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BLAKE

A Psychological Study

BLAKE : A PSYCHOLOGICAL STUDY

by W. P. Witcutt

A new departure in criticism. Mr. Witcutt examines Blake's poetry in the light of the Jungian psychology and finds that in exploring the imagery used by Blake we are in reality exploring our own minds. When we dream we are often dreaming about the mythological figures described by Blake ; and other writers—poets, novelists, writers of thrillers and detective stories—will be found to be using the characters which Blake produces as it were in the crude mythological state.

BLAKE

A PSYCHOLOGICAL STUDY

By

W. P. WITCUTT

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CONTENTS

CHAPTER	PAGE
INTRODUCTION	7
1. THE NATURE OF IMAGINATION ..	16
2. THE SUPREME INTROVERT	23
3. THE FOUR ZOAS	30
4. THE BIRTH OF THE FUNCTIONS ..	42
5. THE ANATOMY OF DISINTEGRATION ..	52
6. THE CONFLICT OF THE ZOAS ..	69
7. REINTEGRATION.	92
8. BLAKE'S MAP OF THE PSYCHE ..	105
9. AN INTROVERT LOOKS AT THE WORLD	114
APPENDIX. THE USE OF THE SYMBOL	
THE ROMANTIC POETS	123

INTRODUCTION

O the poets of the Romantic Revival, the reputations of Shelley, Keats, Wordsworth and Coleridge have remained much the same as in their own time; that of Byron has declined; that of Southey sunk altogether out of sight; while that of Blake has continually advanced. Almost unknown during his own lifetime, his name now stands in the line of the major poets of the English language. But to most readers the greater part of his work is incomprehensible. Few, or to speak more correctly none, have passed beyond the childlike beauty of the Songs of Innocence without bewilderment. At the beginning of his work stand the Songs of Innocence and Experience, a mine for the anthologist; beyond we stumble into a mythological maze comparable with that of the Hindu pantheon, a veritable jungle of symbols. These "Prophetic Books" are a region into which few would venture were it not for the magnificent poetry to be found within. But they remain as a whole, incomprehensible to the general reader.

The object of the present work is to indicate a path through the Blakean jungle, to provide a plan of the maze. It is only within recent years that the problems of mythology and symbolism have been attacked scientifically, by the psychologists of the school of Jung, and the instrument of the Jungian psychology can provide a key for the understanding of Blake. Using this key, we shall find that the mythical activities of the strangely

named characters which make up the " Prophetic Books " are not something outside our own experience. In studying Blake we shall discover psychic patterns which are to be found within the soul of every man. The Blakean figures (altered indeed by the circumstances of each one's individuality) are to be found in all our dreams.

Like Keats, Blake was a Cockney, born in London just after the turn of the eighteenth century, in 1757. But to state that a man is a Londoner is to beg the question of his origins. It is said that a Londoner of strict London descent is an animal unknown ; the monster always replenishing its life from outside sources. Blake's descent is known. He was London Irish—that common phenomenon in English life the second-generation Irish immigrant; a fact which would be more generally known if the Blake family had kept their correct name. For William Blake was of the clan O'Neill, His paternal grandfather was John O'Neill, an Irish gentleman " on the run," who managed to conceal his no doubt wanted identity by taking the name of his wife, Ellen Blake. He brought to the marriage a motherless boy of his own, who also took the name Blake. There is often a great gulf fixed between the generations. The son of the Jacobite adventurer became a prosaic character, a hard-working and successful draper, or hosier as the business was then called, in London. He managed completely to forget or to hide his origins, and it is doubtful whether his children knew anything about it. For the story was preserved as a family tradition by the real descendants of John O'Neill and Ellen Blake (the Carter Blakes), who told it to the poet Yeats. So it was that our William, who should have been born and brought up in some crumbling tower by the Atlantic shore and fed upon the

tales of the ancient Ulster heroes, instead was reared in Golden Square. But anyone who saw the little boy might have guessed that he was really Liam O'Neill, with " his flame-like golden-red hair on end, standing up all over his head."

England is a better melting-pot than the United States, and the second-generation Irish are very often more English than the English themselves. So the William of our story had lost even his Irish name, and often referred to himself as " English Blake." He had also lost his Irish religion, for Blake the hosier seems to have been of what Catholics call the " leakage." If he ever had been baptized as a Catholic he had lost all memory of the old religion, and at the time of the opening of our story was a follower of Swedenborg, the eccentric Swedish evangelical prophet, upon whose works (and the Bible and the English poets) little Blake was brought up.*

London in those days was a comparatively small place compared with the sprawling megalopolis of the present day. Though it seemed huge to the people of the time, we should consider it a country town. " Country was not, at that day, beyond reach of a Golden Square lad of nine or ten. On his own legs he could find a green field without the exhaustion of body and mind which now separates such a boy from the alluring haven as rigorously as prison bars." Little Blake's holidays in

* It is only fair to point out that other Blake interpreters doubt the O'Neill story, for no other reason, it seems to me, than their intense dislike of Ellis, who sponsored it. But the story is extremely circumstantial, and family traditions are very tenacious. The Carter Blakes would not be likely to forget their O'Neill origin or their relationship to William Blake.

the meadows of that bygone London, now submerged beneath a squalid tide of brick, constituted an essential part of his education. He wandered among the fields and pasture-land of that now vanished Middlesex, seeing not so much with the outward eye as with that imaginative vision which is to some extent the property of every child, but which he kept (and developed) until his death. But already that vision of his, which enabled him, in modern psychological parlance, to "project" the images of his own unconscious mind, was far stronger than in other children. On Peckham Rye, "while quite a child, of 8 or 10 perhaps, he had his first vision"—a tree full of angels. He very soon began to want to draw the pictures in his mind's eye, as a child would, and Blake's parents, with the understanding of his nature they always seem to have shown, had him given drawing lessons. But already he was developing a second faculty, that of the artistic use of words, and had written the beautiful "How sweet I roamed from field to field" before he was fourteen. It is almost incredible that a child should have written this beautiful song—he must have been soaked in poetry, self-educated by a process far more intense than that laboriously instilled into an ordinary boy at school. For he was never sent to any school, the reason being, we are told, that his violent outbursts of rage upon being struck made it impossible! He had the real O'Neill temper.

Sweetly roaming from field to field in the intervals of drawing and reading and writing poetry, young Blake was not always alone. He must have had plenty of play-mates—his *Songs of Innocence* give immortal pictures of children playing together in company—and particularly he had his little brother, the adored Robert. In the fields outside London were "ponds where boys to bathe

delight"—he remembered those ponds; and we can take it that this strong-limbed, copper-haired Irish boy was seen there as well, among the rest of the laughing, splashing crew. But whereas the others only saw the water they delighted in on a hot summer's day, this boy saw something else—the shapely bodies of his playmates. They were free little wild animals, quite innocent of the use of bathing costumes, things in those days unthought of. We must picture them also with bobbed hair, like little girls have nowadays, for the boys of Georgian England were not crop-haired, as our urchins. Blake always wore his "flaming hair" down to his shoulders, to old age.

It must have been in those ponds that he first made the discovery that the naked human body is beautiful, the discovery which Ellis tells us—that biographer of Blake who understood his subject best—alters the whole nature of a boy's thought and character from those of others who only know that the body is formed for use and strength, and predestines him to be an artist. Blake grew to dislike the things of Nature, but he never lost his love for the human form. His drawings are always full of human bodies, strong and beautiful, viewed with that imaginative power which was always his.

There was a narcissistic element in his love of the body. "Abstinence sows sand over the ruddy limbs and flaming hair," he said later in one of his libertarian epigrams; but the ruddy limbs and flaming hair were his own, and the muscular male figures which fill his drawings are copies of his own body.

A rebel by hereditary right, hot-tempered and impatient of authority, a lover of the untrammelled human body, it is understandable that Blake revolted against the periwigged eighteenth century in which he found himself.

It thwarted his every instinct, exalted reason and laughed at imagination and—as Spengler tells us—despised the human body more than any other age in history. But already it was tottering to its fall. Blake came to manhood when the revolt of the American colonies made it seem that a new world had come to birth. He became what we should now call a Red. But a peculiar sort of Red, as we shall see, with a revolutionary theory all of his own.

But even an artist-poet must somehow make a living. If the course of history had gone on smoothly and uneventfully, and no Ulster plantations had taken place, he would no doubt have been the bard at the castle of his cousin, The O'Neill, as some of his ancestors actually may have been. But born out of his rightful place and time, in eighteenth-century London, he had to make a living. Here again one can applaud the foresight and sympathy of his father, that astute business man who had once known the poverty and hunger of being on the run in Irish bogs. He placed this redoubtable son of his, the flaming-haired boy who knew that he was a genius, in the way of work which suited him best. He apprenticed him to an engraver, and after a while the boy, now become a young man, began to make a name for himself. His engravings were sought after. He began also to make a minor name as a poet.

Blake's first book of poems, the "Poetical Sketches," was published in 1783, when the Romantic Revival was already gathering headway. Blake was, after Chatterton, the first of the Romantic poets. Wordsworth's "Juvenile" poems were not published until sixteen years later.

Of that subject which was of vital importance to Blake, and which, openly or under almost impenetrable

symbolism, his later poetry is largely about—the life of the passions and emotions, we have only a jejune record, which tells us almost nothing of what really went on in the surging chaos of his soul. Repelled by his first love, he proposed, apparently on the rebound, to another and was accepted. Gilchrist gives us the story in his arch Victorian way. "One evening at a friend's house he was bemoaning in a corner his love-crosses. His listener, a dark-eyed, generous-hearted girl, frankly declared * she pitied him from her heart.' 'Do you pity me?' 'Yes, I do, "most sincerely.' 'Then I love you for that,' he replied with enthusiasm : such soothing pity is irresistible. And a second more prosperous courtship began. At this, or perhaps a later meeting, followed the confession, I dare say in lower tones : 'Well, and I love you'—always, doubtless, a pretty one to hear."

There is nothing here to account for the terrible stresses of violent passion and feelings which the poems indicate. Doubtless they were all subjective, turned inwards, and had no outlet. Blake's poetry. is the story of the soul; his life-drama took place within. For he was an introvert; the introvert *in excelsis*.

Blake married the second girl—Catherine Boucher—in 1784, and set up house on his own. For an acute account of the inner workings of the marriage, we may consult Ellis. "Blake was not in love with his wife, yet lovingly reconciled to being her husband, but his wife was in love with him, fully, absolutely. . . . Love in the one complete sense of that word . . . would never come to Blake again. He had had it. Polly Woods had brought it and taken it away. That was all she had had to do with him. She had done it, and gone."*

* Ellis, "The Real Blake."

The marriage did not run smoothly at first. Catherine does not seem to have come up to the expectations of his ardent nature. There seems to have been a scene when Blake proposed bringing in a second—or rather a third—inamorata to live with the two, but upon his wife's rather violent rejection of the idea, he dropped it. For "Blake was a good man who also insisted on his right to be a wicked one" (Ellis). However, in this case he did not insist. Blake's antipathy to the Moral Law always remained entirely theoretical. The strongest emotion of his life was really his attachment to his younger brother, the adored Bob, but after Bob's death—which caused a tremendous *crise de nerfs* for Blake—he and his wife were thrown together. He had no other friend, and he was a man to whom friendship meant more than love. In the event what happened was that Blake and his wife became devoted friends. He had never really loved her, but she became his chief and indeed only friend. Curious. But this naturally made for a successful marriage. Things turned out for the best, after all. They ended up as Darby and Joan.

Meanwhile, Blake's early promise of being a successful man in the way the world understands success did not materialize. He took to producing long and incomprehensible poetical works and engraving them himself. A few patrons bought them. Nobody else did. But Blake was quite happy. He knew that he was doing something worth while. He wrote and engraved and drew without much caring whether he sold anything or not. He just about managed to make a living, and died in poverty though not in debt. But he was quite justified in thinking that he had done something worth while, for now anything that he wrote or drew is of incalculable value.

The record of his later life is almost completely uneventful. A quarrel here, a patron there, a few years spent in Felpham in Sussex under the patronage of the fussy Hayley—it is all really too small beer to chronicle. Happy is the man who has no history. For Blake was a happy man, and died happily, singing.

BLAKE—A PSYCHOLOGICAL STUDY

CHAPTER ONE

THE NATURE OF IMAGINATION

“**T**H Nature of Visionary Fancy, or Imagination, is very little Known, and the Eternal nature and permanence of its ever Existent Images is consider'd as less permanent than the things of Vegetative and Generative Nature; yet the Oak dies as well as the Lettuce, but Its Eternal Image and Individuality never dies, but renews by its seed; just so the Imaginative Image returns by the Seed of Contemplative Thought.” (Blake : "The Last Judgment.")

