems on the brink of extinction. They are born where no life, no power, and no possibility of either had been before. There is absolutely nothing about either of their births to suggest the magnitude of what they

symbolize. Jung says that the miraculous birth motif symbolizes the non-empirical genesis of the self (Jung, IX, pt. 1, 166).

Jesus and Orc both experience adversity and are subject to physical danger during infancy and early childhood. An angel warns the Holy Family to flee Herod's wrath and go to Egypt. Orc is bound and left exposed on a mountain top by his jealous father. These dangers during their early lives symbolize how difficult and precarious is the possibility of achieving and maintaining the psychic wholeness that Jesus and Orc personify and foreshadow, respectively.

Both the Child God and the Child Hero symbolize a potential anticipation of the reconciliation of opposites, that is, the individuation process. Jesus mediates between the material and the spiritual worlds, between Earth and Heaven, between Man and God. He brings the two opposites together in a synthesis of love under the care of God. Orc is less a mediating figure than a symbol of the unconscious. He does have some characteristics which indicate that he is a partial foreshadowing of the individuation process. He symbolizes the unconscious element that seeks to restore psychic balance and harmony. In the sense that he is an element of the unconscious, he is an unintegrated psychic content striving with consciousness in an effort to compensate the one-sided conscious attitude. He lacks the overall quality of being a conciliatory psychic content,

like Jesus, to be considered a direct foreshadowing of the individuation process, but the implications are there. The symbols of individuation that appear in conjunction with Orc will be noted as they appear in the poem.

The demons of the deep sing a song calling on Vala to return and take her rightful place beside the new Luvah, Orc. They predict her future birth from the womb of Enitharmon.

After fourteen years had passed and Orc had reached puberty, "Los beheld the ruddy boy/Embracing his bright mother, & beheld malignant fires in his young eyes, discerning plain that Orc plotted his death" (Keynes, 307). Here is the poetic paraphrase of Freud's Oedipus complex. It is astonishing how Blake was able to anticipate so many modern psychological concepts; the fact that he did attests to their validity and universality. By virtue of the fact that Orc is a regressed libidinal content, his longing for his mother is a natural response. When a libidinal content is repressed, it regresses to a more primitive form and becomes introverted. This introverted regression reactivates the parent imagos in the unconscious and gives rise to incest symbolism (Jung, V, 204). Because the mother is the strongest archetype, it becomes the object of desire. Jung views the mother as the primary object of unconscious desire (Jung, V, 306).

The "chain of Jealousy" begins to grow around Los' bosom. In another fit of visionary myopia, he takes Orc high on a mountain and, with the help of the Spectre of Urthona, binds and leaves him. The climbing of a mountain symbolizes a need to integrate an unconscious psychic component, specifically, the unconscious component symbolized by Orc. It is psychologically significant that Los binds Orc on a mountain. According to Jung, mountains are symbols of the personality; that is, they are symbols of the self (Jung, XIII, 309). By being bound to the top of the mountain, Orc is symbolically equated with, or tied to, the self.

Orc's Promethean and numinous character is captured in the following passage.

His limbs bound down mock at his chains, for over
 them a flame
 Of circling fire unceasing plays; to feed them with
 life & bring
 The virtues of the Eternal worlds, ten thousand
 thousand spirits
 Of life lament around the Demon, going forth &
 returning.
 At his enormous call they flee into the heavens of
 heavens
 And back return with wine & food, or dive into the
 deeps
 To bring the thrilling joys of sense to quell his
 ceaseless rage. (Keynes, p. 308)

The circle of fire that hovers above Orc is a symbol of the self. The circle symbolizes wholeness and unity, and the fire is a symbol of libido, the life force. This image portrays Orc as a prefiguration of the self. It is reinforced by the fact that spirits of "the Eternal worlds"

minister to him and do his bidding. They bring him food from the "heavens of heavens" and from the deeps. The juxtaposition of opposite images, the "heavens" and the deeps, and their confluence into the single figure of Orc, is an image of the self and its role as a mediator of opposite components of the psyche.

There next follow several stanzas describing Orc. These descriptive passages link Orc still more closely with Nature and the self. He beholds the "Sun & Moon" simultaneously. This is another example of the mediation of opposites, the integration of day and night, of the conscious and the unconscious. He contains all elements of Nature; he is a child of Nature, a natural phenomenon.

Los repents his cruelty. He and Enitharmon return to release Orc, but they are too late. When they return they find that they cannot free him. His bonds have become living extensions of himself and have enrooted themselves deep within the Earth. This tableau in conjunction with the previous passages in which Orc was described in terms of Nature, reinforces the concept of Orc as a natural energy or passion. He is a living part of nature.

Los and Enitharmon return home. Enitharmon feels Vala begin to grow in her heart as was predicted by Urizen and foretold in the song sung by the demons of the deep at the birth of Orc. The stirring of Vala in the breast of Enitharmon symbolizes the feminine half of the

Feeling function beginning to reassert itself and break out of the unconscious.

The raging of Orc awakens Urizen. He laments his fallen condition as he remembers the glory and beauty of his former world. As he reminisces, his thoughts carry him back to the events of the fall, but this is not the original fall from Eden to Beulah. The fall from Eden to Beulah was a fall from an unintegrated, unconscious state to a differentiated, conscious state. Urizen remembers the fall from Beulah to Ulro, for which he blames himself. The general facts of the second fall are fairly well known, but the facts of the original fall are still not known.

Urizen declares that he will arise and "find that deep pulsation/That shakes my cavern with strong shudders" (Keynes, p. 311). The pulsation to which he refers is of course Orc, the unconscious content struggling to become conscious. Caves and caverns are symbols of the unconscious, and, more significantly, they are symbols of rebirth. In this context, Orc is the unconscious content struggling to be reborn from the womb of the unconscious. As the fifth night ends, Urizen senses that it is "the night/Of Prophecy" (Keynes, p. 311) and that Luvah has indeed been reborn.

Night the Sixth

The sixth night of The Four Zoas deals with Urizen's journey through the Abyss in search of Orc. Psychologically,

Urizen's journey depicts the introspection and self-examination of the psyche by the Thinking function searching for the origin and cause of an unconscious disorder. The quest for a solution to the problem leads to the rebuilding of the psychic structure and the creation of a new world under the command of Urizen. In psychological terms, this translates as the creation of a new psychic structure from out of the chaos of psychic disintegration. This is done under the direction of the Thinking function, which, once again, becomes the dominant function.

The direction of Urizen's journey is a counter-clockwise movement from west to south to east. The realm of Generation is the lowest level of existence, and it is into this realm that the world has already fallen when Urizen begins his journey. Generation is the realm of Tharmas, and, according to Blake, his assigned compass position is west.

. . . the Seat of Urizen is in the South
 Urthona in the North, Luvah in East, Tharmas in West.
 (Keynes, p. 319)

After Urizen has begun his journey in the west and has encountered Tharmas, he next turns toward the southern realm and searches through the horrors of his own fallen realm before he continues on to the eastern Void, the realm of the unconscious that was previously Luvah. This west to south to east movement is a rebirth motif which is the major characteristic of the "Night Sea Journey" (Jung, V, 347).

According to Jung, the "Night Sea Journey" myth is one of the most common and widespread myths in the world. The general west to east movement describes the night passage of the sun after it has sunk below the western horizon. The directional descriptions of this movement are of course geocentric and purely relative, because there are no such directions in space. After the sun goes below the western horizon it continues its descent through the western quadrant until it reaches the south. It passes through the southern quadrant on to the east where it is reborn again with the dawn of a new day.

This myth is usually portrayed in terms of a hero who battles a sea-monster somewhere in the west. During the course of the battle, the hero is swallowed. Once inside the beast, the hero seeks the vital organ of the monster and cuts it off or otherwise destroys it. The monster then dies and drifts ashore where the hero cuts his way out of the animal. This is a myth of rebirth and symbolizes the struggle of the consciousness with the dark forces of the unconsciousness (Jung, V, 347). The elements of this myth will be discussed as they appear in Urizen's journey.

Night the Sixth opens as Urizen arises to begin his quest. He goes forth and, after he has journeyed long, he stops at a river to quench his thirst. As he begins to drink from the river a second time, three women appear and attempt to drive him off. He does not recognize the three

nor do they recognize him. They are his three daughters, Eleth, Uveth, and Ona. They represent the material body; specifically, they represent the head, heart, and loins, respectively.

The fact that there are three daughters is significant. The number three, as previously mentioned, represents an incomplete quaternity, a relative totality. They symbolize the imperfection of the Thinking function and its heavy reliance upon Intellect and Reason. As his children, they represent a plural child motif which Jung says symbolizes a psychic dissociation (Jung, IX, pt. 1, 165). They are extensions of Urizen, and, as such, they symbolizes the dissociation of Urizen's own psyche, the imperfections of his creations. The fact that they do not recognize one another at first underscores their fallen, dissociated, and imperfect condition.

Urizen curses his daughters as he departs. Tharmas hears Urizen's curse and comes to investigate. Tharmas' appearance and the presence of Urizen's three daughters who represent the physical body indicate that this is the western realm, the realm of Generation ruled by Tharmas.

Tharmas approaches Urizen and speaks.

"What & who art thou, Cold Demon? art thou
Urizen?

"Art thou, like me, risen again from death? or art
thou deathless?

"If thou art he, my desparate purpose hear, & give
me death,

"For death to me is better far than life, death my
desire

"That I in vain in various paths have sought, but
still I live.

"The body of Man is given to me.

"Withhold thy light from me for ever, & I will with-
hold

"From thee thy food; so shall we cease to be, &
all our sorrows

"End, & the Eternal Man no more renew beneath our
power.

"If thou refusest, in eternal flight thy beams in
vain

"Shall pursue Tharmas, & in vain shalt crave for food.
I will

"Pour down my flight thro' dark immensity Eternal
falling.

"Thou shalt pursue me but in vain, till starv'd upon
the void

"Thou hang'st, a dried skin, shrunk up, weak wailing
in the wind." (Keynes, p. 313)

Urizen rightfully ignores Tharmas' fatuous proposal, because he actually proposes nothing new. Their present condition is such that they are already separated and do not interact or exchange their powers with one another. If Urizen does not agree to Tharmas' terms, then Tharmas says he will flee from Urizen and not give him his "food," which is precisely what he proposes anyway. The "food" that Tharmas threatens to withhold from Urizen is the physical sense perception of the body. Jung says that the five senses are the empirical roots of the intellect and that consciousness streams in with sense perception (Jung, VIII, 140). This seems to be the implication which underlies Tharmas' proposal.

Urizen now turns his path toward the south, where he beholds the terrors of the Abyss. These terrors are the result of Urizen's conscious one-sidedness, the premium he

placed on Intellect and Reason in his world. The Abyss represents the unconscious and all of the psychic contents he has repressed. Here he beholds a scene of universal torment and desolation. It is a nightmare, a veritable hell. The fiery images symbolize the intense libidinal content of the scene. The theriomorphic monsters symbolize the repressed and unintegrated nature of the unconscious contents.

He attempts to converse with the demons, but he finds it is no use. He tries to communicate by talking to the demons using what Bloom calls "organizing dialogue."⁵ It is due to Urizen's "organizing dialogue" that the demons are repressed, so of course they do not understand or respond to his efforts to communicate. His efforts to comprehend them are equally as futile; the manner in which he attempts to understand and communicate is the very cause of the hell he wanders in.

Unable to assuage the torments of the Abyss with his intellectual efforts, Urizen turns toward the east, where

he threw
Himself into the dismal void; falling he fell & fell,
Whirling in unresistable revolutions down & down
In the horrid bottomless vacuity, falling, falling,
falling,
Into the Eastern vacuity, the empty world of Luvah.
(Keynes, p. 315)

Urizen's fall into the unconscious realm of Luvah is watched over by Divine Providence, that is, the self.

⁵ Bloom, p. 240.

The ever pitying one who seeth all things, saw
 his fall,
 And in the dark vacuity created a bosom of clay;
 When wearied, dead he fell, his limbs repos'd in
 the bosom of slime;
 As the seed falls from the sower's hand, so Urizen
 fell, & death
 Shut up his powers in oblivion. (Keynes, p. 316)

The presence of and guidance by Divine Providence, the self, seems to be stressed in this night of the poem. The whole of Urizen's journey seems to be guided by the self, the controlling center of the psyche that steadily pushes the psyche toward individuation, toward full realization of the potential wholeness within every individual. The path to this goal is long and arduous, and it is fraught with difficulties like the journey of Urizen.

Endless had been his travel, but the Divine hand
 him led,
 For infinite the distance & obscur'd by Combustions
 dire,
 By rocky masses frowning in the abysses, revolving
 erratic
 Round Lakes of fire in the dark deep, the ruins of
 Urizen's world. (Keynes, p. 316)

Urizen wanders through the chaotic, fallen world of Luvah seeking a way out.

"When I bend downward, bending my head downward into
 the deep,
 "'Tis upward all which way soever I my course begin;
 "But when A Vortex, form'd on high by labour &
 sorrow & care
 "And weariness, begins on all by limbs, then sleep
 revives
 "My wearied spirits; waking then 'tis downward all
 which way
 "Soever I my spirits turn, no end I find of all.
 (Keynes, p. 317)

The ascent-descent motif is a uniting and unifying symbol; it unites the above with the below (Jung, XIV, 218-19). In the case of Urizen, however, the harmonizing influence of the ascent-descent motif is mitigated because it is tied to the wandering motif also. The rising and falling of Urizen on his journey indicates a need to achieve a higher level of consciousness, that is, a need to integrate an unconscious psychic content. Urizen's journey is an attempt of the conscious mind to integrate the unconscious content, symbolized by Orc, into a part of the whole psychic fabric. Urizen's efforts are doomed to failure, however, because his goal is still to dominate Albion and not to rule along with the other Zoas in a co-equal partnership. Until he casts off his cloak of selfhood, he cannot succeed in achieving the harmonious integration that his journey symbolizes.

In an assertion of selfhood, Urizen creates a new world subject to his will, one "better suited to obey." He does not seek to integrate anything; he desires only to bend everything to his selfhood and to dominate. He declares,

"Here will I fix my foot & here rebuild.
 "Here Mountains of Brass promise much riches in their
 dreadful bosoms."

So he began to form gold, silver & iron
 And brass, vast instruments to measure out the immense
 & fix
 The whole into another world better suited to obey
 His will, where none should dare oppose his will,
 himself being King
 Of All, & all futurity be bound in his vast chain.

(Keynes, p. 317)

With the creation of his new world, the rebirth motif of the "Night Sea Journey" myth is completed. Urizen is metamorphosed into a Jehovah-figure, the angry and vengeful God of the Old Testament. This transformation of Urizen and the recreation of a world under his rule is, unfortunately, not the salubrious event that the myth symbolizes. Instead of a rebirth into a new world, or a new psychic harmony, the transformation of Urizen and his new world symbolize the recrudescence of the selfhood of the Thinking function.

A concomitant of Urizen's transformation is the "Web of Urizen," that is, the creation of religion. The Web symbolizes the limiting and controlling element of religion, the religious dogma that confines and perverts man's natural energy. Blake felt the Web and the Ten Commandments were propounded and instigated by Urizen because they placed limits on man and assumed him to have a corrupt nature. Such notions as these were anathema to Blake.

Urizen sets out to subdue all of creation to his will with the Web of Religion. He next enters the realm of Urthona, the Intuition function. Again Blake says that he has been guided by the Divine Hand of the self.

And now he came into the Abhorred world of Dark
 Urthona,
 By Providence Divine conducted, not bent from his
 own will. (Keynes, p. 319)

Urizen's goal is the Cave of Orc. The cave is a symbol of rebirth (Jung, IX, pt. 1, 135-36). It has previously

been noted that the birth of Orc is the rebirth of Luvah, the Feeling function, who had been repressed by Urizen. Orc's cave symbolizes the rebirth of Luvah. It is interesting to note that the Cave of Orc is at the intersection of four other caves. The significance of four, or a quaternity, as a symbol of the self has already been mentioned. This is another example of a symbol of the self appearing in conjunction with Orc.

Night the Sixth closes as Urizen's path is blocked by Tharmas and the Spectre of Urthona, the two poorly organized functions of Sensation and Intuition, respectively. His progress is only momentarily impeded; the web of religion clears Tharmas and the Spectre of Urthona from his way. Urizen's victory symbolizes the victory of organized religion over the body and the creative imagination. To Blake, this was no victory, only the further repression of natural energy by the Church. In psychological terms, Urizen's victory translates as the victory of the Thinking function over the two irrational functions, Sensation and Intuition. It is the return of the Thinking function to the role of the dominant function in the new psychic structure.

Night the Seventh

Night the Seventh poses a unique problem in the reading and interpretation of The Four Zoas. It appears as though Blake had written the first six nights of the poem originally entitled Vala, when, while writing the seventh

night, he realized that the theme of his poem had changed during the course of the writing of it. As the original title indicates, the original version of the poem was to have dealt primarily with Vala, Blake's goddess of Natural Beauty, but by the time he reached the seventh night he realized that his theme had expanded far beyond its original limits. He therefore appears to have retitled the poem The Four Zoas, written a new version of the seventh night, and made additions to the nights already written so that they would more clearly define and follow his new theme.

In the following discussion, the second version of the seventh night will be dealt with. Most scholars agree that, in light of recent research, the following version of the seventh night is the second, or more recent, version. This view is in contradiction to that of Keynes, whose edition of Blake's works has served as the primary source for Blake in this paper. Keynes' designations for the two versions of the seventh night will be followed but not his chronology. In the following discussion, "Night the Seventh" is the revised, or second, version, and "Night the Seventh [b]" is the original version of the seventh night of the poem.

After Tharmas and the Spectre of Urthona have fled the battle, Urizen descends into the "Caves of Orc." The scene is a fiery one. This is the fiery womb of Orc, whose birth symbolizes the rebirth of repressed libido. He is surrounded by images of highly charged libidinal content; he is the

response of the unconscious to the conscious one-sidedness of Urizen. Here the two opposing forces of the psyche confront one another for the first time.

Urizen does not approach Orc but sits opposite him, writing in his book of iron. Urizen's books are the philosophical formulations and treatises of the rational mind, the Thinking function, which attempts to explain the material universe on the basis of empirical reality. The book of iron is the book of War. War is the "rational" formulation and canalization of the natural energy that Orc symbolizes. Urizen observes the energy of Orc and records it in his book of War.

As Urizen writes, a tree springs up under his heel; it is the "Tree of Mystery" (Keynes, p. 321). The Tree of Mystery is Blake's symbol for the system of Morality, the false moral teachings of the Church. Trees usually have a positive symbolic value, but they can also have a pejorative meaning. In relation to their negative symbolic content, Jung says that trees sometimes symbolize stasis, old age, and firm rootedness in the sense of being rooted in one place, being unchanging and unyielding (Jung, XIII, 272). The Tree of Mystery, which grows like a banyan tree, represents the attempt by the Thinking function to limit, control, and contain the pure, instinctual libido of Orc. The Tree along with the creation of religion in the form of the Web of Urizen represent the conscious, intellectual

attempts of Reason to limit and control the passionate energies of man.