The imagination is commonly thought of as something entirely untrammelled and free, without any rules to constrain it, something where a man can wander at will, and for that reason it is usually considered valueless. In fact the contrary is true. The imagination is a thing with definite rules ; which we are now beginning to discover. It moves by its own processes, not of rational logic, but with a logic of its own. It is by no means a boundless space where a man may wander at will; it is bounded territory with certain paths and patterns.

When a man begins to imagine, to daydream—or to dream when asleep—he is not wandering free as air; he is constrained to follow certain patterns, which will be found to be very much the same in all men. The imagination is a territory which can be mapped.

The recent explorers of the imagination do not, however, call the subject of their investigations the imagination; they call it the unconscious—the subconscious or unconscious mind. The unconscious or subconscious, as its name implies, is the vast and hitherto uncharted depth which lies in one's own soul, beneath the sparkling surface of consciousness. It is a twilight realm into which we descend when we dream, and it invades conscious walking life when we use our imagination. The imagination is, in fact, the waking method of looking into the unconscious, as dream is the method used in sleep.*

The language of the unconscious mind is the symbol, the figure which appears before the mind's eye in day-dream, or more vividly in sleep. It has been known for centuries, or rather for millenia, that these symbolic images of dream are relatively constant, that is to say, they are much the same for all men. The popular dream-books are based upon this truth, although they interpret the symbols in a fantastic and arbitrary manner and refer them always—incorrectly—to the future.

There is in the unconscious mind a substratum of images which are fundamentally the same for all men, no matter of what period or race. Jung has called the collectivity of these images the "collective unconscious," and the images themselves the archetypes of the Unconscious, or the primordial images.

To the ancients these images were the gods. It is the great merit of the modern school of psychology to have recognized the close relation between dream and myth. "A dream is a myth of the individual; a myth

* It must be understood that the imagination can also be used at a fully conscious level, to picture actual memories from an individual's past experience.

is a dream of the race." The figures of mythology—the gods—are closely related to the figures seen in dream; in fact they are the figures seen in dream; as Lucretius long ago pointed out. Mythology is the language of the unconscious, of the imagination. Whence the rank and luxuriant mythology of Blake's "prophetic books."

The great value of Blake's poetry is that it provides a kind of outline of the unconscious mind. Blake explored this strange region more thoroughly than any before or since, and what is more, he knew what he was doing.

" I rest not from my great task
To open the Eternal Worlds, to open the immortal Eyes
Of Man inwards into the Worlds of Thought,, into Eternity,"

And the point is that the things he discovered in the inner world, the godlike figures and the symbols, were not peculiar to himself. They are to be found—altered only in inessentials—in the inner world of every man. For that world is for each of us the same. In exploring the mythological world of Blake, we are really exploring our own minds.

Many others, one could say, have descended into the unconscious as far as Blake, but they have not returned. The asylums are full of them; for the modern definition of a madman is one who has been overwhelmed by the symbols of the unconscious. Blake is the only one who has ventured as far as they and yet remained sane. Pure poets, who had no other lifeline connected with the world above than their own poetry, have succumbed—Nietzsche, Holderlin. They have wandered off into the inner world of symbols—into which every poet must go a little way—and becoming lost, have not returned,

like those fabled of old who stumbled into the realm of faerie and remained in captivity. But Blake returned, fully sane, to report what he had seen. The reason probably is that he had two lifelines—his poetry and his engraving. The need to use his hands and conscious mind in the processes of his art kept up an essential contact with the outer world. Without that, I fancy, he would have been lost.

All the same, his account of what he saw is incoherent and confusing, although written very often in the sublimest poetry. The reason for that is plain—he never received a classical education.

Christian poets never abandoned the classical mythology of Greece and Rome. The Church in her wisdom kept alive, in preserving the poetry of the ancients, the memory of the ancient gods, and did not frown upon their use by her own poets. Chaucer, for instance, constantly uses the figures of heathen mythology in his poetry, and incurred no ecclesiastical censure. In that the Church was wiser than Plato, who would have excluded poets from his city because they spun fables concerning the gods. Christians understood that the use of the gods, as literary symbols, was somehow necessary for a poet.

The gods are the archetypes of the unconscious, a kind of lowest common denominator of the individual experiences of the symbols of the unconscious mind, a way in which one man could communicate to another his own experiences of the inner world. The ancient pagan religions were thus the products of pure imagination. With the growth of mind came monotheism, which based religion upon the reason instead of upon the imagination. Now we worship the God of reason instead of the gods of the imagination. Nevertheless

the gods are still necessary, not as indicators of outer reality, the rulers of the world, but as symbols of the inner world of man, as parts of his own soul. That is why even Christian poetry found it necessary to retain the gods. Chaucer wrote of Mars and Saturn and Venus and Cupid because the personification of these parts of man's own soul is necessary and satisfying. But to give these parts of the soul one's own peculiar names, as Blake did, is to risk being incomprehensible to everyone else. If he had given them the names of the classical gods he would be understood far more easily; and it would not have been too difficult for him to have named his symbols in this way. His Ore or Luvah, for instance, is obviously Eros, and if he had called him Eros, and the rest of the figures he saw within his own mind by classical names, his poetry would have gained immensely, and he would have been recognized immediately as a great poet. Furthermore, the use of these general symbols would have imposed a very necessary discipline upon the far too incoherent structure of his poems.

An English poet, it is true, is in a difficult position in this matter, for he has no native mythology to draw upon. A Celtic or Teutonic poet can use the figures of his own native mythology, which have never been forgotten. But the Teutonic gods never took root in Britain; Thor and Woden remain strangers to us. The only possible mythology for an English poet to use is the classical. A long line of English poets, from Chaucer to Bridges, have as it were naturalized the classical gods, and I venture to suggest that future poets, who will know what they are doing when they give the symbols of the unconscious actions and a name, use the names of the Greek gods. To invent one's own names for the symbols

of the imagination, as Blake did, is not only to risk incomprehensibility. It is unpoetical.

Through not receiving a classical education, or not undergoing the experience Keats did when he discovered Lempriere's Classical Dictionary, Blake stands outside the line of the English poets. He is eccentric, and his poetry loses because of it. His education was purely Evangelical, and eccentrically Evangelical at that, for his father was a Swedenborgian. Thus Blake's mythological vocabulary is based upon the Bible. He writes his poems as if they were the prophecies of Isaiah or Ezekiel in English verse; while the names of their gods as it were copy the Hebrew names of the Bible—Urizen, Luvah. This often gives his verse a strange and repellent aspect.

Blake rejected the Classics in angry words. He referred to them as " Antichrist " and declared that: " We do not want either Greek or Roman models if we are but just and true to our own Imaginations, those Worlds of Eternity in which we shall live for ever in Jesus our Lord." (Preface to " Milton.") His poetry, as poetry, suffered as a result. A classical Blake would have been another Shelley. However, if his poetry is considered as material for the psychologist, no doubt much would have been lost had his mind been strengthened by the classical discipline.

The reason for Blake's rejection of the Classics seems to have been that he identified them (too narrowly) with that extraverted reason which he hated. " The Gods of Greece and Rome were mathematical Diagrams," he remarked in the text of the " Laocoon Group," " See Plato's Works." One would have thought, on the contrary, that the gods of Greece would have agreed well with that vision of " Naked Beauty " which he opposed to

mathematical form. " There are States," he added, " in which all Visionary men are accounted Mad Men; such are Greece and Rome." So the poet was revenged on Plato! For Blake seems to have viewed the classical civilization through Plato's eyes of reason.

CHAPTER TWO

THE SUPREME INTROVERT

JUNG has made a distinction between two classes of mankind which has now passed into common terminology, that between the extraverted and introverted attitudes. The extravert is the man whose mind is turned towards the outer world ; if he is of the thinking type he thinks the thoughts that others think ; if of the feeling type he feels what others feel; if of the sensation type he senses the things of the visible world; or if he is intuitive, he intues the possibilities of the outer world of men and things. The introvert, on the contrary, is turned towards the inner world of his own soul. His thoughts are rationalizations of the symbols of the unconscious, not spun from the common experiences of others or from the outside world; his feelings and sensations (if either of these form his dominant function) spring from the same source; and if he is intuitive, he sees the archetypes of the unconscious clearly and vividly in his mind's eye. To the intuitive introvert the world of the imagination is far more vivid than the world of outer reality.

" Introverted intuition perceives all the background processes of consciousness with almost the same distinctness as extraverted sensation senses outer objects. For intuition, therefore, the unconscious images attain to the dignity of things or objects."

" Introverted intuition apprehends the images which

arise from the *a priori*, *i.e.*, the inherited foundations of the unconscious mind."* (Jung, "Psychological Types.")

We can thus understand Blake's statement that "Man's perceptions are not bounded by organs of perception : he perceives more than sense (tho' ever so acute) can discover." Not recognizing the relative unusualness of his own peculiar type, however, he did not understand that this immediate perception of the symbols of the unconscious is not possible to all men, except in dream. (The intuitive introvert perceives, waking, what others only dream.)

In an illuminating example, Blake tells us how introverted intuition works :

" I assert for My Self that I do not behold the outward Creation and that to me it is a hindrance and not Action ; it is as the dirt upon my feet, No part of me. ' What, it will be Question'd,' When the Sun rises, do you not see a round Disk of fire somewhat like a Guinea ? ' O no, no, I see an Innumerable company of the Heavenly Host crying : ' Holy, Holy, Holy is the Lord God Almighty.' "

Charlotte Bronte gives a very similar picture of youthful introverted intuition in " Shirley " : when " our world is heroic, its inhabitants half-divine or semi-demon; its scenes are dream-scenes. . . . As to our sun, it is a burning heaven—the world of gods."

Blake puts this peculiar faculty of introverted intuition into a couple of words—" double vision " :

" For double the vision my eyes do see.
And a double vision is always with me.
With my inward eye, 'tis an old man grey,
With my outward, a thistle across my way."

(Letter to Butts.)

* Jung regards the archetypes of the unconscious as inherited, immanent in the structure of "the physical brain.

The intuitive introvert is thus an inhabitant of two worlds.

The symbols of the unconscious are of the very stuff of poetry; and accordingly an intuitive introvert is almost predestined to be a poet; though not one who celebrates the things of nature. Blake, the supreme example of the introvert poet, tells us that "Natural objects always did and do weaken, deaden, and obliterate imagination in me." Nature is as the dirt upon his feet; no part of him. To the intuitive poet Nature is a screen drawn across the face of reality; of value only in that it provides symbols for his exuberant imagination to use. In this lay the quarrel between Blake and Wordsworth. Contemporaries, they were the antithesis one of another, and Blake in his annotations upon Wordsworth's poems has drawn for us the line of distinction between the poet who relies upon the function of sensation—the poet of Nature—and the intuitive poet—the symbolist.

Wordsworth has it that "The powers requisite for the production of poetry are first, those of observation and description . . . 2nd, Sensibility." To which Blake counters: "One Power alone makes a Poet: Imagination, the Divine Vision."

"I see in Wordsworth," Blake exclaimed, "the Natural Man rising up against the Spiritual Man continually, and then he is No Poet but a Heathen Philosopher at enmity against all true Poetry or Inspiration."

That is to say, the man of sensation rising up against the man of imagination or intuition.*

It will thus be seen that Blake was what might be

* For the nature of Wordsworth's poetry, see the Appendix on the Use of the Symbol in the Romantic Poets.

called a bigoted introvert. He regarded Nature as having no real existence, as but a reflection of the eternal symbols of the imagination.

" In your own Bosom you bear your Heaven
And Earth ; and all you behold, tho, it appears Without, it
is Within,

In your Imagination, of which this World of Mortality is but
a Shadow." (" Jerusalem.")

". . . Imagination, the real and eternal World of which this Vegetable Universe is but a faint shadow, and in which we shall live in our Eternal or Imaginative Bodies when these Vegetable Mortal Bodies are no more."

Holding this opinion, Blake was naturally driven to deny that man has a body distinct from his soul. " The notion that man has a body distinct from his soul is to be expunged." (" Marriage of Heaven and Hell.")

He lived (to us normal human beings) in a strange upside-down world and therefore produced a 'strange upside-down philosophy. We can safely disregard his philosophy except in so far as it sheds light upon his peculiar psychological make-up. The reasoning faculty was not Blake's strong point. He tells us himself that he repressed it. One cannot have it all ways, and the intuitive is not a reasoner. His value lies in the poetry—an everlasting heritage of the English race—and in the light it sheds upon the inner structure of the soul. He is not a philosopher, but a guide into the inner world of the symbols.

In a world run by extraverts, Blake stood up for the value of the introverted vision, so he can be pardoned if he exaggerated somewhat. His pamphlet " There is No Natural Religion " (1788) was, as we can see now, a plea for the value of the introverted view.

It proceeds in strict logical order, for within the limits of his bigoted introversion, Blake could think.