As the Tree of Mystery grows and spreads its stultifying shade, it surrounds Urizen. He escapes with great difficulty, but he loses his book of iron in the spreading growth. The loss of the book symbolizes the appropriation of war by religious moral systems. The outgrowth of this is epitomized by the Crusades, wars being fought and legitimized under the aegis of religion. As a result of the loss of the book of iron, war is no longer under the control of the Thinking function, if one could truthfully say war is ever under the control of anything.

The antithetical nature of Urizen and Orc is revealed in the exchange that follows. Urizen asks Orc,

"Image of dread, whence art thou? whence is this
most woful place?
"Whence these fierce fires, but from theyself? No
other living thing
"In all this Chasm I behold, No other living thing
"Dare thy most terrible wrath abide, Bound here to
waste in pain
"Thy vital substance in these fires that issue new
& new
"Around thee, sometimes like a flood, & sometimes
like a rock
"Of living pangs, thy horrible bed glowing with
ceaseless fires
"Beneath thee & around. (Keynes, p. 321)

Orc replies,

"Curse thy hoary brows! What dost thou in this
deep?
"Thy Pity I contemn. Scatter thy snows elsewhere.
"I rage in the deep, for Lo, my feet & hands are
nail'd to the burning rock,
"Yet my fierce fires are better than thy snows.
Shudd'ring thou sittest.

"Thou art not chain'd. Why shouldst thou sit, cold
 grovelling demon of woe,
 "In tortures of dire coldness? (Keynes, p. 322)

These passages vividly underscore the diametric opposition of Orc and Urizen. Orc is the fiery youth, the passionate revolutionary who opposes the despot, Urizen. Urizen, on the other hand, is characterized by old age and constipating images of cold and freezing. He is a father image who functions in opposition to instinctuality and upholds the moral law (Jung, V, 261). The classical example of this conflict is God and Satan, but even they are only the symbols of something more basic. The god threatened by a demon of passion represents the good and rational mind threatened by the chaotic, primitive forces of irrationality. It is the basic conscious v. unconscious dialectic (Jung, V, 112).

Urizen summons his three daughters, Eleth, Uveth, and Ona, to make the "bread of Sorrow" (Keynes, p. 322) to feed Orc. The bread represents the bread of Materialistic thought,⁶ the intellectual staple harvested by the rule of Urizen. The feeding of the bread to Orc signifies the insidious and subverting influence of materialism and living in the material world. It is the drug that dulls the revolutionary's original passion and substitutes delusive visions

⁶ S. Foster Damon, William Blake: His Philosophy and Symbols (1924; rpt. Forge Village, Massachusetts: The Murray Printing Co., 1958), p. 160. Hereafter cited as "Damon, William Blake, p. 0."

of immediate and corporeal gain for the original dream of a new Golden Age.

As his daughters prepare the bread, Urizen reads to Orc from his book of Brass. This is the book of Urizenic sociology. It is Urizen's hypocritical code of law and morality, the travesties of his religion. The fulsome charity of this system is the same charity that Blake attacked in both versions of "Holy Thursday."

"Compell the poor to live upon a Crust of bread,
by soft mild arts.
"Smile when they frown, frown when they smile; &
when a man looks pale
"With labour & abstinence, say he looks healthy &
happy;
"And when his children sicken, let them die; there
are enough
"Born, even too many, & our Earth will be overrun
"Without these arts. If you would make the poor
live with temper,
"With pomp give every crust of bread you give; with
gracious cunning
"Magnify small gifts; reduce the man to want a gift,
& then give with pomp.
"Say he smiles if you hear him sigh. If pale, say he
is ruddy.
"Preach temperance: say he is overgorg'd & drowns
his wit
"In strong drink, tho' you know that bread & water
are all
"He can afford. Flatter his wife, pity his children,
till we can
"Reduce all to our will, as spaniels are taught
with art. (Keynes, p. 323)

Orc curses and argues against Urizen's book of Brass. He tells Urizen, "Thou Know'st me now, O Urizen, Prince of Light,/And I know thee" (Keynes, p. 324). Urizen recognizes Orc as Luvah reborn. Orc begins to form a "Serpent body," and Urizen forces him to climb the Tree of Mystery. By

becoming a serpent and climbing the tree, Orc is transformed into the serpent in the Garden of Eden. This represents Blake's comment on the relativity of all moral codes, specifically, the spurious moral code orthodox religion.

Blake captures the essence of this relativity in the duplicitous image of the serpent. Jung says that animal images are not always symbols of devaluation. Aside from the pejorative content they usually represent, they can also represent a very positive content. Animals have not yet blundered into consciousness, nor pitted ego-consciousness against the instinctive powers by which they live (Jung, IX, pt. 1, 230). In this sense, Orc as a serpent symbolizes the same natural passion that Orc in human form did. On the other side, of course, is the orthodox view of the serpent as a symbol of bestiality and evil, a wholly pernicious symbol with no redeeming qualities. This is the traditional view of the serpent in Eden held by the Church. Blake saw the serpent in the Garden as a symbol of positive energy and passion, a symbol of life.

By forcing Orc to climb the Tree of Mystery, Urizen symbolically crucifies him. The symbolic crucifixion signifies the crucifixion, or repression, of natural energy and passion by the Urizenic moral code. On a broader plane, it symbolizes the narrow, restrictive morality of orthodox Christianity to Blake.

Jung says that the unconscious usually takes the form of a snake if the conscious mind rejects the compensatory actions of the unconscious (Jung, V, 279). Clearly, Urizen consistently rejects the compensatory efforts of the unconscious. Orc himself is the manifestation of a repressed, unconscious content. Therefore, the fact that he assumes the form of a serpent is a natural symbolic reaction of the unconscious.

The narrative now shifts to Los and Enitharmon. Los broods over the figure of Enitharmon, "the image of death" (Keynes, p. 324). Her Shadow dissociates itself from her and departs. Los laments the condition of his relationship with Enitharmon. He regrets the fact that they are now shrunk up into materiality. She has lost her former beauty and pales even more everytime he approaches her.

The Shadow of Enitharmon descends to the roots of the Tree of Mystery where she meets the Spectre of Urthona. Here the two negative aspects of the personality of Urthona meet and counsel with one another in a conversation that reveals the extreme degree of decay that their Eternal Vision has undergone. The Shadow of Enitharmon has not entirely lost her Vision, however. In the course of her conversation with the Spectre of Urthona she supplies the missing piece in the puzzle of the original fall of Albion from Eternity. She reveals the "Secrets of Eternity" to the Spectre of Urthona.

"now listen, I will tell
 "Thee Secrets of Eternity which ne'er before unlock'd
 "My golden lips nor took the bar from Enitharmon's
 breast,
 "Among the Flowers of Beulah walk'd the Eternal Man
 & saw
 "Vala, the lily of the desert melting in high noon;
 "Upon her bosom in sweet bliss he fainted, Wonder
 siez'd
 "All heaven; they saw him dark; they built a golden
 wall
 "Round Beulah. There he revel'd in delight among
 the Flowers.
 "Vala was pregnant & brought forth Urizen, Prince
 of Light,
 "First born of Generation. Then behold a wonder to
 the Eyes
 "Of the now fallen Man; a double form Vala appear'd,
 a Male
 "And female; shudd'ring pale the Fallen Man recoil'd
 "From the Enormity & call'd them Luvah & Vala,
 turning down
 "The vales to find his way back into Heaven, but
 found none,
 "For his frail eyes were faded & his ears heavy &
 dull.
 "Urizen grew up in the plains of Beulah.
 (Keynes, p. 326)

The entire history of Albion's fall, his fall from Eden and the two succeeding falls from Beulah to Ulro and from Ulro to Generation, is now complete. Blake sees Albion's fall stemming from a love affair with Vala, who represents Nature. Vala does not represent physical nature or the empirical reality of nature, rather she stands for the spiritual reality of Nature, she is its very being, its transcendent existence. Only after the fall does she come to stand for physical nature. Jung's comment on Western man's relationship with nature seems to faintly echo Blake's view of the fall.

When this aboriginal world fell apart into spirit and nature, the West rescued Nature for itself. It was prone by temperament to a belief in nature, and only became the more entangled in it with every painful effort to make itself spiritual.

(Jung, VIII, p. 354)

Albion's fall is not simply due to an affair with Vala; it is what the affair symbolizes that causes his fall. Albion's "sin" is consciousness, or differentiation. He lived in Eden in an unconscious harmony with the cosmos; he made no distinctions between himself and his environment. By distinguishing between the subjective and the objective, by perceiving of himself as apart or separate from nature, Albion grew into consciousness. "Historically as well as individually," says Jung, "our consciousness has developed out of the darkness and somnolence of primordial unconsciousness" (Jung, IX, pt. 1, 280). This birth of consciousness occurred

when there was enough psychic concentration to say "That is the world, and this is I!" That was the first morning of the world, the first sunrise after the primordial darkness, when that inchoately conscious complex, the ego, the son of the darkness, knowingly sundered subject and object, and thus precipitated the world and itself into definite existence, giving it and itself a voice and a name. (Jung, XIV, 108)

The golden wall built around Beulah symbolizes the fall, the separation from Eden, and Albion's love for Vala symbolizes the new consciousness. His love for her is a sexual love, and sexual love proceeds on the basis of a discrimination of opposites, male and female. Jung says,

"There is no consciousness without discrimination of opposites" (Jung, IX, pt. 1, 96).

Emotion is the precipitating force of all creation. The role of the archetypal "Eros woman" is to serve as the force of emotion that piques the process of creation (Jung, IX, pt. 1, 96). This is the role played by Vala. As the "Eros woman" figure, she fires the emotion of Albion and thereby sets into motion the process that culminates in the birth of the world through the coming of consciousness.

The coming of consciousness was probably the most tremendous experience of primeval times, for with it a world came into being whose existence no one had suspected before. (Jung, IX, pt. 1, 167)

This newly created world is symbolized by the birth of Urizen, the Thinking function. Immediately following his birth, Albion's incipient consciousness begins to discriminate the other Zoas or functions. For example, Albion perceives Vala as male and female; this is the birth of the Feeling function.

The events subsequent to the birth of Urizen are the events described in the narrative up to this point. Luvah and Urizen conspired to dominate Albion and caused the fall from Beulah to Ulro. In Ulro, Albion gave Urizen dominance over the other functions, but when Urizen cast Ahania, his anima, out, the world of Ulro fell into Generation. The world of Generation was ruled by Tharmas initially, but by searching through the Abyss, Urizen was transformed in a re-birth motif and achieved a victory over the other functions

for control of Albion by the creation of religion. This is the point where the narrative now stands.

It is appropriate that the Shadow of Enitharmon is the one who remembers the original fall. As the Shadow, she represents the repressed and unconscious aspect of Enitharmon, who herself symbolizes Inspiration or Spiritual Beauty. She remembers the original fall because she symbolizes the unconscious content of Spiritual Beauty; that is, she is the inspired element that remembers the forgotten, or unconscious, story of the fall from the spiritual harmony that was Eden.

The Spectre of Urthona, who throughout the poem has been unable to discern the inspiration that underlies Enitharmon's visions and songs, is still unable to grasp the meaning of her story. He tells her a part of the story that he thinks she has forgotten. Actually, he has not understood her story at all, because the story he tells is the story of his fall from Beulah to Ulro. He is unable to comprehend the significance of her account of the original fall. He lacks her capacity for vision and inspiration. The fact that he lacks these things and does not benefit by her inspiration as he should, because Inspiration is her function in the psychic scheme, reveals how far they have fallen from their original state of mutual interaction and their roles of complementing one another.

The Shadow of Enitharmon bemoans their condition. As she does, she begins to give birth to Vala, reborn as the

Shadowy Female. This is all as foretold. Luvah and Vala have been reborn through Los and Enitharmon. The repressed, Feeling function has burst into consciousness in an effort to compensate the dominance of the Thinking function. The birth of the Shadowy Female bursts the "Gates of Enitharmon's heart." This begins a sequence of events. The dead of Ulro burst the bottoms of their graves and descend into the world of Generation. The Tree of Mystery takes root in the world of Los and soon begins to grow under Enitharmon's couch. These events represent the nadir of the fall. From this point in the action until the final redemption of Albion, there is a general upward movement in the events of the poem as the redemptive elements begin to exert their influence.

The bursting of the Gates of Enitharmon's heart signals the possibility of a return to Beulah by her animus, Los. But before Los can return to Beulah and thereby redeem Albion and the other functions, he must reintegrate, or reconcile, his shadow and anima; that is, he must reintegrate the Spectre of Urthona and Enitharmon within himself. The Spectre of Urthona tells him what he must do.

"Thou never canst embrace sweet Enitharmon, terrible
 Demon, Till
 "Thou art united with thy Spectre, Consummating by
 pains & labours
 "That mortal body, & by Self annihilation back
 returning
 "To life Eternal; be assur'd I am thy real self,
 "Tho' thus divided from thee & the slave of Every
 passion
 "Of thy fierce Soul. Unbar the Gates of Memory:
 look upon me

"Not as another, but as thy real Self. I am thy
Spectre,
"Thou didst subdue me in old times by thy Immortal
strength
"When I was a ravening hungering & thirsting cruel
lust & murder.
"Tho' horrible & Ghastly to thine Eyes, tho' buried
beneath
"The ruins of the Universe. (Keynes, pp. 328-29)

This is a perfect example of the relation of the Jungian shadow to the psyche. The "ruins of the Universe" symbolize the primordial chaos that represents the unconscious. The Jungian shadow, as a repressed unconscious content, is buried under the "ruins" of the unconscious. Los must first recognize his shadow, the Spectre of Urthona, before he can reintegrate his anima, Enitharmon. According to Jung, the integration of the shadow is the first stage of the individuation process. Without it, the anima complex cannot be known or integrated and individuation cannot take place (Jung, IX, pt. 2, 22). Blake seems to have understood the necessity of this sequence of events before the promise of redemption could be fulfilled.

The Spectre of Urthona describes the salutary effects of the individuation process.

". . . hear what inspir'd I speak, & be silent.
"If we unite in one, another better world will be
"Open'd within your heart & loins & wondrous brain,
"Threefold, as it was in Eternity, & this, the
fourth Universe,
"Will be Renew'd by the three & consummated in Mental
fires;
"But if thou dost refuse, Another body will be
prepared
"For me, & thou, annihilate, evaporate & be no more.
"For thou art but a form & organ of life, & of thyself

"Art nothing, being Created Continually by Mercy
& Love divine." (Keynes, p. 329)

Los attempts to embrace the Spectre and Enitharmon together, but Enitharmon flees to the roots of the Tree of Mystery. He fails because he did not first reconcile his Spectre as he was told to do. The Spectre of Urthona and Los together build Golgonooza, the City of Art. The city is fourfold; that is, it has four gates, one opening toward each of the four cardinal points of the compass. This is a symbol of wholeness and indicates that Golgonooza is a mandala image that points toward the self. Jung says that cities often symbolize the self (Jung, IX, pt. 2, 224). The fact that Los builds this symbol of the self indicates that he is the temporal architect of the self, the phenomenal vehicle of Albion's redemption; but neither he nor Golgonooza is the self.

Enitharmon fears Eternal Death and persuades Los to eat the apple of the Tree of Mystery in order to prove that they will not die. Los eats the apple and sinks into deep despair. This is the inevitable result of the Creative Imagination accepting the execrable and pernicious doctrine of the division of Life into "Good" and "Evil."⁷

The Spectre of Urthona blames himself for the state of their separation and suggests that they weave bodies,

⁷ Damon, William Blake, p. 161.

or counterparts, for the Spectres of the Dead that have burst the bottoms of their graves and descended into Generation. Los then beholds Jesus, the self, descending through the broken gates of Enitharmon's heart, dressed in Luvah's robes of blood." This is simply a reference to the physical body, the "robes of blood."

Enitharmon fears that Jesus has come to punish Los and her for their sins rather than to save them. Los, sitting in Golgonooza, proposes to weave bodies for the Spectres of the Dead, just as the Spectre of Urthona had suggested. By creating bodies for the Spectres, Los and Enitharmon put a limit to their fall and wandering and keep both from being eternal. Frye says that the body is the form of the soul's energy.⁸

Los begins to divide the ranks of war and to pacify the hostile elements by the creation of Art. This act represents Blake's view of the role of Art. He felt that art could raise man from his material existence by making him aware of the eternal world. This rebirth of consciousness was to be precipitated by a heightened enjoyment of the sensual pleasures, of which Art is a major exponent.

Hope begins to renew as Los continues his creative aesthetic labors. Tharmas, seeing the new-formed female bodies created by Los and Enitharmon, has revived hope for the return of his anima, Enion.

⁸ Frye, Symmetry, p. 272.

As this second version of "Night the Seventh" closes, Blake introduces his doctrine of Forgiveness. This is an essential element in the redemption of Albion and the subsequent return to Eden. As Los draws Urizen from the ranks of warring elements, he feels love for him.

"Startled was Los; he found his Enemy Urizen now
 "In his hands; he wonder'd that he felt love &
 not hate.

"His whole soul loved him." (Keynes, p. 332)

Love is the strongest force of man's being. Love and compassion were, to Blake, requisites for a return to man's original state, for his return to Eden.

Night the Seventh [b]

The original version of the seventh night reveals the extent and influence of Urizen's tyranny over Albion in more detail. Much of what is contained in this night is elucidation and expansion of previous events. The importance that Blake attached to Vala in his original conception of the poem is apparent in this version of the seventh night. Tharmas says to her, "Vala, thy sins have lost us heaven & bliss" (Keynes, p. 339). This indicates the important role Blake conceived her to have played in Albion's fall.

The night begins as Urizen proclaims,

"The time of Prophecy is now revolv'd, & all
 "This Universal ornament is mine, & in my hands
 "The ends of heaven; like a Garment will I fold them
 round me,
 "Consuming what must be consum'd; then in power
 & majesty
 "I will walk forth thro' those wide fields of endless
 Eternity,

"A God & not a Man, a Conqueror in triumphant glory,
 "And all the Sons of Everlasting shall bow down at
 my feet." (Keynes, p. 333)

He directs the building of the temple of his religion. The sun is pulled down from the heavens and placed in Urizen's temple. This represents the limiting and confining of natural energy, or libido, by the dominating Thinking function which orders all components of the psychic structure and places them subaltern to itself. In this passage, Blake attacks the perversions and hypocrisies of religion in his day.

The four functions are themselves also perverted by Urizen's reign. Los is turned into a crazed prophet of carnage and war, and Enitharmon, his anima of Inspiration, inspires only desire and lust for war.⁹ Tharmas, the Sensation function, is reduced to a blindly vindictive and chaotic urge. Luvah and Vala have been totally repressed into the unconscious and have regressed and been reborn into the fallen world as Orc and the Shadowy female, respectively. Even Ahania, Urizen's own anima, wanders desolate on the edge of the Abyss.