" Man cannot naturally Perceive but through his natural or bodily organs."

" None could have other than natural or organic thoughts if he had none but organic perceptions."

" The desires and perceptions of man untaught by any thing but organs of sense, must be limited to objects of sense."

" Conclusion. If it were not for the Poetic or Prophetic " (read " introverted ") " Character, the Philosophic and Experimental would soon be at the ratio of all things and stand still, unable to do other than repeat the same dull round over again."

The argument is that extraverted thought, derived (as Aristotle and Locke would agree) from sense-data, has only a certain limited stock of objects and of itself would only turn in a circle. It needs the imaginative introverted vision (drawn, as Jung would say, from the collective unconscious) to break a way out of this vicious circle.

" Man's perceptions are not bounded by organs of perception; he perceives more than sense (tho' ever so acute) can discover."

That is to say, he possesses an inward vision into his own soul.

In " All Religions are One," published the same year, Blake develops the argument further, into what I have called bigoted introversion.

" Principle 1st. That the Poetic Genius is the true Man, and that the body or outward form of man is derived from the Poetic Genius . . ."

" Principle 2nd. As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius."

Blake often seems to be anticipating the latest discoveries of modern psychology, and this sentence could have come from Jung's own pen. For the Jungian theory is that the archetypes of the unconscious (viewed by intuition or Blake's "Poetic Genius") are common to all men.

"Principle 5. The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is every where call'd the Spirit of Prophecy.

"Principle 6. The Jewish and Christian Testaments are An original derivation from the Poetic Genius : this is necessary from the confined nature of bodily sensation.

"Principle 7. As all men are alike (tho' infinitely various). So all Religions, and, as all similars, have one source.

"The true Man is the source, he being the Poetic Genius."

Thus we arrive at Blake's peculiar heresy, his identification of religion with the imagination, or as we should now term it, the collective unconscious. This is a heresy as tempting to introverts as materialism is to extraverts; and Jungians are particularly liable to it. The answer is that the conception of the One God could not and did not spring from the imagination (as the plural gods did) but from the reason—Blake's despised extraverted reason, arguing from sense-data. Blake fiercely opposed the God of extraverted reason, but he could have had no conception of God had it not been for the tradition derived from reason and Revelation; nor could he have seen that his own mythological creations, like the gods of the heathen, resided in the human breast. He would have worshipped them, as the heathen did.

NOTE.

Other Attempts to Classify Blake's Psychological Type.

Dr. Joan Evans in her "Taste and Temperament" defines Blake as a "quick extravert" (extravert with quick reactions), an astonishing diagnosis, and due to her grouping all "mystics" under this heading. In my opinion this is a completely wrong diagnosis due to her inappropriate and inadequate type-divisions, which are not the Jungian ones.

Herbert Read, in his "Education through Art," attempts to classify Blake according to the real Jungian character types and so comes much nearer the mark, grouping him as a feeling introvert. This again I regard as a mistake, due to his too wide definition of the kind of art produced by the feeling introvert type.

"This is the type which gives feeling-values to the transcendental ideals, such as God, freedom, and immortality, and thereby becomes capable of expressing these ideals not in logical concepts, but in plastic images." (p. 101.)

To my mind Read is here confusing the introverted feeling type with the introverted intuitive type. It is the intuitive above all who thinks in images. The definition on page 144 that the introverted feeling type when engaged in art expresses feelings "in modes originating within the artist's mind" seems to be closer and more correct. Blake was not primarily using the images of the unconscious to convey feelings, as one may suppose that a feeling introvert does; his interest was in the images themselves, not in the feelings caused by them. That is the way of the intuitive introvert.

According to Read the intuitive introvert expresses himself in art by stressing "structural form" (p. 145); more closely defined as "a stylization of a theme, a perception of pattern in the natural object" (p. 139). Thus the introverted intuitive child, in the examples given in the book, when drawing trees, for instance, tends to stress the skeleton form of the tree, its trunk and branches. A close examination of Blake's drawings will reveal this tendency—the constant and somewhat unnatural over-stressing of the muscular lines of the human bodies, and the elaborated roots and branches of the trees. "The object is reduced to a geometrical formula" by artists of this type, says Read (p. 139). Blake would have been furious at the accusation of geometry in his drawings, but it is nevertheless true. His human figures do tend to be stylized, and almost geometrical.

CHAPTER THREE

THE FOUR ZOAS

THE chief figures of Blake's interior universe were four daemons or gods he named Los or Urthona, Urizen, Luvah or Ore, and Tharmas. Blake himself was quite aware that his epics were about what we now call psychological states and that the demonic figures which inhabited them were fragments of the personality. He tells us plainly that Urizen is thought, Luvah love, and Los " Prophecy." To the man of dominant reason it may seem strange that these abstractions (as they appear to him) should thus be clothed with personalities and names; but that is how they appear to all of us in dreams. And not only in dreams. Blake's Four Zoas appear quite frequently in literature, particularly in the novel. A large number of modern novels deal, just like Blake's epics, with the activities and conflicts of the Four Zoas, under other names—and quite independently of their authors' conscious intentions.

" Four Mighty Ones are in every Man ; a Perfect Unity
Cannot Exist but from the Universal Brotherhood of Eden."
(" Vala.")

" And every Man stood Fourfold; each Four Faces had."
(" Jerusalem.")

" The Four Zoas, who are the four Eternal Senses of Man."
(*Ibid.*)

According to the Jungian psychology the "four senses of Man" or the four functions of the psyche are thought, feeling, sensation, and intuition. This fourfold distinction is not only Jungian, it is also Augustinian. In his commentary *De Genesi ad litteram* St. Augustine distinguishes "three kinds of visions," to wit, corporeal, which is through the senses; spiritual, which is through the phantasy or imagination; and intellectual, which is through the intellect. These correspond to Jung's sensation, intuition, and thought. In his commentary on St. John, St. Augustine deals with Amor, love, the "*pondus animae*" or weight of the soul, as he calls it, which corresponds to the fourth Jungian function, Feeling.

This division of the psyche into four is quite instinctive; it is not obtained by reflection but is an uprising from the unconscious mind. In Egyptian mythology the four functions appear personified as the Four Sons of Horus, the guardian deities of the four Canopic jars in which the internal organs of the deceased were placed. This fourfold division of the soul is also the reason why we speak of the four elements and the four points of the compass. The four in each case is quite subjective.

The novel is our modern form of the myth. In the novel the gods of ancient times, the archetypes of the unconscious, appear in modern dress; and accordingly quite a number of them treat of the activities and conflicts of the Four Sons of Horus, the Four Zoas, the personifications of the four functions of the psyche.

Dumas's Three Musketeers—four with D'Artagnan—are the Four Zoas; as also are Edgar Wallace's Four Just Men; and the "four friends" of Hawthorne's "Marble Faun." Charlotte Bronte was always haunted by these four figures. At the age of thirteen she was

writing that "all the worlds in the firmament will be burnt up and gathered together in one mighty globe, which will roll in solitary splendour through the vast wilderness of space, inhabited only by the four high princes of the Genii " ; and her later novels are nothing else than statements and re-statements of the oppositions and combinations of the four. The author of a novel seems often to be under the unconscious compulsion to provide four primary characters for his story, and makes each personify one of the four functions. Here is an example from A. E. W. Mason's " Clementina " :

" There were three men in that room. . . . Of the three, one, a short spare man, sat at a table with his head bent over a slip of paper. . . . He had a square head of some strength and thoughtful eyes.

" The second of the three stood by the window . . . and his face revealed a character quite different. His features were sharp, his eyes quick, if prudence was the predominating quality of the first, resource took its place in the second. . . .

" The third sat in front of the fire with his face upturned to the ceiling. He was a tall man with mighty legs which sprawled one on either side of the hearth. He was the youngest of the three by five years, but his forehead at the moment was so creased, his mouth so pursed up, his cheeks so wrinkled, he had the look of sixty years. He puffed and breathed very heavily; once or twice he sighed and at each sigh his chair creaked under him. Major O'Toole of Dillon's regiment was thinking."

The first of the three is thought; the second (extra-verted) intuition; the third sensation—as always when given a sympathetic portrayal shown as a man of mighty thews. The fourth Zoa is missing from the description ;

he is Wogan, the hero of the story, who represents feeling; a man consumed with devotion to his king (the Old Pretender) and passionate love for the princess, Clementina Sobieska.

The dream and the literary romance are not so far apart; and some authors (as undoubtedly Stevenson did) possess the trick of turning the plots of their dreams into readable stories. For both spring from the imagination, the unconscious. In dreamland we often meet the Four Zoas. A boy of fourteen, for instance, once told me of how in dream he met four gipsies stepping from a motor, "a square black thing." In my own dreams I have occasionally met three of them—the fourth being the watcher, the ego.

Blake's Four Zoas are not, then, peculiar to himself. They form a theme running through all literature, though only Blake presents them as it were in the crude mythological state.

One function of the four is always the dominant, with whom the ego or conscious self identifies itself; the other three are repressed into the unconscious, some more and some less. With Blake the dominant function was obviously intuition; in the Blakean mythology this function is symbolized by the daemon Los. "He is the Spirit of Prophecy, the ever apparent Elias" ("Milton"), Prophecy being one of Blake's names for "the Divine Vision"—imagination or intuition.

"All the Gods of the Kingdoms of Earth labour in Los's Halls;

Every one is a fallen Son of the Spirit of Prophecy," (*ibid.*);

for Blake saw clearly that the gods are the products of imagination or intuition, springing from the unconscious mind. ("All deities reside in the human breast.")

It has been suggested that his name is derived from Sol spelled backwards, for Blake always identified him with the image of the sun, the most dominant thing in nature and therefore associated, to his intuitive mind, with the dominant function of his own personality.

" Then Los appear'd in all his power;
 In the Sun he appear'd, descending before
 My face in fierce flames ; in my double sight
 'Twas outward a Sun, inward Los in his might."
 (Letter to Butts.)

" On Albion's Rock Los stands creating the glorious Sun each morning." ("Milton.")

If Blake had used Classical terminology, undoubtedly he would have named this being Phoebus Apollo.

Being the dominant function, Los appears to Blake as the ruler of Time, and his sister and female counterpart Enitharmon as the ruler of Space.

" His head beam'd bright and in his vigorous voice was
 Prophecy.
 He could controll the times and seasons and the days and
 years;
 She could controll the spaces, regions, desarts, flood and
 forest." ("Vala.")

" Los is by mortals nam'd Time, Enitharmon is nam'd Space :
 But they depict him bald and aged who is in eternal youth
 All powerful and his locks flourish like the brows of morning."
 ("Milton.")

With the example of Blake before us, it is easy to see how the gods first arose in the human imagination.

To Blake the things of nature were but as keys to unlock his symbolic vision. In superb lines he describes stars, butterflies, and trees as the children of Los :

" Thou seest the Constellations in the deep and wondrous
 Night:
 They rise in order and continue their immortal courses
 Upon the mountains and in vales with harp and heavenly
 song,
 With flute and clarion, with cups and measures fill'd with
 foaming wine . . .
 These are the Sons of Los, and these the Labourers of the
 Vintage.
 Thou seest the gorgeous clothed Flies that dance and sport
 in summer
 Upon the sunny brooks and meadows ; every one the dance
 Knows in its intricate mazes of delight artful to weave :
 Each one to sound his instruments of music in the dance,
 To touch each other and recede, to cross and change and
 return:
 These are the Children of Los; thou seest the Trees on
 mountains,
 The wind blows heavy, loud they thunder thro* the darksom
 sky,
 Uttering prophecies and speaking instructive words to the
 sons
 Of men : These are the Sons of Los : These the Visions of
 Eternity,
 But we see only as it were the hem of their garments
 When with our vegetable eyes we view these wondrous
 Visions." (" Milton.")

Such are natural things as viewed by introverted
 intuition.

The thinking function in Blake's mythology is
 personified in the figure of Urizen, " the Eternal Mind,"
 " the Prince of Light," the possessor of " the steeds of
 Urizen, once swifter than the light," which symbolize
 thoughts, and of " the mountains of Urizen, once of
 silver, where the sons of Wisdom dwelt." His name
 Urizen seems to be derived from the word " reason."
 He is Zeus, the God of the soul, the lawgiver.

According to the traditional doctrine derived from the Greeks and repeated, for instance, in Thomism the governing faculty of man is or should be the reason. The emphasis is upon "should be." The governance of reason is an ideal, seldom attained. Not only can any other function be in practice the dominant instead of reason, but the man of dominant thought can so act that he represses the other functions altogether into the unconscious and becomes in extreme cases a creature who cannot use his imagination or his hands and is incapable of feeling. Such a one will have to face a terrible revolt, for the repressed functions grow barbarous and sullen in the unconscious and will emerge, eager to avenge themselves. For tyranny breeds revolt, within the soul as without. Thus Blake's Urizen says :

" I am God, the terrible destroyer and not the Saviour."

for he can act as the destroyer and not the redeemer of the other functions. In the illustrations to the text he is usually depicted as an aged man. In the " First Book of Urizen " he is drawn crouching, with eyes shut and beard down to the ground, in front of the stony tables of the Law.