A result of Urizen's functional dominance is the outbreak of war in the fallen world. The animal imagery employed in the description of the war indicates the base, instinctual nature of war and the distortion of energy

⁹ Bloom, p. 245.

under the guise of Reason and religion. These are concomitants of Urizen's sceptered sway.

Vala, as the Shadowy Female, is the perverted image of Luvah's anima in the fallen world of Urizen. She symbolizes fallen Nature, nature defined and limited to phenomenal reality by the empirical philosophies created by Urizen and recorded in his books. When the Shadowy Female embraces Orc, the act symbolizes the naturalization of the psychic energy of Orc. This is a victory for Urizen. It is the reduction of Orc to the cycle of Generation, a recurring cycle of Nature.

The union of the Shadowy Female and Orc spawns temporal revolution, a cycle of the oppressor being overthrown by the oppressed who then become the new oppressors as the cycle renews itself. This Heraclitean cycle is the death of Luvah, who, as the Feeling function, symbolizes Love. As a precursor of Jesus, Luvah is crucified by the wars of Urizen. His crucifixion, like that of Orc, represents the psychological repression of the Feeling function by the Thinking function.

Orc's energy is perverted as a result of his fall into Generation. His transformation into a serpent symbolizes his fall. This is the corruption of natural energy by the Urizenic forces.

The Shadowy Female encounters Tharmas as she revels in her turmoils and wars. Tharmas, because he has lost the

Eternal Vision, asks her if she is Enion. He has wandered in search of her since his first dissolution into unconsciousness. Now, as a result of his dissociation from Eden and his anima, he thinks the Shadowy Female is his lost Enion. It is apparent from the characterizations of the Zoas and their emanations that they are objects of mutual devotion to one another. This is a classic characteristic of the anima and, by extension, the animus (Jung, IV, p. 223).

The remainder of this version of the seventh night deals mainly with the conversation between the Shadowy Female and Tharmas. They both seem to understand that love is the key to unlock their sad condition. Here again is an oblique reference to Blake's doctrine of Forgiveness.

Vala speaks:

" . . . I am condmn'd
 "To Eternal torment in these flames; for tho' I
 have the power
 "To rise on high, Yet love here binds me down, &
 never, never
 "Will I arise till him I love is loos'd from this dark
 chain."

Tharmas replied: "Vala, thy sins have lost us heaven
 & bliss.

"Thou art our Curse, and till I can bring love into
 the light

"I never will depart from my great wrath."
 (Keynes, p. 339)

The night ends as the elements, both physical and spiritual, serve and do obeisance to the Shadowy Female.

Night the Eighth

The eighth night of the poem is the consolidation and final revelation of all the evils, or errors, of selfhood

and ego-consciousness. In this night the Urizenic forces are revealed in all of their conscious one-sidedness just when they seem on the verge of complete domination of the psyche. Their exposure is due to the efforts of the self, Jesus, as it works to restore balance and wholeness to the ruptured psyche of Albion.

As this night begins, the "Council of God," symbolized by Jesus, meets to decide upon a course of action to redeem Albion from his sleep of death. He lies

stretch'd like a corse upon the oozy Rock,
 Wash'd with the tides, pale, overgrown with weeds
 That mov'd with horrible dreams; hovering high
 over his head
 Two winged immortal shapes, one standing at his feet
 Toward the East, one standing at his head toward the
 west,
 Their wings join'd in the Zenith over head.
(Keynes, p. 341)

Rocks and water have a special psychological meaning in reference to this passage. The rock upon which Albion has slept since he gave the scepter of power to Urizen in the second night is a symbol of the self. Jung says that rocks and stones often symbolize the immortal self (Jung, IX, pt. 1, 140). The rock represents the self that is latent in every man, if he would only awaken from his dream of ego-conscious existence and recognize it.

The waters that wash over Albion symbolize the unconscious. They represent the unconscious state of the self. Albion is unaware, that is, unconscious, of the existence of the self. He has already ceded control of the psyche to

the Thinking function and fallen into the sleep of material existence and psychic dissociation.

The angels which stand at Albion's head and feet represent dissociated libidinal content and symbolize his state of psychic dissociation. However, because one stands in the east at his feet and the other stands in the west at his head, they describe the diurnal course of the sun and thus allude to a wholeness, a complete cycle. They symbolize the integration of opposites which is the function of the self. This wholeness is symbolized by the touching of the angels' wings in the zenith over Albion. They represent "a Vision of Beulah" which is the highest state of consciousness attainable by man in the fallen world. They foreshadow the individuation process and the unified self.

Los beholds the Divine Vision, the self, descend through the broken gates of Enitharmon's heart. The vision represents the knowledge of the self which inspires and sustains them in their labors as they create bodies for the Spectres of the dead.

Then Enitharmon erected Looms in Luban's Gate
 And call'd the Looms Cathedron; in these Looms
 she wove the Spectres
 Bodies of Vegetation, singing lulling Cadences to
 drive away
 Despair from the poor wondering spectres; and Los
 loved them
 With a parental love, for the Divine hand was upon
 him
 And upon Enitharmon, & the Divine Countenance shone
 In Golgonooza. Looking down, the daughters of Beulah
 saw
 With joy the bright Light, & in it a Human form,

And knew he was the Saviour, Even Jesus: & they
 worshipped. (Keynes, p. 342)

Jesus, as has already been emphasized, symbolizes the self. He is the psychic navigator that guides the psyche towards wholeness, towards the realization of its fullest potential. As the self, Jesus must reconcile the opposite psychic elements which struggle with one another for dominance of the psyche. His role as a mediator is the essence of the following passage.

They saw the Saviour beyond the Pit of death &
 destruction;
 For whether they look'd upward they saw the Divine
 Vision,
 Or whether they look'd downward still they saw the
 Divine Vision
 Surrounding them on all sides beyond sin & death
 & hell. (Keynes, p. 342)

Jesus is portrayed as an omnipresent entity, like the self, and as existing simultaneously in heaven and hell, life and death. He is the redeeming element that transcends the conscious and unconscious realms of the psyche and integrates them into a united whole.

Urizen, seeing the Lamb of God, is baffled by his incarnation. He is confused by the Lamb's apparently dual nature; he is unable to account for the opposite values which the Lamb seems to incorporate. On the one hand, he sees Jesus related to the revolutionary passion of Orc; on the other, he is aware of his close relationship to Luvah and the emotion of Love. This is a salient characteristic of the self; it is a coincidence of opposites (Jung, V, 368).

When Urizen saw the Lamb of God clothed in Luvah's
 robes,
 Perplex'd & terrifi'd he stood, tho' well he knew
 that Orc
 Was Luvah. But he now beheld a new Luvah, Or One
 Who assum'd Luvah's form & stood before him opposite.
 But he saw Orc a Serpent form augmenting times on
 times
 In the fierce battle; & he saw the Lamb of God &
 the World of Los
 Surrounded by his dark machines. (Keynes, p. 342)

Having perverted the energy of Orc and yoked him to his materialistic doctrine, Urizen begins to war against Los, the Creative Imagination, and his anima, Enitharmon. Because Urizen has lost the book of iron, he cannot control the war and is "Terrified and astonish'd" to see "the battle take a form/Which he intended not" (Keynes, p. 343). A "Shadowy hermaphrodite" is created from the battle. This figure is the archetype of evil. It is archetypal in the sense that it is both male and female; it is the whole of evil.

Los, "inspir'd by the holy Spirit", the self, fortifies the walls of the city of Art against the onslaught of the forces of Urizen, the Thinking function. He creates human forms for the raging elements and thus limits them and the error that they represent to temporal existence, thereby preventing them from being eternal. This causes Urizen to redouble his efforts to bring all under his control.

As a result of Urizen's renewed efforts to establish his supremacy, the Shadowy Female, who is Vala's shadow, begins to question him about the meaning and efficacy of

his labors. She soon remembers that he is the one who has repressed her animus, Luvah, the Feeling function. She recognizes the apple of the Tree of Mystery as the symbolic embodiment of all the innocent joys that Luvah represented in the unfallen world but which are now perverted and repressed under the stringent moral code of Urizen's religion. She begins to climb the Tree of Mystery to reintegrate her lost animus.

Beginning at the tree of Mystery, circling its
 root
 She spread herself thro' all the branches in the
 power of Orc:
 A shapeless & indefinite cloud, in tears of sor-
 row incessant
 Steeping the direful Web of Religion; swagging
 heavy, it fell
 From heaven to heav'n, thro' all its meshes,
 altering the Vortexes,
 Misplacing every Center; hungry desire & lust
 began
 Gathering the fruit of that Mysterious tree, till
 Urizen,
 Sitting within his temple, furious, felt the
 num[m]ing stupor,
 Himself tangled in his own net, in sorrow, lust,
 repentance. (Keynes, p. 345)

The fall of the Web of Religion symbolizes the collapse of Urizen's religion, that is, his religion of "Thou shalt not," whose roots are embedded in empirical reality. Urizen, like every jailer who is a prisoner in his own prison, becomes entangled in the collapse of his own creation.

As Urizen's Web falls, Los and Enitharmon create Jerusalem, who is the anima of Albion and symbolizes Man's potential wholeness and freedom. The dream city of Jerusalem often symbolizes the self and is sometimes portrayed as a

mandala (Jung, V, 207-208). In the following passage, Jerusalem is a mandala of the self with the image of Jesus, the self, at its center.

And Enitharmon named the Female, Jerusalem
 the holy.
 Wond'ring, she saw the Lamb of God within Jersualem's
 Veil;
 The Divine Vision seen within the inmost deep recess
 Of fair Jerusalem's bosom in a gently beaming fire.
 (Keynes, p. 346)

As the center of the Jerusalem mandala, Jesus symbolizes the archetype of archetypes, the self.