A good modern example of Urizen as tyrant is to be found in Neill Gunn's recent novel, " The Green Isle of the Great Deep," in which the psyche is pictured as a totalitarian state under the rule of the " Questioner " or Thought-Zoa, the possessor of " greenish-grey eyes in which there was no feeling, only intelligence."

Feeling in Blake's mythology is personified as Luvah, " the Prince of Love," whose name seems to be derived from the word " love." Blake in an early poem queried the idea of the Greek Eros or Cupid :

" Why was Cupid a Boy
 And why a boy was he ?
 He should have been a Girl
 For ought that I can see."

Nevertheless some psychological necessity made him draw the desire-figure of his own private mythology as a boy; for Luvah appears chiefly in the aspect of " Red Ore," " the fiery boy " ; obviously another form of the Greek Eros. He is always connected with fire and the colour red, as symbolic of desire.

" Intense ! naked ! a Human fire, fierce glowing, as the wedge
 Of iron heated in the furnace : his terrible limbs were
 fire ... " (" America.")

" His limbs bound down mock at his chains, for over them
 a flame

Of circling fire unceasing plays . . .

His nostrils breathe a fiery flame. His locks are like the forest
 Of wild beasts; there the lion glares, the tyger and wolf
 howl there,

And there the Eagle hides her young in cliffs and precipices.

His bosom is like starry heaven expanded; all the stars
 Sing round ; there waves the harvest and the vintage rejoices ;
 the springs

Flow into rivers of delight; there the spontaneous flowers
 Drink, laugh and sing, the grasshopper, the Emmet and the
 Fly;

The golden Moth builds there a house and spreads her silken
 bed.

His loins inwove with silken fires are like a furnace fierce :
 As the strong Bull in summer time when bees sing round
 the heath

Where the herds low after the shadow and after the water
 spring,

The num'rous flocks cover the mountains and shine along
 the valley.

His knees are rocks of adamant and rubie and emerald . . .
 Such is the Demon, such his terror on the nether deep."

(" Vala.")

Such is Red Ore when bound at the age of fourteen. Apparently he remains at that age, for in "Milton" we are told that "Ore incessant howls, burning in fires of Eternal Youth." The picture of Ore chained which forms the frontispiece of "America" is one of Blake's most tremendous conceptions. The mighty winged figure of Ore sits with chained wrists in the breach of a broken wall with his head sunk between his knees, while red clouds loom above. The dwarfed figures of a woman and two children sit beside him on a fallen ornamental stone of the broken wall. His folded wings (the wings of Eros) are of a metallic yellow shade, but the red clouds throw a scarlet tinge on all the figures. Elsewhere he is shown as a naked figure with tossing yellow mane, crouching amid crimson flames.

This figure of the red boy is a common one in *mythology*. In Scandinavian folklore he is the Neck or Nixie who is described as "sitting of summer nights on the surface of the water like a pretty little boy, with golden hair hanging in ringlets, and a red cap on his head."* On the Normandy coast he is the Nain Rouge or Red Dwarf, also a boy. Eros himself was connected with the colour red, for Anacreon tells us that he carries a *ἰακινθίνῃ ῥαβδῷ*, a hyacinthine staff, the Classical hyacinth being red; while our English poet Bridges describes him as having red wings ("Naked he goeth, but with sprightly wings Red, iridescent, are his shoulders fledged"). In the first Idyll of Moschus Eros appears as a fire-spirit, like Ore. "His skin is not white but flame-coloured," says Venus in her description of him, and "his eyes are fierce and burning" :

ὄμματα δ' αὐτοῦ
δριμυλά και φλογεόντα,

* Keightley, "Fairy Mythology."

like Ore again, who has "malignant fires in his young eyes." For Eros is Ore.

In dream he can appear as a little boy with bright red hair, his darker side being indicated by a black skin or by some deformity, as in the following two dreams from my own collection:

"I am in a boat in the South Seas. In the boat is sitting a black * Kanaka' boy, who strangely has red hair."

(The South is the territory belonging to Eros in this dreamer's psychic geography.)

"I am in the King's household and we adopt a little boy with bright red hair. But upon examining him I find that his feet are deformed in a repellent manner."

In one of E. F. Benson's ghost-stories there is a good description of him:

"There formed a pale oval light, the size of a man's face, dimly luminous. . . . It outlined itself: short reddish hair grew low on the forehead; below were two grey eyes, set very close together. . . . On each side the ears stood noticeably away from the head, and the lines of the jaw met in a short, pointed chin. The nose was straight and rather long, below it came a hairless lip, and last of all the mouth took shape and colour, and there lay the crowning terror. One side of it, soft-curved and beautiful, trembled into a smile; the other side, thick and gathered together as by some physical deformity, sneered and lusted. The whole face, dim at first, gradually focussed itself into clear outline: it was pale and rather lean, the face of a young man." ("The Face.")

For these images are the same in the soul of every man.

Luvah is connected with the form of the serpent, and Ore himself changes into a serpent, the snake being a

phallic emblem. Ore's name appears to be "cor" (heart) spelled backwards.

" The introverted intuitive's chief repression falls upon the sensation of the object. His unconscious is characterized by this fact. For we find in his unconscious a compensatory extraverted sensation function of an archaic character."*

Accordingly, Blake's most repressed function was sensation, represented by Tharmas. He was so repressed that Blake, although he knew Los for intuition, Urizen for thought, and Luvah for feeling, did not consciously recognize what Tharmas was, and what he stood for, save that, in a vague way, he represented the body.

A primary symbol of the unconscious is that of water. " Water is the commonest symbol for the unconscious."! Accordingly Tharmas, the representative of the most repressed function, is " the Demon of the waters," whose duty it is

** an Eternal weary work to strive
Against the monstrous forms that breed among my silent
waves." (" Vala.")

He is thus the Lord of the unconscious and its symbolic waters—Neptune or Poseidon. Being sensation, he is the ruler of the body.

" The Body of Man is given to me. I seek in vain to destroy.
For still it surges forth in fish and Monsters of the deeps."
(*Ibid.*)

The symbolism of the four elements—earth, air, fire, and water—is often used to denote the four functions, but different individuals apply them in differing ways.

* Jung, " Psychological Types."

t Jung, " Integration of the Personality."

Algernon Blackwood, a strange mystical writer of very much the same psychic make-up as Blake, symbolizes intuition as fire, thought as air, sensation as water, and feeling as earth*; while Salvador de Madariaga in his "Heart of Jade" presents us with the Four Zoas in the guise of four Aztec maidens representing the four elements, three of whom very clearly also represent a psychological function. Here the earth figure is sensation, the fire figure feeling, the air figure thought, while the water figure must be intuition.

With Blake the fire figure is feeling and the water figure sensation. The reason for this constant change of meaning is that the water figure always represents the lowest or most repressed function, whatever it is—sensation with Blake and Blackwood. This sea-divinity appeared in a dream which a fifteen-year-old country boy related to me :

" My sisterf and I were in a boat—a big orangy-yellow sort of boat—and the colour of the water was lovely, red and green and blue and yellow:);, circles of different colour all the way across the sea. . . . There were some people out to sea. There was a chap out there, but I dunno what he was a-doing. And there was a big ship beside him. We were going to see what this chap was doing but we didn't get that far—I woke up ! "

* In his romance, "The Bright Messenger." We are first introduced to a sculptured group representing the four elemental figures of earth, air, fire, and water; then to the four primary characters of the story, who each represent one of the four elements and also (unknown to Blackwood) one of the four psychological functions.

Acting as the Anima or Emanation. (See Chapter Four.)

The four colours generally used by the unconscious mind of western folk to represent the four functions. (See Jung, "Integration of the Personality," p. 48.)

CHAPTER FOUR

THE BIRTH OF THE FUNCTIONS

EACH of the Four Zoas is accompanied by a male " Spectre," a split-off portion of himself; and a female " Emanation." The Spectres have no names of their own; the Emanations are Enitharmon for Los, Ahania for Urizen, Vala for Luvah, and Enion for Tharmas. As has been noted previously, Blake often seems to be anticipating the Jungian psychology in his own terms, and this is the case here, for the Blakean " Spectre " is the Jungian " Shadow," and the Blakean " Emanation " is the Jungian " Anima."

The Shadow is the negative or reverse side of the personality—the darker side, driven into the unconscious and personified as a symbolic figure or archetype; " the inferior and less commendable part of a person . . . for instance Faust and his shadow Mephistopheles."* Or to take an example from English literature, Dr. Jekyll and his shadow Mr. Hyde.

" Thou knowest that the Spectre is in Every Man insane,
brutish,
Deform'd." (" Vala.")

In literature the author projects his Shadow as the villain of the story, who is often portrayed with these qualities, for instance, Long John Silver with his missing limb, or Mr. Hyde who, more subtly, conveys " a haunting sense of unexpressed deformity."

* Jung, " Integration of the Personality."

Blake shows us the Spectre in various horrific forms in the illustrations to his manuscripts. The most impressive is perhaps that of a winged creature with a woman's body and the head of a stork or heron bending its long neck to drink of the stagnant waters of a pool. ("When the Spectre begins to devour the dead.") An uprising from the unconscious which could hardly be put into words. At the beginning of the fourth book of "Jerusalem" the creature appears again as a naked human figure sitting on a green rock with the grey head of some bird of prey, gore dripping from its curved red beak.

The Anima is "the woman in a man," the repressed feminine qualities of the male, which appears in his dreams and other products of the unconscious as a symbolical female figure. The Norse were very familiar with it and called it a man's "Hamingja" or luck.* In literature the author projects his Anima as the heroine of the story. The Anima is the primary representative of the unconscious, the chief among its numerous inhabitants. In a woman, of course, it appears as masculine and then becomes (in Jungian language) the Animus.

Both the Shadow and the Anima, being creatures of the unconscious, are connected with the repressed functions. The Shadow is largely made up of undeveloped functions, and therein lies the possibility of his redemption. One could say that the Shadow consists of the repressed functions seen under the aspect of wickedness, the moral aspect; and the Anima, still more strangely, the repressed functions seen under the aspect of femininity.

Blake, with his sense of what was going on in the interior

* Cf. H. R. Ellis, "The Road to Hel."

of the soul, felt himself accompanied by these two phantoms, the Shadow and the Anima, the villain and the heroine of his own life-story, or as he called them, the Spectre and the Emanation.

" My Spectre around me night and day
 Like a Wild Beast guards my way.
 My Emanation far within
 Weeps incessantly for my Sin."

As we shall see, the early Blake did not consciously weep for his sins—he even took a certain pride in them. The Anima, being complementary, did the weeping.

Since Blake splits both his Shadow and his Anima into four, in accordance with his ultra-developed sense of the four functions, one may expect that the Spectre of each Zoa or function-carrier is connected with the opposing function, is in fact a negative way of looking at the opposed function, and that the same may be posited of the Emanation.

Jung opposes thought to feeling, and intuition to sensation. A man of dominant thought represses feeling to the lowest place in his unconscious mind, and the intuitive does the same for sensation. Thought and feeling, and intuition and sensation therefore stand at opposite poles from one another. Since each of the Zoas has a Spectre, therefore, one may expect that the Spectre is either closely connected with or is the opposing function; that Ore's Spectre, for instance, is Urizen. That this actually is the case appears here and there in the poems and particularly in the stories of the births of the Zoas.

The Spectres and Emanations are thus the connecting links between the Zoas, a fact which is important in the development of their ultimate reintegration. For a man

split up into his component parts (as most of us are) is an incomplete or disintegrated man ; therefore the connecting links between the disintegrated parts of his personality are valuable. The Spectres and Emanations are therefore essential characters in Blake's epics, which deal with nothing less than the story of the soul, its disintegration through sin and ultimate reintegration.

The Four Zoas represent the four functions; their Emanations are their connecting links. The Emanation of each Zoa connects up with the opposing function. Jung places feeling as the opposing function to thought and sensation as the opposing function to intuition. Thus the Emanation of the thought-Zoa connects up with feeling; and the Emanation of the feeling-Zoa connects up with thought. In fact it is true to say that the Emanation of the thought-Zoa is feeling looked at by thought; and the Emanation of the feeling-Zoa is thought looked at by feeling. The same with sensation and intuition.

Urizen is thought.

Luvah is feeling.

Los is intuition.

Tharmas is sensation.

The Emanation of Urizen is called Ahania, that of Luvah is Vala, that of Los is Enitharmon, and that of Tharmas is Enion, Thus :

Ahania, the Emanation of Urizen, is feeling looked at by thought.

Vala, the Emanation of Luvah, is thought looked at by feeling.

Enitharmon, the Emanation of Los, is sensation looked at by intuition.

Enion, the Emanation of Tharmas, is intuition looked at by sensation.

The story of the birth of Urizen, the thinking function, is to be found in the Seventh Night of "Vala."

" Listen I will tell
Thee Secrets of Eternity which ne'er before unlock'd
My gold lips . . .
Among the Flowers of Beulah walk'd the Eternal Man and
saw
Vala, the lily of the desert melting in high noon."

The Eternal Man is the Self, later called Albion. Blake draws the distinction which Jung later made between the whole soul and that part of it which is conscious. Jung calls the soul, the psyche as a whole, the Self, and that portion of it which is conscious the Ego.

" Inasmuch as the ego is only the centrum of my field of consciousness, it is not identical with the totality of my psyche, being merely a complex among other complexes. Hence I discriminate between the ego and the Self, since the ego is only the subject of my consciousness, while the Self is the subject of my totality: hence it also includes the unconscious psyche. In this sense the Self would be an (ideal) factor which embraces and includes the ego. In unconscious phantasy the Self often appears as a super-ordinated or ideal personality, as Faust in relation to Goethe or Zarathustra to Nietzsche."*

In the poetry of Blake the Self is represented by the figure called Albion or the Eternal Man. He meets Vala, who in this instance would seem to represent the Anima in general, which in a man has a connection with his usually unconscious feeling.

* Jung, " Psychological Types,"

" Upon her bosom in sweet bliss he fainted. Wonder seiz'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 and brought forth Urizen, Prince of
Light,
First-born of Generation."

Thought is thus the direct product of the Self; the son of Albion. The other Zoas are formed more indirectly. After the birth of Urizen Luvah splits off from Vala.

" 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 recoiPd
From the Enormity and call'd them Luvah and Vala."

This reduced Vala can be called thought looked at by feeling. The best analysis of her character is that given by Milton Percival in his " Blake's Circle of Destiny." She is a sort of abstract ideal of what (according to thought) love ought to be; she is in fact reason masquerading as feeling, or a selection of feelings made by reason. The result is psychologically unworkable, for a man has to come to terms with his Anima or life-energy as it actually is; not as he thinks it ought to be. Jerusalem is the Anima as she actually is; Vala (in her reduced form at any rate) is a false rational ideal of the Anima. Jerusalem is the life-energy, " libido," in its totality ; Vala a mental selection from it. The idea can be grasped from that picture of Vala anathematizing Jerusalem in the epic of " Jerusalem," in which Vala, dressed in a blue cloak (blue usually stands for thought in unconscious colour-symbolism) stands condemning Jerusalem, a magnificent (though nude) matron with her arms round her children.

Later Luvah also produces a Spectre—Satan, " the Spectre of Ore " (" Milton " 31), who is also Urizen himself under another aspect ("Milton" n). The Spectre of a Zoa is here clearly the opposite Zoa.

Tharmas, the third Zoa, likewise springs from Vala (as the Anima, one presumes—the unreduced Vala can be equated with Jerusalem). Blake calls sensation the " parent sense," correctly, for sensation awakes in the child before the other functions.

" Begin with Tharmas, Parent power, darkening in the West."
(" Vala.")

" West flow'd the Parent Sense." (" Jerusalem.")

However, in the mythological story of the birth of Tharmas, given in the additional fragments of " Vala," the other Zoas are regarded as already in existence.

" Beneath the veil of Vala, rose Tharmas from dewy tears.
The eternal man bow'd his bright head, and Urizen, prince
of light,
Astonished look'd from his bright portals. Luvah, King
of Love,
Awaken'd Vala . . .
Pitying, they view'd the new born demon, for they could
not love."

The other functions do not love sensation, the most repressed of all in Blake's character. No wonder they could not love him, for

" Male form'd the demon mild athletic force his shoulders
spread,
And his bright feet firm as a brazen altar; but the parts
To love devoted, female."

Tharmas is in essence female. He fides straight to the ocean of the unconscious.

" All astonish'd stood the hosts
 Of heaven, while Tharmas with wing'd speed flew to the
 sandy shore;
 He rested on the desert wild, and on the raging sea
 He stood and stretch'd his wings."

Now Enion, his Emanation, appears.

" Female her form, bright as the summer, but the parts of love
 Male, and her brow, radiant as day, darted a lovely scorn."*

These uprisings from the unconscious were too much even for Blake, and in the completed form of " Vala " he treats Enion as definitely female.

Los, " the fourth immortal starry one," is the child of the Spectre of Tharmas and Enion, thus preserving the rule that the Spectre and Emanation of a Zoa connect up with the Zoa of the opposing function.

" Thus they contended all the day among the Caves of Tharmas,
 Twisting in fearful forms and howling, howling, harsh
 shrieking,
 Howling, harsh shrieking; mingling, their bodies join in
 burning anguish.
 Mingling his brightness with her tender limbs, then high
 she soar'd
 Above the ocean ; a bright wonder, Nature,
 Half woman and half Spectre ; all his lovely changing colours
 mix
 With her fair crystal clearness; in her lips and cheeks his
 poisons rose
 In blushes like the morning, and his scaly armour softening,
 A monster lovely in the heavens or wandering on the earth . . .
 Wandering desolate, a wonder abhorr'd by Gods and Men,
 Till, with fierce pain, she brought forth on the rocks her
 sorrow and woe :
 Behold two little infants wept upon the desolate wind."

* This is the Hermaphrodite archetype, a form of the Puer Æternus, more fully dealt with by Shelley. Possibly sensation is thus represented as it is the " youngest " or least used function.

These are Los and Enitharmon. Enion, now identified with Nature, as is correct for the representative of the senses, brings forth the things of Nature.

" Enion brooded o'er the rocks ; the rough rocks groaning
 vegetate.
 Such power was given to the Solitary wanderer :
 The barked Oak, the long limb'd Beech, the Chestnut tree,
 the Pine,
 The Pear tree mild, the frowning Walnut, the sharp Crab,
 and Apple sweet,
 The rough bark opens; twittering peep forth little beaks
 and wings,
 The Nightingale, the Goldfinch, Robin, Lark, Linnet and
 Thrush.
 The Goat leap'd from the craggy cliff, the Sheep awoke from
 the mould,
 Upon its green stalk rose the Corn, waving innumerable.
 Infolding the bright Infants from the desolating winds."

But being the representatives of intuition, they cannot stay with Enion.

" And then they wander'd far away, she sought for them in
 vain . . .
 Ingrate they wander'd, scorning her . . .
 But Los and Enitharmon delighted in the Moony spaces of
 Eno,
 Nine times they liv'd among the forests, feeding on sweet
 fruits,
 And nine bright Spaces wander'd, weaving mazes of delight,
 Snaring the wild Goats for their milk, they eat the flesh of
 Lambs ;
 A male and female, naked and ruddy as the pride of summer."

" He could controll the times and seasons and the days and years," but she, being the Emanation of the intuition-Zoa, connects up with the opposing function, and so

" She could controll the spaces, regions, desart, flood and forest."

Enitharmon is sensation looked at from the point of view of intuition; "the genius of the phenomenal universe, the concept of nature which depends on the record of human senses but is known by inspiration* to be merely the shadow of reality." Her name Enitharmon recalls the name of Tharmas, sensation.

* *i.e.*) regarded by introverted intuition.

Sloss and Wallis, " William Blake, Complete Writings," " Index of Symbols." (A useful work, but prior to the scientific examination of symbolism initiated by Jung, p. 157.)

CHAPTER FIVE

THE ANATOMY OF DISINTEGRATION

THE theme of Blake's epics is the disintegration of the soul caused by sin. He may approach the subject in a very unorthodox way and use unorthodox language about it, but that is his theme, and uttered in mighty symbolism. Sin causes the disorientation of all the powers of the soul; they shift and turn the wrong way about like a group of iron filings when the magnet is moved from its former position. This is a truth old and Catholic enough—it was enunciated by St. Augustine. Blake, with his clear view of the symbolic forms in which the imagination clothes the inner workings of the soul, saw the whole drama enacted and re-enacted. It haunted him continually; literally, he could think of little else. Freud calls the event of one's early life which causes such an obsession a "trauma"; Catholics would here call it the first mortal sin.* Consciously one can forget about it—and consciously Blake raved at the very mention of the word "sin"—but underneath the surface of the mind, a surface clear and transparent to him, he could not help seeing the turmoil caused by that shattering psychic event.

And first he remembers an age of innocence.

* A psychological trauma may arise from some event wholly external to the victim, and in such a case would carry no moral connotation. But in Blake's case it seems to have been internal.

" Wherefore hast thou shut me into the winter of human life.
And clos'd up the sweet regions of youth and virgin innocence
Where we live forgetting error, not pondering on evil,
Among my lambs and brooks of water, among my warbling
birds." (" Jerusalem.")

As a young boy Blake loved to wander over the fields which were then of easy access from London, and his pictures of the age of innocence bring up pictures of a little boy rambling over summer meadows, happy and innocent, climbing trees and singing on their tops, and bathing in streams and pools.

" Where joy sang on the trees and pleasure sported in the rivers." (" Vala.")

" How sweet I roamed from field to field
And tasted all the summer's pride,"

as he wrote even at the time, before his fourteenth year.
Or as he remembered it in later years :

" The fields from Islington to Marybone,
To Primrose Hill and Saint John's Wood,
Were builded over with pillars of gold,
And there Jerusalem's pillars stood.

Her Little-ones ran on the fields,
(The Lamb of God among them seen,
And fair Jerusalem his Bride,
Among the little meadows green . . .

The Jew's-harp-house and the Green Man,
The Ponds where Boys to bathe delight,
The fields of Cows by Willan's farm,
Shine in Jerusalem's pleasant sight."

(" Jerusalem.")

So the remembrance of his innocent childhood shines in his memory;

" When the green woods laugh with the voice of joy,
 And the dimpling stream runs laughing by ;
 When the air does laugh with our merry wit, .
 And the green hill laughs with the noise of it."
 (" Songs of Innocence.")

The " Songs of Innocence " refer to this time. There is nothing sweeter in the English language. Blake catches the authentic voice of childhood. It is as if a child were speaking.

" Piping down the valleys wild,
 Piping songs of pleasant glee,
 On a cloud I saw a child,
 And he laughing said to me :
 ' Pipe a song about a Lamb ! ' . . . "

The exact phrase a child would use. Blake here identifies himself with the children. It is " our sports " on the Echoing Green. He knows all the boy's joy in the clear water of a stream when the sun is shining on the grass :

" Then down the green plain laughing they run,
 And wash in the river, and shine in the sun."

" Eternal times " in Blake's symbolic language refers to this time of childhood, when the functions, the Four Zoas, were still in their right positions. He knows that there is something true about childhood; that the arrow was then sent off in the right direction, although it may have been deflected since.

The story of the Trauma, of the fall from innocence, is repeated several times in much the same symbolic language, in " Vala," " Milton," and " Jerusalem." It is due, it seems, to the rebellion of Luvah against the Self.

In " eternal times " Luvah, love, feeling, or desire, was the " mildest, gentlest Zoa " (" Jerusalem " 23). In

the song little Blake wrote at the age of thirteen Luvah (for he visualized the function even then) was a gentle friend.

" How sweet I roamed from field to field,
And tasted all the summer's pride.
Till I the prince of love beheld.
Who in the sunny beams did glide !

He shew'd me lilies for my hair,
And blushing roses for my brow ;
He led me through his gardens fair,
Where all his golden pleasures grow."

But afterwards he becomes terrible; he rebels against Albion, the Self, and smites him. The revolt, it seems, followed from a conspiracy or a contention between Luvah and Urizen.

" But Urizen awoke, and Luvah woke, and they conferr'd :
' Thou Luvah,' said the Prince of Light . . .
do thou alone depart
Into thy wished Kingdom, where in Majesty and Power
We may erect a throne ; deep in the North I place my lot,
Thou in the South ; listen attentive . . .
Go, outfleeing ride
Afar into the Zenith high, bending thy furious course
Southward . . . I, remaining in porches of the brain,
Will lay my scepter on Jerusalem, the Emanation . . .
my strong command shall be obey'd
For I have plac'd my sentinels in stations; each tenth man
Is bought and sold, and in dim night my word shall be their
law.'

Luvah replied : ' Dictate to thy Equals : am not I
The Prince of all the hosts of Men, nor Equal know in
Heaven ?
If I arise into the Zenith, leaving thee to watch
The Emanation and her Sons . . .
wilt not thou, rebel to my laws, remain.'

In darkness building thy strong throne, and in my ancient
 night
 Daring my power wilt arm my sons against me . . .
 I will remain here as thou, and here with hands of blood
 Smite this dark sleeper in his tent, then try my strength
 with thee."