The mandala symbolizes, by its central point, the ultimate unity of all archetypes as well as the multiplicity of the phenomenal world, and is therefore the empirical equivalent of the metaphysical concept of the unus mundus.
 (Jung, XIV, 463)

With the creation of Jerusalem, the Sons of Eden, who symbolize the reviving Eternal Vision, sing the praises of Los. They comprehend the purpose which underlies mundane existence and employes it as a vehicle of regeneration. They see the fallen world and all of the perversions resulting from Urizen's ego-conscious one-sidedness and materialism, but they also foresee the birth of Jesus. They predict that his incarnation and resurrection will reveal the false gods, or errors of material existence, and thereby redeem Man. They call upon him to descend and begin the salvation of Albion; that is, they call for the self to begin the process of psychic individuation.

The war that rages around Jerusalem's Gates begets Satan. He symbolizes Urizen's form in the material

world.¹⁰ Satan is not one but many, "Being multitudes of tyrant Men in union blasphemous/Against the Divine image, Congregated assemblies of wicked men" (Keynes, p. 347).

Jesus descends and is incarnated in "the Robes of Luvah." It is significant that he is born of Jerusalem, the symbol of Man's freedom. She gives birth to Jesus, the self, who will bring peace and harmony to the psychic turmoil, thereby freeing Man from the moral tyranny of Urizen. Jerusalem, as Albion's anima, represents the other half of psychic life which brings wholeness and completion to the psyche. Likewise, Jesus is the ordering force of the psychic structure which reconciles and unifies all elements of the psyche. He too brings completion and wholeness. His incarnation symbolizes the continued existence of love in the fallen world and the revelation of truth to the mortal mind.¹¹

The "Synagogue of Satan" (Keynes, p. 348), a veritable rogue's gallery of the errors of materialism, is convoked by Urizen. They judge the Lamb of God and Condemn him to death.

Thus was the Lamb of God condemn'd to Death.
 They nail'd him upon the tree of Mystery, weeping
 over him
 And then mocking & then worshipping, calling him
 Lord & King.
 Sometimes as twelve daughters lovely, & sometimes
 as five
 They stood in beaming beauty, & sometimes as one,
 even Rahab

¹⁰ Bloom, p. 231.

¹¹ Sloss and Wallis, I, 93-93.

Who is Mystery, Babylon the Great, the Mother of Harlots. (Keynes, p. 349)

Jesus nailed to the cross is a symbol of wholeness. He symbolizes the union of God and Man into One on the quaternity of the cross, which is itself a symbol of wholeness, or the self (Jung, XI, 80). Psychologically, the crucifixion of Jesus is necessary for the discrimination of conscious psychic content (Jung, V, 417). His crucifixion reveals, or discriminates, the reprobate company of Urizen's religion, the false gods which arise from material existence in the fallen world. The crucifixion of a god is a self-sacrifice of animal instinct. The sacrifice of animal instinct enables the god or hero to transcend his terrestrial mortality and achieve immortality (Jung, V, 262). Jesus' crucifixion represents the putting off of the mortal body of phenomenal existence and the revelation of the untarnished inner spiritual man. Jung says that this inner spiritual man bears a close resemblance to Christ (Jung, XIV, 346). This final revelation of the inner man is not achieved, however, until Jesus' resurrection.

Jerusalem sees the dead body on the cross and fails to understand that this apparent defeat at the hands of Urizen is only temporary and is actually part of the Divine purpose. She fears "Eternal Death" and despairs. Los takes the body and places it in a sepulchre carved in "the rock/Of Eternity" (Keynes, p. 349). Here again, the rock is a symbol of the immortal self.

Rahab, who symbolizes the false church, is revealed in all of her corruption, along with the other members of the Synagogue of Satan, at the crucifixion. After the revelation of her turpitude, she pridefully confronts Los. Los answers her "with tenderness & love" and, sounding like the archetypal evangelist, urges her to repent of her sins. He tells her of his former pride and how he turned away from selfhood. He explains to her how Jesus willingly chose to die in order to redeem Satan. Rahab leaves to question Urizen.

The scene now shifts to Urizen. He sits in his Web of Religion as he begins to feel the stupor of "female death." He embraces Vala and is transformed into a saurian beast separated from his human form, which now turns to stone. By embracing the Shadowy Female, Urizen succumbs to his own materialistic philosophies. This has immediate and obvious effects on him. His level of consciousness has declined from an awareness of his former state and the Eternal Vision to that of the primitive creature whose form he has assumed. He is as unconscious of his pre-lapsarian condition as the reptile is unconscious of any selfhood or ego. Urizen longs to regain his human form but exhibits no compunction about the loss of his eternal state. He swims in the depths of the unconscious, the nadir of his fall.

Incessant stern disdain his scaly form gnaws
inwardly,
With deep repentance for the loss of that fair
form of Man.
With Envy he saw Los, with Envy Tharmas & the
Spectre,

With Envy & in vain he swam around his stony form.
 (Keynes, p. 352)

From the deeps, Urizen looks up and sees Orc ascend into the heavens, a "King of wrath & fury" (Keynes, p. 353). Because Urizen, as the dominant function, has succumbed to his own empirical philosophies, the other functions begin to feel the "stony stupor" as they decline into the vegetative existence of materialism. Before they succumb, Tharmas and Urthona give their remaining powers to Los so that he can more effectively combat "the dark terrors of Orc & Urizen" (Keynes, p. 353).

The eighth night draws to a close with the lamentations of Ahania and Enion and the transformation of Urizen's Mystery religion into Deism. Ahania laments Man's fallen state; specifically, she regrets his unconscious condition. He is unconscious in the sense that he is no longer aware of his eternal heritage; he has lost the Eternal Vision entirely.

"The Eternal Man sleeps in the Earth, nor feels
 the vig'rous sun
 "Nor silent moon, nor all the hosts of heaven move
 in his body.
 "His fiery halls are dark, & round his limbs the
 Serpent Orc
 "Fold without fold encompasses him, And his cor-
 rupting members
 "Vomit out the scaly monsters of the restless deep.
 "They come up in rivers & annoy the nether parts
 "Of Man who lays upon the shores, leaning his faded
 head
 "Upon the Oozy rock inwrapped with the weeds of death.
 (Keynes, p. 354)

All of the images which occur in this passage have been encountered earlier in the poem. The "dark halls" refer to the loss of consciousness of the eternal world and Albion's former state. Albion is bound around by Orc, who himself is an unconscious content. The "scaly monsters" vomited into the deep are the contents of the unconscious. Because they come from Orc, they represent the contents repressed by the ego-conscious one-sidedness of Urizen. They are the lost memories of Eden. Again, the rock upon which Albion sleeps symbolizes the unconscious self. Aside from being unconscious of the eternal world, Albion is also unaware of his own potential for internal harmony and psychic wholeness. Both images are part and parcel of the same general malaise, that of being cut off from one's psychic roots or of being out of touch with the unconscious.

Ahania's doleful lament ends with a vision of a dead and decaying Darwinian nature. The animals of her vision, as libidinal contents, characterize the atrophy of psychic energy. She sees the grave as the final reality of all life and the Terrible Mother archetype of death.

Enion's vision is the antithesis of Ahania's. She sings a song of organized innocence. Enion sees the grave as only the end of inferior mortal existence and the doorway to Eternal life. She speaks of the absolute reality of Eternity, of which mortal existence is but a shadow. Her song predicts the final apocalypse, the completion of the

individuation process when all of the conflicting elements of the psyche will be reconciled and restored to their former unity and Oneness.

"Listen, I will tell thee what is done in the caverns of the grave.
 "The Lamb of God has rent the Veil of Mystery,
 soon to return
 "In Clouds & Fires around the rock & the Mysterious tree.
 "As the seed waits Eagerly watching for its flower & fruit,
 "Anxious its little soul looks out into the clear expanse
 "To see if hungry winds are abroad with their invisible army,
 "So Man looks out in tree & herb & fish & bird & beast
 "Collecting up the scatter'd portions of his immortal body
 "Into the Elemental forms of every thing that grows.
 (Keynes, p. 355)

"Night the Eighth" closes with the transformation of Rahab. At the end of this section she reigns supreme. She has enslaved Jerusalem in a victory of the religion of Mystery over Man's freedom. But when Rahab sees Ahania "weeping on the Void" (Keynes, p. 356) and hears Enion's lament, she secretly leaves the Synagogue of Satan and goes to hide with Orc. The Synagogue of Satan decides to immolate Rahab and create a new religion from her ashes. The new religion that they create is Deism. The creation of Deism, like all of the other events of the poem, is ordained by the will of God, the self, who "put it into their heart" (Keynes, p. 357).

Night the Ninth

In alchemical terms, "Night the Ninth" represents the creation of the "Philosophers' stone" or lapis. The Philosophers' stone was the highly sought after substance or material that could transmute base metals into gold and was itself indestructible. It was supposedly created by the splitting and reintegration of four basic chemical elements (Jung, IX, pt. 2, 246). As a symbol, the stone represents the spiritual aspect of Man. Its attributes being incorruptibility, permanence, and divinity, the lapis signifies the potential divinity of every man. The idea of its being composed of a quaternity of basic elements lends a numinous and omnipresent quality to the stone. This ubiquity corresponds to the symbolic concept of Jesus, or the God within every man (Jung, XIII, 95-96). All of these qualities are the same qualities found in the Jungian self.