The sleeper is Albion, the Self.

" While thus he spoke his fires reddened o'er the holy tent,
 Urizen cast deep darkness round him, silent brooding death,
 Eternal death to Luvah; raging, Luvah pour'd
 The Lances of Urizen from chariots round the holy tent.
 Discord began . . .

But Urizen, with darkness overspreading all the armies,
 Sent round his heralds secretly commanding to depart
 Into the north. Sudden with thunder's sound his multitudes
 Retreat from the fierce conflict, all the sons of Urizen at once
 Must'ring together in thick clouds, leaving the rage of Luvah
 To pour its fury on himself and on the Eternal Man."
 ("Vala" I.)

Urizen or thought thus departs, leaving desire or
 passion to smite the Self. Elsewhere the departure of
 Urizen is referred to as a sleep:

" When Urizen slept in the porch and the Ancient Man was
 smitten" ("Vala" III);

or as the gift of his powers to Luvah :

" Why didst thou listen to the voice of Luvah that dread morn
 To give the immortal steeds of light to his deceitful hands ?
 No longer obedient to thy will, thou art compell'd
 To forge the curbs of iron and brass, to build the iron mangers,
 To feed them with intoxication from the wine presses of Luvah
 Till the Divine Vision and Fruition is quite obliterated."
 ("Vala" III.)

" That deadly night
 When Urizen gave the horses of Light into the hands of
 Luvah." ("Vala" IV.)

" How rag'd the golden horses of Urizen, compell'd to the chariot of love ! " (" Jerusalem " 65.)

It would seem likely that the " steeds of Urizen " are thoughts. The Fall consists in their being chained to passion.

" And Luvah strove to gain dominion over mighty Albion.
They strove together above the Body where Vala was inclos'd
And the dark Body of Albion was left prostrate upon the
crystal pavement.
Cover'd with boils from head to foot, the terrible smittings of
Luvah." (" Vala " III.)

In " Jerusalem " the events of the Trauma are described under another metaphor:

" We reared mighty Stones, we danced naked around them,
Thinking to bring Love into light of day, to Jerusalem's
shame
Displaying our Giant limbs to all the winds of heaven.
Sudden
Shame seiz'd us, we could not look on one another for
abhorrence . . ."

It would seem as if this copper-haired adolescent's narcissistic delight in the beauty of his own body caused the disintegration of the personality—the revolt of Luvah. After this Luvah is repressed.

" Then frown'd the fallen Man and put forth Luvah from his presence. . . ."

" Indignant rose the Awful Man and turn'd his back on Vala . . .

. . . ' Can Love strive for dominion ?

. . . Go, take your fiery way

And learn what it is to absorb the Man, you spirits of Pity and Love.' "

" The Spirits Luvah and Vala
 Went down the Human Heart, where Paradise and its joys
 abounded,
 In jealous fears and fury and rage, and flames roll round
 their fervid feet,
 And the vast form of Nature like a serpent play'd before
 them." (" Vala " III and " Jerusalem " 29.)

Ore (" who is Luvah ") is unloosed at the age of fourteen in the poem of " America " and bound at the same age in " Vala." These apparently contradictory symbols evidently refer to the same event, and seem to point to the conclusion that the Trauma took place in Blake's fourteenth year.

After his repression of Luvah Albion sinks down into a deathlike sleep upon a rock amid the waters of the unconscious.

" The Eternal Man is seal'd, never to be deliver'd, (says
 Tharmas)
 I roll my floods over his body, my billows and waves pass
 over him,
 The sea encompasses him and monsters of the deep are his
 companions.
 Dreamer of furious oceans, cold sleeper of weeds and
 shells ..." (" Vala " IV.)

And thus Milton sees him :

" Milton saw Albion upon the Rock of Ages,
 Deadly pale outstretch'd and snowy cold, storm cover'd,
 A Giant form of perfect beauty outstretch'd on the rock
 In solemn death; the Sea of Time and Space thunder'd
 aloud
 Against the rock, which was inwrapped with the weeds of
 death." (" Milton " 17.)

Shelley has exactly the same image in his " Revolt
 of Islam ":

" a Giant, like a child asleep
 On a loose rock, whose grasp crushed, as it were
 In dream, sceptres and crowns . . ."

The image of the Sleeper in the unconscious is in fact a common mythological motive; it is the theme of the legend of the Sleeping Beauty in the castle overgrown with briars. Here the Sleeper is the Anima. In the Grail legends, however, the Sleeper is the Self, viewed as an ancient king, just as in the poetry of Blake.

" The root ideas (of the Grail legends) are invariable and persistent. They centre in a mysterious Castle or Temple, situated always by water, wherein dwells an equally mysterious King Priest, who is both Dead and Alive, and who guards certain talismans or symbols—Lance, Cup, Sword, and Dish (or Stone)." (Fourfold, it will be noticed.) " The object of the innumerable hero-questors is to find the Castle, to witness the manifestation of its symbols, and to restore the Priest King to life and health. The country round the Castle is the Waste Land; it was wasted by the king's illness and * death'; and it will be restored to fertility by his * resurrection.' "*

In Blake's poetry the Waste Land is the desolate " Ulro " around the sleeper on the rock—" the fourfold desert of Albion,"

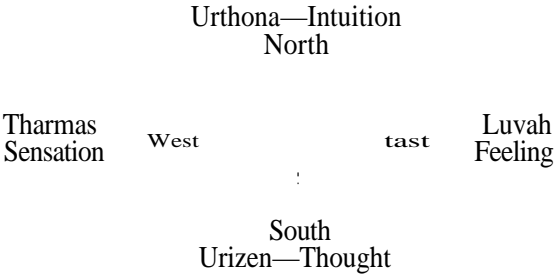
" land of briars and thorns
 Where once the olive flourished and the Cedar spread his
 wings."

The Image of the Sleeping Self appears again in a dream recorded in R. L. Megroz's " Dream World "; as " a figure of an old man reclining. . . . He appears like one dead; yet there is something in the pallor of his features that suggests life. It is not the pallor of

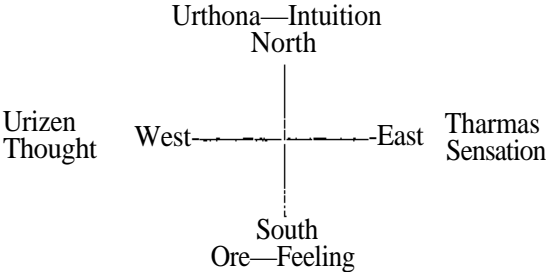
* W. F. S. Knight, " Cumaean Gates," quoting W. R. Cruttwell.

cold marble, nor of alabaster, but rather the warm tint of old ivory. . . . The texture of his skin is exquisite." (Compare Blake's "Giant form of perfect beauty.") "I am bending over him, my face is very close to his. Suddenly I am shocked to see signs of returning consciousness. The colour of health is slowly suffusing his cheeks. . . . He arises slowly . . ."

The Trauma causes the displacement of the Four Zoas, except Urthona in the north, whose place remains constant. Blake often depicts the four functions as facing the four cardinal points of the compass; a very common way of delineating them, as every psychiatrist knows. In "eternal times" the Zoas are arranged thus :



The displacement results in:



" And the Four Zoas clouded rage East and West and North and South;

They change their situations in the Universal Man . . .
 And Urizen assumes the East, Luvah assumes the South,
 In his dark Spectre ravening from his open Sepulchre.
 And the Four Zoas, who are the Four Eternal Senses of Man,
 Became Four Elements separating from the Limbs of
 Albion." (" Jerusalem " 36.)

' The Cave of Ore stood to the South, a furnace of dire flames,
 Quenchless, unceasing. In the West the Cave of Urizen ;
 For Urizen fell, as the Midday Sun falls down, into the West.
 North stood Urthona's steadfast throne . . .

The East was Void. But Tharmas roll'd his billows in
 ceaseless eddies,
 Void, pathless, beat with Snows eternal and iron hail and
 rain . . .

But in eternal times the Seat of Urizen is in the South,
 Urthona in the North, Luvah in East, Tharmas in West."
 (" Vala " VI.)

" Four Universes round the Mundane Egg remain chaotic,
 One to the North, named Urthona : One to the South, named
 Urizen :

One to the East, named Luvah : One to the West, named
 Tharmas ;

They are the Four Zoas that stood around the Throne Divine.
 But when Luvah assum'd the World of Urizen to the South
 And Albion was slain upon his mountains and in his tent,
 All fell towards the Center in dire ruin sinking down.

And in the South remains a burning fire : in the East, a
 void:

In the West, a world of raging waters : in the North, a solid,
 Unfathomable, without end. But in the midst of these
 Is built eternally the Universe of Los and Enitharmon."
 ("Milton "21.)

The essence of disintegration seems to be the usurpation
 by one function of the work of another. " When Luvah
 assum'd the World of Urizen to the South." This
 process, symbolized in " Vala " by the exchange of wine

and steeds between Urizen and Luvah, is dealt with at length in "Milton" by the resplendent poetry of the Satan-Palamabron myth. Satan is Urizen reborn as one of Los's sons, so the event would seem to refer to a later period of Blake's life; furthermore he takes the initiative in proposing the exchange, which Luvah does in the "Vala" myth. Palamabron (the genealogy of these creatures takes some research) is Thiriël, Urizen's eldest son, reborn also as one of Los's sons. Fuzon, an earlier edition of Luvah, was also Urizen's son, so we can take it that Satan here stands in the place of Urizen and Palamabron of Luvah. That is, they represent thought and feeling.

Palamabron has charge of the "harrow of the Almighty," and Satan of the mills—"the Starry Mills of Satan." (Blake disliked the stars, as the rest of Nature.) Says Los :

" O Satan my youngest born, art thou not Prince of the Starry Hosts
 And of the Wheels of Heaven, to turn the Mills day and night ?
 Art thou not Newton's Pantokrator, weaving the Woof of Locke ?
 To Mortals thy Mills seem every thing, and the Harrow of Shaddai
 A Scheme of Human conduct invisible and incomprehensible."

Satan wishes to borrow the harrow and drive it in "pity's paths" (Blake always brackets love and pity together) and in the end he persuades Los to let him have it.

" For Palamabron return'd with labour wearied every evening.
 Palamabron oft refus'd, and as often Satan offer'd
 His service, till by repeated offers and repeated entreaties
 Los gave to him the Harrow of the Almighty . . .
 Mark well my words ! they are of your eternal salvation."

This last phrase is used as a refrain throughout the incident. To Blake's symbolic mind the myth is evidently of enormous value.

" Next morning Palamabron rose : the horses of the Harrow
 Were madden'd with tormenting fury, and the servants of
 the Harrow,
 The Gnomes, accused Satan with indignation, fury and
 fire."

In " Vala " the horses belonged to Urizen, but the horse archetype, symbolizing the body* can belong to any function. The functions are often represented as four horses.

Palamabron is naturally annoyed at the mess Satan has made of his work :

" How could he, he, know the duties of another ? "

But Satan himself believes " that he had not oppress'd the horses of the Harrow nor the servants." He then returns to his own Mills and finds everything in confusion :

" But Satan returning to his Mills (for Palamabron had serv'd
 The Mills of Satan as the easier task) found all confusion,
 And back returned to Los . . . Los beheld
 The servants of the Mills drunken with wine and dancing
 wild
 With shouts and Palamabron's songs, rending the forests
 green
 With echoing confusion, tho' the Sun was risen on high."

How can this symbolism be reproduced in the language of thought ? Satan takes Palamabron's harrow; that is thought tries to do the work of feeling. An example

* Jung, " Modern Man in Search of a Soul."

would be a marriage entered into for reasons of cold calculation. Palamabron takes over Satan's mills ; that is, feeling tries to do the work of thought. This is more evident in Blake than thought trying to do the work of feeling. His rejection of the Ten Commandments is a fine example of passion-charged thought.

After the Trauma three of the functions are repressed. Intuition remains dominant and conscious.

" And feeling the damps of death, they with one accord
delegated Los . . .

and they gave their power to Los
Naming him the Spirit of Prophecy, calling him Elijah.
Strucken with Albion's disease, they become what they
behold.

They assimilate with Albion in pity and compassion . . .
The Slumbers of Death came over them . . . "

(" Jerusalem " 44.)

Los remains as the watcher over the sleeping Albion:

" Los, his strong Guard, walks round beneath the Moon."

Los, however, in another place, accuses Albion of slaying the other three.

" Thou wast the Image of God, surrounded by the Four Zoas.
Three thou hast slain. I am the Fourth; thou canst not
destroy me." (" Jerusalem " 42.)

For he is Consciousness, the Ego. Almost the identical phrase is used as the title of a detective story which deals (unconsciously) with the same psychic drama—the repression of the three Zoas : " They Can't Hang Me ! " In this story (by James Ronald) the Thought-Zoa (" agile intellect") is accused of murdering his three partners, owners of a newspaper. One of the three is

an obvious Feeling-Zoa, described somewhat unfairly as a libidinous coward; the next " had a brain which could probe to the heart of a problem "—Intuition ; the third is " almost a complete nonentity—repressed sensation. However, at the last moment the fell deed is discovered to be the work of the Shadow. The three are slain, but the dominant function, here thought, cannot be slain. They couldn't hang him. " Thou canst not destroy me." For Urizen, Los, Luvah, and Tharmas are to be found pursuing their plots and counterplots in the pages of modern fiction just as much as in Blake's poetry.

The same symbolic drama was witnessed in a dream by a friend of mine who knows nothing of psychology, Blake, or the above-mentioned thriller. He found himself watching the hanging of three men, and was conscious that one was Hitler, although the features were not those of Hitler. The three were the three repressed functions; " Hitler" being the most repressed and therefore appearing in the guise of an enemy. The watcher was the one who was not hanged, being consciousness, the Ego, the dominant function.

If the dominant is slain—which is possible—then comes lunacy, the complete descent into the unconscious. In his " Revolt of Islam " Shelley symbolizes the oncoming of madness by the hanging of all four Zoas :

" My brain began to fail . . .
 Methought that grate was lifted, and the seven
 Who brought me thither, four stiff corpses bare
 And from the frieze to the four winds of Heaven
 Hung them on high by the entangled hair."

Note that each Zoa is hung to face one of the four points of the compass.

In "Vala" the repressed functions lament, remembering their former state before the Trauma, in the most beautiful poetry.

" The Woes of Urizen shut up in the deep dens of Urthona :
 ' Ah! how shall Urizen the King submit to this dark mansion ?
 Ah ! how is this ? Once on the heights I stretch'd my throne sublime ;
 The mountains of Urizen, once of silver, where the sons of wisdom dwelt.
 And on whose tops the Virgins sang, are rocks of desolation . . .
 The gardens of wisdom are become a field of horrid crows.
 Once how I walked from my palace in gardens of delight,
 The sons of wisdom stood around, the harpers follow'd with harps . . .
 Then in my ivory pavilions I slumber'd in the noon
 And walked in the silent night among sweet smelling flowers.
 Till on my silver bed I slept, and sweet dreams around me hover'd."

This consists to some extent of Blake's reminiscences of childhood before the Trauma; of the little boy's trance-like meanderings in gardens and meadows, of his falling asleep in the hot noon sunshine—perhaps beneath some may-covered hedge, easily transformed, to his vivid imagination, into an ivory pavilion ; of his memory of the scent of flowers at evening time just before he was sent to bed; and of his innocent sleep. Then thought or Urizen, if undeveloped, was unrepressed, and functioned in harmony with imagination. His thoughts were harpers which followed him through the fields. He was not troubled by the stern moral law which Urizen afterwards maintained against the revolt of Luvah, for Luvah had not yet revolted, was still the sweet prince of love who glided in the sunny beams.

" But now my land is darken'd and my wise men are departed.
 My songs are turned into ones of Lamentation
 Because the Steeds of Urizen, once swifter than the light,
 Were kept back from my Lord and from his chariot of mercies.
 O did I keep the horses of the day in silver pastures !
 O Fool ! could I forget the light that filled my bright spheres
 Was a reflection of his face who calid me from the deep ! "

Urizen did not come to the aid of the Self in that dread night of Luvah's rebellion. He accuses Luvah :

" Because thou gavest Urizen the wine of the Almighty
 For Steeds of Light, that they might run in thy golden chariot
 of pride,
 I gave to thee the Steeds, I pour'd the stolen wine
 And drunken with the immortal draught fell from my throne
 sublime." (" Vala " V.)

Thought took the wine of passion; and passion was possessed of the steeds of thought. That seems to have been the essence of the Trauma ; the event which caused the dislocation of the Zoas and the disintegration of the personality. " When Luvah assum'd the world of Urizen to the south." What exactly was the event which Blake buries under such layers of symbolism we shall never know. No doubt some fleshly adolescent exuberance. But it was enough to upset the whole delicate mechanism of his soul.

Again Urizen mourns, looking upon his ruined world

" Are thou, O ruin, the once glorious heaven ? are these thy
 rocks
 Where joy sang on the trees and pleasure sported in the rivers,
 And laughter sat beneath the oaks, and innocence sported
 round
 Upon the green plains, and sweet friendship met in palaces,
 And books and instruments of song and pictures of delight ?
 Where are they, whelmed beneath these ruins in horrible
 destruction ?". (" Vala " VI.)

CHAPTER SIX

THE CONFLICT OF THE ZOAS

AFTER the disintegration of the Self there follows conflict among the Zoas. The functions, displaced from their true positions, are now in conflict with each other.

" The Four Zoas clouded rage . . .
In opposition deadly, and their Wheels in poisonous
And deadly stupor turn'd against each other . . ."
(" Jerusalem " 74.)

" They saw their Wheels rising up poisonous against Albion :
Urizen cold and scientific, Luvah pitying and weeping,
Tharmas indolent and sullen, Urthona doubting and despair-
ing,
Victims to one another and dreadfully plotting against each
other . . ." (" Jerusalem " 43.)

The Conflict between Intuition and Thought.

The eighteenth century, the age into which Blake was born, called itself the Age of Reason. It was an unpropitious time for an intuitive,

" The idiot Reasoner laughs at the Man of Imagination,
And from laughter proceeds to murder by undervaluing
calumny " (" Milton " 35),

wrote Blake in smarting retaliation.

But apart from his conflict with the spirit of the time,

Blake had a mote personal quarrel with thought. It was thought, reason, which upheld the Moral Law. Young Blake could not stand thought constantly nagging at him, reminding him of his sin. Therefore he repressed thought.

" The Spectre is the Reasoning Power in Man, and when separated
From Imagination and closing itself as in steel in a Ratio
Of the Things of Memory (*), It thence frames Laws and
Moralities ... " (" Jerusalem " 74.)

Blake's repudiation of the Moral Law was a self-protective mechanism, to stifle an intolerable memory.

" Take away the imputation of sin ! "
" Come, O thou Lamb of God, and take away the remembrance
of Sin,
To Sin and to hide the Sin in sweet deceit is lovely !
To Sin in the open face of day is cruel and pitiless ! But
To record the Sin for a reproach, to let the Sun go down
In a remembrance of the Sin, is a Woe and a Horror,
A brooder of an Evil Day, and a Sun rising in blood ! "
(" Jerusalem " 50.)

A grotesque and most powerful sketch illustrates the lines. The bearded kingly figure of Albion, the Self, sits on a green rock, surrounded by a black and red sea, from which rises a black sun shooting forth red rays. Albion, three-headed, rests two of his crowned heads (with most woebegone expressions) upon his hands, while the Four Zoas tear from his breast.

In his spurning of the Moral Law Blake did riot become a libertine. He repressed passion as well as thought, Luvah as well as Urizen. And he repressed both by

* *i.e.*, deriving its data only from sense-memories, extraverted.

means of a third function, imagination or intuition. Those who possess dominant intuition are comparatively rare; so it is not everyone who can do this ! Thus it was that, at least after the stormy days of adolescence were over, Blake's rejection of the Moral Law remained entirely theoretical. How he managed to reconcile this position with a form of Christianity, we shall see.

The poets are in a way prophets; hence the ancients used the word *vates* both for a seer and a poet. The poet, being the interpreter of the unconscious mind, is the spokesman of tendencies which come to the surface perhaps a century after his death. Thus it was that in heralding the revolt against reason, Blake was the spokesman of the twentieth century rather than of his own time.

" Thought chang'd the infinite to a serpent; that which pitieth
To a devouring flame . . .
Then was the serpent temple form'd, image of infinite
Shut up infinite revolutions, and man became a angel,
Heaven a mighty circle, God a tyrant crown'd." ("Europe.")

In the First Night of "Vala" Urizen proclaims his empery. "Obey my voice, young Demon," he says to Los, "I am God from Eternity to Eternity." But it is prophesied that Los is to be the dominant, not Urizen :

" A Boy is born of the dark Ocean
Whom Urizen doth serve . . .
and that Prophetic boy
Must grow up to command his Prince."
("Vala" III.)

It is Urizen who falls, not Los. He falls, and Los binds him with chains.

The opposite process, the repression of intuition by thought, or in Blakean terms, the binding of Los by Urizen, can be studied in Coleridge. In his younger days Coleridge produced two of the most intuitive poems in the English language—Kubla Khan and the Ancient Mariner; both storehouses of unconscious imagery, veritable mines for the psychologist. But it is significant that he could only produce this imaginative work when inspired by dreams, his own in the case of Kubla Khan, another's in the Ancient Mariner. Kubla Khan was actually composed in a dream, "if that indeed can be called composition in which all the images rose up before him as things . . . without any sensation or consciousness of effort." But that was how Blake always wrote, even when awake, asserting that his poems were "dictated" to him. The truly intuitive poet writes in this way, the images rising up before him as things. But Coleridge could only do it in a dream. It is significant also that imagination, which Wordsworth called "the awful Power" rising up from "the mind's abyss," Coleridge referred to as "fancy." "There was a time," he tells us in "Dejection" when "Fancy made me dreams of happiness," but now imagination has left him only "abstruse research" remains, which has become "the habit of my soul."

" Thin and hueless as a ghost
 Poor Fancy on her sick bed lay . . .
 Poor shadow cast from an unsteady wish.
 Itself a substance by no other right
 But that it interrupted Reason's light."
 (" Improvisatore.")

So in Coleridge the Apollinian Los, the " Spirit of Prophecy " became a thin wailing ghost!

The Conflict between Thought and Feeling.

The normal pattern in the man of dominant thought is the straightforward conflict between thought and feeling, as exemplified in Milton's "Paradise Lost." According to Professor Saurat, Milton's Satan is the Passion-Zoa and Messiah thought, and thus "'Paradise Lost' is the struggle of passion against reason." "Satan is the great champion of passion in revolt against divine reason." "Satan is not only pride, he is passion in general." "He is in particular sensuality—and Milton gratuitously puts this upon him."*

The best modern study of the straightforward conflict between thought and feeling is, I think, Quiller-Couch's story "Foe-Farrell," in which thought or Urizen is represented by Doctor Foe, scientist and holder of many degrees, who "works everything out by cold reason." His enemy is repressed feeling—Farrell, an emotional business-man who is referred to by Foe as a "libidinous humbug." Evidently Luvah. The other two Zoas also appear in the story; Tharmas as Major Otway the cricketer, and Los as the "artless youth" Collingwood with his flair for scenting possibilities. But the main interest of the story lies in the conflict between Foe and Farrell—thought and feeling; their deadly hatred, and the way in which they eventually change places. The allegory is really feeling rising out of the unconscious and overwhelming thought, leading eventually to madness and death.

* Saurat, "Milton."

Leading to this result because the triumph of feeling here represents the overwhelming of consciousness by unconscious forces. Feeling when dominant and conscious need not be in the least lawless, but can, on the contrary, be exceedingly conventional, as in the feminine extraverted feeling type.

The usual pattern is completely altered in Blake by the presence of dominant intuition. In "Foe-Farrell" intuition stands apart from the conflict, except occasionally to offer advice. To Milton feeling is Satan but Blake wholeheartedly takes the side of feeling in its revolt against thought. He could afford to do so since he relied on the third function of intuition to suppress both ! Blake could always call on the strength of Los to resolve the conflict between Luvah and Urizen. He had really no intention of letting feeling predominate.

Blake's thoughts (or would it be more correct to say intuitions ?) on the subject are laid down in "The Marriage of Heaven and Hell."

"Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy."

"Energy " is here evidently Jung's "libido," defined as "psychic energy."

"Energy is eternal delight."

One is reminded of Freud's "Pleasure-principle" towards which libido tends. In Freudian terms Reason would be the correcting "Reality-principle."

"Those who restrain desire, do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place and governs the unwilling."

"And being restrained, it by degrees becomes passive, till it is only the shadow of desire."

These would seem the very first principles of libertinism; but Blake is leaving out the chief characteristic of his own personality. As we shall see, he himself restrained desire, using for the purpose not reason but intuition or imagination. Los binds Ore. In missing out this essential point, Blake falsifies his entire philosophy. But to return to the "Marriage."

" The history of this is written in Paradise Lost, and the Governor or Reason is call'd Messiah."

" It indeed appear'd to Reason as if Desire was cast out; but the Devil's account is, that the Messiah fell, and formed a heaven of what he stole from the Abyss."

" The reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a true Poet and of the Devil's party without knowing it."

In his unconscious mind Milton undoubtedly was of the Devil's party, or the feeling-party; for most of us are divided personalities. The war between the two sides of the self can often be recognized in dream, the feeling-party, for instance, fighting under a red flag, and the thought-party under a blue one.