In the final night, the self, or Jesus, transmutes the base material, represented by the fallen Albion, into gold; that is, he restores Albion to his original, incorruptible, wholeness. The four basic elements which are initially separated and then reintegrated to create the new unity are the four functions, or Zoas. The events of this night depict the apocalyptic resolution of all of the errors of material, or "base," existence and the restoration of peace and harmony among Albion's warring functions. The reconciliation of the functions is the object of the

individuation process which is precipitated by the self, Jesus. Frye describes this apocalypse as the transformation of both man and nature into One.¹²

The final night of total psychic integration, the creation of the Philosophers' stone, begins as Los and Enitharmon weep over the sepulchre of Jesus. They do not detect the spiritual presence of Jesus at their sides. As Jesus separates their spiritual beings from their mortal bodies, Los and Enitharmon become terrified at what appears to them to be non-existence because they do not comprehend the significance of his action. In a gesture of clutching at material existence, Los symbolically destroys the existing psychic structure and inadvertently precipitates the final apocalypse.

Terrified at Non Existence,
 For such they deem'd the death of the body, Los
 his vegetable hands
 Outstretch'd; his right hand, branching out in
 fibrous strength,
 Siez'd the Sun; His left hand, like dark roots,
 cover'd the Moon,
 And tore them down, cracking the heavens across
 from immense to immense. (Keynes, p. 357)

The sundering of the psychic structure is a rebirth motif and is the first step in the process of redemption (Jung, XI, 227). The separatio, or separation, of the basic elements is the first step in the creation of the Philosophers' stone. This separation culminates in a new,

¹² Northrop Frye, "Blake's Treatment of the Archetype," EIE, 1950, p. 175.

revitalized whole (Jung, XIII, 68-70). In this instance, the separatio results in the rejuvenation of Albion and his subsequent return to the Eden of psychic wholeness and harmony.

The destruction and dismemberment of the psychic structure releases the repressed contents of the unconscious. The highly charged nature of these contents is represented by the "fires of Eternity" (Keynes, p. 357) which inundate the ruptured structure. These are the fires of Orc. They reveal the "foundations of the Eternal hills" (Keynes, p. 357). Hills and mountains have already been discussed as symbols of the personality and the self. Just as consciousness grows out of the unconscious, so does the personality have its roots in the primordial unconscious. Thus, these are the fires, or energies, of the unconscious which reveal the foundations of the conscious personality.

The release of the repressed libido is also characterized by the release of the oppressed and downtrodden peoples of the world. All systems and hierarchies are overthrown.

The thrones of Kings are shaken, they have lost
 their robes & crowns,
 The poor smite their oppressors, they awake up to
 the harvest,
 The naked warriors rush together down to the sea
 shore
 Trembling before the multitudes of slaves now set
 at liberty:
 They are become like wintry flocks, like forests
 strip'd of leaves:
 The oppressed pursue like the wind; there is no room
 for escape. (Keynes, p. 357)

The fiery Orc roams through the southern region of the Thinking function, Urizen. In quick, successive order he consumes Rahab, Tirzah, and the Books of Urizen in his "flames of mental fire" (Keynes, p. 358). The animals of Urizen's realm flee to the north, the realm of Urthona, the Intuitive function. Orc's fire next engulfs Mystery, the Synagogue of Satan, and the Tree of Mystery. With the destruction of the Tree, all of the tyrants of the religion of Mystery are scorched away.

Albion begins to awaken on his rock, the self, and soon recognizes his error and the lamentable state to which he has sunk at the hand of the Thinking function. He resolves to rectify the situation and to "look again unto the morning."

"I hear Mystery howling in these flames of Consummation.

"When shall the Man of future times become as in days of old?

"O weary life! why sit I here & give up all my powers

"To indolence, to the night of death, when indolence & mourning

"Sit hovering over my dark threshold? tho' I arise, look out

"And scorn the war within my members, yet my heart is weak

"And my head faint. Yet will I look again unto the morning. (Keynes, p. 360)

Albion then calls upon Urizen to give up his desire for dominance. When Urizen does not answer, Albion threatens to cast him out "into the indefinite" (Keynes, p. 360); that is, he threatens Urizen with repression. Urizen repents and finally regrets that he ever cast his view into futurity or longed to reign supreme among the Zoas. He renounces his

desire for supremacy and recants his repression of the other functions.

"Then Go, O dark futurity! I will cast thee
 forth from these
 "Heavens of my brain, nor will I look upon
 futurity more.
 "I cast futurity away, & turn my back upon that
 void
 "Which I have made; for lo! futurity is in this
 moment.
 "Let Orc consume, let Tharmas rage, let dark
 Urthona give
 "All strength to Los & Enitharmon, & let Los
 self-curs'd
 "Rend down this fabric, as a wall ruin'd &
 family extinct.
 "Rage, Orc! Rage Tharmas! Urizen no longer
 curbs your rage." (Keynes, pp. 361-62)

Urizen's recantation is significant. For the first time, he recognizes the validity of the other functions and places no impediments in the way of their fulfilling their normal roles.

The intellect remains imprisoned in itself just so long as it does not willingly sacrifice its supremacy by recognizing the value of other aims. It shrinks from the step which takes it out of itself and which denies its universal validity, since from the standpoint of the intellect everything else is nothing but fantasy. (Jung, VI, 59)

After Urizen relents his imperious rule, he is immediately rejuvenated. He is transformed from a curmudgeonly patriarchal figure into a shining youth. This is a common rebirth motif which usually symbolizes a rebirth into a new, higher level of consciousness (Jung, IX, pt. 1, 178). Urizen's new consciousness is simply the recognition of the validity of the other functions.

As Urizen renounces his selfhood, Ahanian is resurrected and flies to him from the east. The east is an obvious rebirth image, because it is in the east that each day begins as the sun is reborn in the dawn of a new day. But her joy is too great, and she dies at his feet.

Ahanian's sudden death immediately after her resurrection is explained by Albion as a part of the natural cycle of Eden. The dependence of anima and animus is a key to the ever revolving cycle of seasons in Eternity. Her death foreshadows the cycle of the approaching millenium.

"The time is coming when all these delights
 "Shall be renew'd, & all these Elements that now
 consume
 "Shall reflourish. Then bright Ahanian shall awake
 from death,
 "A glorious Vision to thine Eyes, a Self-renewing
 Vision:
 "The spring, the summer, to be thine; then sleep
 the wintry days
 "In silken garments spun by her own hands against
 her funeral.
 "The winter thou shalt plow & lay thy stores into
 thy barns
 "Expecting to receive Ahanian in the spring with
 joy.
 "Immortal thou, Regenerate She, & All the lovely
 Sex
 "From her shall learn obedience & prepare for a
 wintry grave,
 "That spring may see them rise in tenfold joy &
 sweet delight.
 "Thus shall the male & female live the life of
 Eternity. (Keynes, p. 362)

After Albion's explanation to Urizen, the universe implodes. The separated and diverse elements which were separated from one another and from Eternity at the fall are now drawn together. The drawing together and the ordering of diverse multitudes into their original unity is

the function of the mandala, which is an image of the self. This mandala-like image of universal implosion immediately precedes the appearance of Jesus, the self who harmonizes and orders the psychic structure. The fourfold images and the multiples of four which surround him are all images of the self and of completion or wholeness.

The Cloud is Blood, dazzling upon the heavens, & in
the cloud,
Above upon its volumes, is beheld a throne & a
pavement
Of precious stones surrounded by twenty-four ven-
erable patriarchs,
And these again surrounded by four Wonders of the
Almighty,
Incomprehensible, pervading all, amidst & round
about,
Fourfold, each in the other reflected; they are
named Lif's--in Eternity--
Four Starry Universes going forward from Eternity
to Eternity. (Keynes, p. 364)

Albion and Urizen arise to go forward and enter the integrating flames of the self, but they are repelled. There is more work to be done before they can be integrated into the wholeness of the self. Before the complete integration of all things is achieved in this, the final process of individuation, the functions must perform their assigned duties, not those that they have appropriated to themselves in the fallen world. Each anima and animus must also be reconciled.

Urizen's sons prepare the "Plow of ages" (Keynes, p. 365) for their father, and the sons of Urthona turn the weapons of war and engines of destruction into instruments of peace and life. Urizen begins to plow the psychic universe.

The Sons of Urizen shout. Their father rose.
 The Eternal horses
 Harness'd, They call'd to Urizen; the heavens
 moved at their call.
 The limbs of Urizen shone with ardor.
 He laid his hand on the Plow,
 Thro' dismal darkness drave the Plow of ages over
 Cities
 And all their Villages; over Mountains & all their
 Vallies;
 Over the graves & caverns of the dead; Over the Planets
 And over the void spaces; over sun & moon & star &
 constellation. (Keynes, p. 365)

As already mentioned, the plowing symbolizes the victory of consciousness over unconsciousness. In this final apocalypse the meaning is the same, but it is applied on a higher plane of consciousness. Urizen's plow passes not over the surface of the Earth but over the entire universe. This represents the victory of a higher level of consciousness, an awareness of the presence of God, the self, and a divine order in the Universe. In psychological terms, this represents an awareness of the self, the God within every man, and its harmonizing influence.

After Urizen has prepared the Universe, he sows the "Seed of Men" (Keynes, p. 365). These seeds represent the potential for a rebirth of consciousness and the amelioration of the human condition through the proper application of the enlightened intellect, the rejuvenated consciousness of the Thinking function. As Urizen completes his work and the human harvest begins to spring up and ripen, Ahanian is resurrected and reunited with Urizen, her animus.

When the Thinking function is properly reintegrated and reunited with its anima, he no longer represses the other functions. Consequently, Orc consumes himself in his own "mental flames" and is restored to his normal state in the form of Vala and Luvah, the Feeling function. Vala and Luvah are put into Urizen's hands by the "Regenerate Man," Albion. By this gesture, Blake recognizes the need for Feeling, or emotion, to be tempered by Reason.

There next follows a long pastoral section which describes Luvah and Vala in Vala's garden paradise. Here, the Feeling function exists in a natural Edenic union of Nature and Love. Tharmas and Enion, the Sensation function, are reborn into this paradise as two children. Their transformation into children is a very common rebirth motif. By being reborn as children, they come into the natural world with no prior assumptions; they are innocent and unvitiated by the world of experience. They are introduced into the garden of Vala to depict the proper relationship of the sexes in Eden.

Urizen arises, declares "Times are Ended," and begins the final harvest. As he labors, Tharmas and Enion are transformed into their eternal forms and reunited at the eternal feast with Albion.

The Eternal Man arose. He welcom'd them to the
Feast.
The feast was spread in the bright South, & the
Eternal Man
Sat at the feast rejoicing, & the wine of Eternity

Was serv'd round by the flames of Luvah all day &
all the night. (Keynes, p. 373)

The feast is a symbolic reuniting of the various aspects of the psyche. It is the reintegration of the four functions.

The food at the eternal feast is bread and wine, the elements of the Eucharist. The feast therefore has the spiritual quality of a communion, which is itself an act of integration with God (Jung, IX, pt. 2, 144). In this instance, the sharing of food represents the union of Albion with his functions. In a larger sense, it symbolizes their union with the God-image within man, the self.

The final action of the poem deals with the preparation of the bread and wine of the final harvest. Bread and wine are the products of culture, the best of human industry. They represent the best in Man, because his conscientiousness and his devotion are required to produce them. Bread represents the physical means of sustenance and wine represents the spiritual. They symbolize the physical and spiritual fruits of human civilization (Jung, XI, 253-54).

The human harvest is a harvest of nations. Urizen flails the nations and Tharmas winnows them. Tharmas' winnowing symbolizes the freedom of the body and the Sensation function. He declares the end of the tyranny of the false religion of Mystery and the beginning of a new age of freedom and liberty for all mankind.

"O Mystery," Fierce Tharmas cries, "Behold thy
end is come!

"Art thou she that made the nations drunk with
the cup of Religion?

"Go down, ye Kings & Councillors & Giant Warriors,
"Go down into the depths, go down & hide yourselves
beneath,

"Go down with horse & Chariots & Trumpets of hoarse
war.

"They look behind at every step & believe it
is a dream.

"Are these the slaves that groan'd along the
streets of Mystery?

"Where are your bonds & task masters? are these
the prisoners?

"Where are your chains? where are your tears?
why do you look around?

"If you are thirsty, there is the river: go,
bathe your parched limbs,

"The good of all the Land is before you, for
Mystery is no more." (Keynes, pp. 374-75)

Luvah is called from the feast to prepare the vintage in his winepress. Luvah's winepress is the press of the Feeling function. It symbolizes the most powerful emotions of man, love and hate. Because of its dual nature, the winepress is an archetype of integration; that is, it contains both the good and the bad, the positive and the negative, the light and the dark. It integrates all opposites of feeling and emotion. Luvah, because he makes the wine, is the function that lends the sense of spirituality to the life of Man in general.

After Luvah has crushed the vintage of the human harvest in his winepress, Albion sends Tharmas and Urthona to end the torments of Luvah. Luvah's sons and daughters riot in excess as he and Vala sleep. Tharmas and Urthona, the two irrational functions, represent the highest and lowest levels of consciousness in Blake's fourfold cosmos. Urthona,

the northern Zoa of Imagination and Intuition, represents the highest level of human consciousness. Then, following in clockwise rotation from the north, comes Luvah in the east, Urizen in the south, and, finally, Tharmas in the west. This ranking of Zoas is paralleled by the cardinal compass points that Blake assigned to the four levels of existence: Eden, Beulah, Ulro, and Generation. These are ordered and ranked from the highest to the lowest, north, east, south, and west, respectively. Tharmas and Urthona, by virtue of the fact that they represent the highest and the lowest levels of consciousness, together are an image of integration, the highest and lowest. They signify a reconciliation of opposites.

Tharmas and Urthona cast Luvah out and spread him like dung on the ground. Love becomes the fertilizing agent of all psychic growth and creation. Jung believed that creation was piqued by emotion and that love was the strongest of all human emotions. This seems to be another example of Blake's anticipating a rather subtle aspect of Jungian psychology. Tharmas and Urthona begin to separate the wine of life from the lees of death. This separation symbolizes the elevation of the spiritual element of man's life above the cycle of birth and death, above the realm of Generation.

The final preparation of the eternal bread begins. Urthona takes the corn from the stores of Urizen and grinds it to make the "Bread of the Ages" (Keynes, p. 379). The bread is the result of the empirical knowledge gleaned by

Reason, or the Thinking function, being kneaded by the Intuitive function and producing the imaginative food that sustains man and gives him the vision to apply his powers of intellect beneficially to create a new and better world.

The four functions each perform a specific duty in the preparation of the final harvest of the apocalypse. Luvah, who is Love, or the Feeling function, operates the winepress that makes the wine of spirituality. Tharmas, the Sensation function, winnows the grain of the harvest to make the bread of the material body. Urizen, the Thinking function, drives the plow of consciousness that prepares the mind for the final harvest. Urthona grinds Urizen's harvest and makes the "Bread of Ages," the new synthesis of empirical knowledge when imaginatively used.

Albion arises and walks through the purifying fire of the mental apocalypse. All evil is consumed and he is transformed into his immortal self. All contraries are reconciled, and he exists as a single whole. Jung notes that transformation by fire is a common motif (Jung, XI, 227). Albion is reborn into the harmony of Eden and his original pre-lapsarian state. To return to the alchemical symbol of the Philosophers' stone, Albion's four basic elements, his four functions, are reconciled to one another; they coalesce into the new and immortal whole of the self, the alchemical lapis. In the creation of the lapis, fire purifies the elements and melts them into a unity, the lapis of the self (Jung, XIV, 227).

The poem ends as Urthona rises in his renewed power and strength.

Urthona is arisen in his strength, no longer
 now
 Divided from Enitharmon, no longer the Spectre
 Los.
 Where is the Spectre of Prophecy? where the
 delusive Phantom?
 Departed: & Urthona rises from the ruinous
 Walls
 In all his ancient strength to form the golden
 armour of science
 For intellectual War. The war of swords departed
 now,
 The dark Religions are departed & sweet Science
 reigns. (Keynes, p. 379)

Psychic totality, individuation, has been achieved in a reintegration of the four functions under the auspices of Urthona, the Intuitive function. He creates the "armour of science," the imagination which prevents Reason or intellect from stagnating into cold abstraction like that of Urizen. He provides the humanitarian element which must never be lost sight of in the pursuit of knowledge. The "sweet Science" that reigns is the culmination of all human endeavor in the perfect integration of Science and Art. Art, for Blake, is the humanizing element of Man's existence, and the vehicle for his perception of and return to Eden.

CHAPTER III

BLAKE'S THOUGHT

The Four Zoas was Blake's first attempt at creating a single cosmogonic myth which contained his own very personal view of mankind and the problems which beset it. He couched his myth in an intentionally obscure symbolic system. This system bears, as has been shown, several exceptionally close parallels to elements of the psychology of C. G. Jung. Some of these points of tangency are so close that the question of whether or not Jung knew of Blake must be asked. The answer is yes. Jung was aware of Blake, but nowhere in any of his writings does he reveal an intimate knowledge of him. His references to Blake are few and spotty. For example, in discussing the nature of symbolic literature, Jung includes Blake in a list of men whose works he felt embodied the qualities of symbolic literature (Jung, XV, 90-91). One need not be a Blake scholar to arrive at this conclusion. Since Jung's knowledge of Blake does not appear to have been extensive, it seems doubtful that he drew upon Blake for any of the concepts found in his psychological system.

Blake's mythical system and Jung's psychology seem to complement one another. Each seems to substantiate the principles and insights of the other. Blake's use of quaternities and various myth motifs has the effect of

substantiating Jung's belief in the universality of certain mythic themes and images. In a similar manner, Jung corroborates Blake's belief in the existence of "Four Mighty Ones" in every man by his theory of four functions.

To the extent that Blake drew upon other writers and thinkers for his material, his writings reflect archetypal symbols and modulations of universal concepts. In this sense, he reflects man's archetypal heritage and validates Jung's belief in universal symbols and themes. But Blake was by no means entirely derivative in his writing. Much of what he had to say was germinal. He was especially innovative in some of his metaphysical lucubrations, specifically in his insights into the nature of man and the psychic forces that struggled within him. There are no real antecedents to Blake's conception of the psychic structure and its components. This is truly his most remarkable intellectual accomplishment. The fact that he and Jung both conceived of four basic functions in every man is interesting, but it is not without precedent. The most exciting aspect of the parallels between Blake and Jung is the fact that Blake defined virtually the identical four functions as Jung. This is a tribute to the power and incisiveness of Blake's mind. There are several other examples of the parallel thought between the two men found in the analysis section of this study. The parallel between Blake's emanation and Jung's anima is just one example among many.

Damon's evaluation of Blake's thought is true to the mark.

Blake's thought was of the clearest and deepest; his poetry of the subtlest and strongest; his painting of the highest and most luminous. He tried to solve problems which concern us all, and his answers to them are such as to place him among the greatest thinkers of several centuries.¹

Blake's use of archetypal symbols and themes corroborate Jung; but Jung, who himself has often been hailed as one of the most original minds of modern times, was anticipated in many of his discoveries by Blake. This is the true genius of William Blake, his insight into the uncharted depths of man's psyche.

¹ Damon, William Blake, p. ix.

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