In " America " Blake identifies the political revolution in the colonies with the loosing of Ore of Desire within his own soul. The scene opens with a " prologue in heaven " showing us red Ore at the age of fourteen bound in fetters, which he looses.

" Blasphemous Demon, Antichrist, hater of Dignities,
 Lover of wild rebellion, and transgressor of God's Law,"

say his enemies of Ore, but Ore himself replies :

" The fiery joy that Urizen perverted to ten commands . . .
 That stony law I stamp to dust, and scatter religion abroad
 To the four winds as a torn book, and none shall gather the
 leaves . . .
 For everything that lives is holy, life delights in life."

In the design which accompanies the text serpent Ore glides along the ground, his forked tongue issuing from his mouth, clad in glorious colours of scarlet, yellow,

and blue. Three nude figures ride upon his back; a woman who guides him with a rein, and two little boys.

" The red flames of Ore " roar through the thirteen colonies, in a rebellion against the Ten Commandments which existed only in Blake's prophetic imagination and would have horrified the Puritan colonists themselves, but has since been realized.

" The doors of marriage are open, and the Priests in rustling
scales
Rush into reptile coverts, hiding from the fires of Ore
That play around the golden roofs in wreaths of fierce
desire ... "

However, Urizen hides Ore for twelve years, until the French Revolution breaks out in Europe,

"Weeping in dismal howlings before the stern Americans,
Hiding the Demon red with clouds and cold mists from the
earth.
Till Angels and weak men twelve years should govern o'er
the strong.
And then their end should come, when France receiv'd the
Demon's light."

In the study of disintegration given in the opening Nights of " Vala " Albion, after he has been smitten by Luvah, calls Urizen and gives him the sceptre, that is, tries to make him the dominant function.

" Albion callPd Urizen and said . . .
' Take thou possession ! take this Scepter ! go forth in my
might,
For I am weary and must sleep in the dark sleep of Death,
Thy brother Luvah hath smitten me ' ... " (" Vala " II.)

This would seem to refer to an attempt by young Blake

to enforce the moral law upon himself, to repress desire by means of thought in the normal way.

During his period of rule Urizen builds the " Mundane Shell " round the body of Albion. This description of the building of a world contains some of Blake's finest poetry.

" Then seized the Lions of Urizen their work, and heated in
the forge
Rose the bright masses ; thund'ring beat the hammers, many
a pyramid
Is form'd and thrown down, thund'ring into the deeps of
Non Entity . . .
For, measured out in order'd spaces, the Sons of Urizen
With compasses divide the deep ; they the strong scales erect
That Luvah rent from the faint heart of the Fallen Man,
And weigh the massy Cubes, then fix them in their awful
stations.
And all the time, in Caverns shut, the golden looms erected
First spun, then wove the Atmospheres ; there the Spider
and Worm
Plied the wing'd shuttle, piping shrill thro' all the list'ning
threads . . .
While far into the vast unknown the strong wing'd Eagles bend
Their venturous flight in Human forms distinct; thro*
darkness deep
They bear the woven draperies ; on golden hooks they hang
abroad
The universal curtains and spread out from Sun to Sun
The vehicles of light . . .
While thus the Spirits of strongest wing enlighten the dark
deep
The threads are spun and the cords twisted and drawn
out; then the weak
Begin their work, and many a net is netted, many a net
Spread, and many a Spirit caught: innumerable the nets,
Innumerable the gins and traps, and many a soothing flute
Is form'd, and many a corded lyre outspread o'er the immense.
In cruel delight they trap the listeners, and in cruel delight
Bind them, condensing the strong energies into little compass.

Some became seeds of every plant that shall be planted; some
The bulbous roots, thrown up together into barns and
 garners . . .

Infinitely beautiful the wondrous work arose

In sorrow and care, a Golden World whose porches round the
 heavens

And pillar'd halls and rooms receiv'd the eternal wandering
 stars . . .

Thus were the stars of heaven created like a golden chain . . .

Each took his station and his course began with sorrow and
 care.

In sevens and tens and fifties, hundreds, thousands, number'd
 all . . .

Travelling in silent majesty along their order'd ways

In right lined paths outmeasur'd by proportions of number,
 weight,

And measure, mathematic motions wondrous along the deep,

In fiery pyramid, or Cube, or unornamented pillar square

Of fire, travelling along even to its destin'd end . . ."

 ("Vala" II.)

It is lovely; but what does it mean? The acute Ellis gives us the answer. "The intellectual temple built by Urizen . . . is the reasoned theory of Nature that has done so much harm to our imagination's elastic and vital power."* Blake's view of the scientific analysis of Nature was much the same as that of D. H. Lawrence when he complained that: "Don't let us imagine we see the sun as the old civilisations saw it. All we see is a scientific little luminary, dwindled to a ball of flaming gas . . . We may see what we call the sun, but we have lost Helios forever, and the great orb of the Chaldeans still more."f For Blake, like Lawrence, was fundamentally anti-scientific.

Urizen rules for a time but is separated from his Emanation Ahania. He casts her out and then crashes

* "The Real Blake."

"Apocalypse."

himself from his throne, in lines reminiscent of the fall of Satan in "Paradise Lost."

"A crash ran thro' the Immense. The bounds of Destiny were broken
Down from the dismal North (*) the Prince in thunders and thick clouds—
As when the thunderbolt down falleth on the appointed place—
Fell down, down rushing, running, thundering, shuddering
Into the Caverns of the Graves and places of Human Seed
Where the impressions of Despair and Hope enroot for ever :
A World of Darkness." ("Vala" III.)

The scene is shown in an illustration to the "First Book of Urizen." Urizen (here shown as youthful) falls, entangled by a snake, together with his Emanation and Shadow. In the latter the rosy tint of human flesh is replaced by grey.

Following the usual rule relating to Blakean Emanations, one would explain Ahania as feeling regarded from the point of view of thought. "In the Book of Ahania she represents the affective and emotional self in man, the ^c soul of sweet delight, appetite, desire, or lust. On the other hand this ideal incontinence is called sin by the restrictive powers in life symbolized by Urizen, the strength of whose law is insufficient entirely to eliminate lust or desire from man's being. Hence follows the worse than ineffectual compromise, whereby desire is permitted a veiled license under forms of

* *i.e.*, from the dominant position.

f Blake, as one would expect, objected to St. Paul; but this doctrine that the Law does not of itself give the grace to keep it is purely Pauline. The Law does not justify. Grace is given by Christ, not the Law.

law . . . Thus in passing Ahania, as the symbol of inhibited desire is called the 'Mother of Pestilence.' "*

The Book of Ahania gives the story of Urizen's fall in more detail. A fire-elemental called Fuzon appears, obviously the desire-Zoa later named Luvah.

" Fuzon on a chariot iron-wing'd
On spiked flames rose : his hot visage
Flam'd furious ; sparkles his hair and beard
Shot down his wide bosom and shoulders.
On clouds of smoke rages his chariot.
And his right hand burns red in its cloud,
Moulding into a vast globe his wrath
As the thunder-stone is moulded . . ."

He hurls the globe at Urizen, dividing his Emanation from him.

" laughing,, it tore through . . .
The cold loins of Urizen dividing.
Dire shriek'd his invisible Lust.
Deep groan'd Urizen : stretching his awful hand,
Ahania (so name his parted soul)
He seiz'd on his mountains of Jealousy.
He groan'd, anguish'd, and call'd her Sin,
Kissing her and weeping over her ;
Then hid her in darkness, in silence,
Jealous tho' she was invisible."

Fuzon thinks he has slain Urizen—

" Fuzon, his tygers unloosing,
Thought Urizen slain by his wrath.
' I am God,' said he, ' eldest of things !' "•—

but Urizen arises and slays Fuzon with the rock of "Mount Sinai in Arabia," the rock of the Ten Commandments, then crucifies him.

* Sloss and Wallis, *op. cit.*

" With difficulty and great pain Urizen
 Lifted on high the dead corse :
 On his shoulders he bore it to where
 A Tree hung over the Immensity . . .

On the accursed Tree of Mystery,
 On the topmost stem of this Tree
 Urizen nail'd Fuzon's corse."

Shelley's " Prometheus Unbound" centres round this symbol of crucified love, for Prometheus, bound to the rock, is Shelley's feeling-Zoa, as Fuzon and Luvah in Blake. Time and again Prometheus is called " love."

" Love . . . from his soft and flowing limbs
 And passion-parted lips and faint keen eyes
 Streamed forth like vaporous fire."

While Jupiter, his enemy, like Urizen is thought without love, the possessor of " loveless wisdom."

The image of the crucified Christ is called forth by Prometheus :

" a youth
 With patient looks nailed to a crucifix " ;

and when we later read in Blake how Christ appears " in Luvah's robes" we can see how the Romantic poets were on the return-journey towards Christianity.

After the crucifixion of Fuzon Los binds Urizen, and Ahania sings a lament for him, remembering the time when thought was in friendship with feeling.

The man of dominant thought would write out these psychological events in his own abstract terminology; but to the intuitive introvert such as Blake or Shelley they appear as the conflicts of awesome figures. The commentators on Blake have usually been men of

dominant thought; and from them one gains the impression that Blake first thought out these matters as they would have done, in abstract terminology of " law " and " desire " and so forth; and then (because he was writing in poetry) turned the abstractions into symbolic poetic figures. That is not in the least how one of Blake's temperament works. The figures first of all appeared to his imaginative vision just like a vivid dream, and enacted their dreamlike conflicts, made their speeches. It was afterwards that he puzzled, wondering, over what could be the meaning of their symbolic actions; and gave them names. His first instinct was always to draw what he had seen; thus it is that Blake's poetry is really a commentary on his engravings.

The Conflict between Intuition and Feeling.

The story of the birth of Ore and his subsequent binding by Los is told both in the " First Book of Urizen " and the " Fifth Night " of " Vala."

Ore is Luvah reincarnated as the child of Los and Enitharmon, at least in Blake's developed mythology. In point of fact it rather seems as if the image of Ore came first, for we hear a lot about him before Luvah is mentioned.

""Enitharmon groaning
 Produc'd a man Child to the light . . .
 No more Los beheld Eternity.
 In his hands he seiz'd the infant,
 He bathed him in springs of sorrow,
 He gave him to Enitharmon.
 They named the child Ore ; he grew
 Fed with milk of Enitharmon ..."

He is shown in an illustration as a charming naked boy tossing his wild limbs in a flash of golden fire. This

is presumably Ore while still innocent—he cannot be more than six or seven years old at most. But when he grows older he is chained.

" They took Ore to the top of a mountain . . .
 O how Enitharmon wept!
 They chain'd his young limbs to the rock
 With the Chain of Jealousy
 Beneath Urizen's dreadful shadow."

The picture of Ore pleading not to be bound is one of Blake's finest. Bearded Los, with an expression of anguish, stands holding the chain and hammer while matronly Enitharmon embraces her son. Ore clings to her, face upward turned, a long-legged colt of a boy. All the figures are nude, for as Nietzsche remarks somewhere, the gods go unclad.

In " Vala " we are given the story in more detail.

" The groans of Enitharmon shake the skies, the lab'ririg Earth,
 Till from her heart rending his way, a terrible child sprang
 forth
 In thunder, smoke and sullen flames, and howlings and fury
 and 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 and howFd around the new
 born King,
 Crying, ' Luvah, King of Love, thou art the King of rage and
 death.' "

Ore may be Eros, but he is a very different being from the pretty roguish Cupid of the painters. Which was one reason why Blake did not use the Greek or any other mythology save his own. Its images are the archetypes of the unconscious, it is true, but images conventionalized, watered-down, become like worn coins too long

in currency. Blake saw the archetypes in their dreadful immediacy, and no wonder he did not recognize Cupid in this terrible creature. Nevertheless he is Cupid—Blake's Cupid. If Blake had known the Classics better he would have realized Ore bore a great resemblance to their Cupid too—the Cupid not of Renaissance painters but of the real Classical writers. Horace, for instance, with his "*Mater sceva Cupidinwn*" "savage mother of desires" or "of the Cupids."

" Enitharmon nurs'd her fiery child in the dark deeps
 Sitting in darkness : over her Los mourn'd in anguish fierce
 Cover'd with gloom; the fiery boy grew, fed by the milk
 Of Enitharmon. Los around her builded pillars of iron
 And brass and silver and gold fourfold, in dark prophetic
 fear,
 For now he fear'd Eternal Death and uttermost Extinc-
 tion ..."

That is to say, Los or intuition fears he will be repressed by feeling.

" But when fourteen summers and winters had revolved over
 Their solemn habitation, Los beheld the ruddy boy
 Embracing his bright mother, and beheld malignant fires
 In his young eyes, discerning plain that Ore plotted his
 death."

Fourteen years old. It is a question of life and death now whether feeling or intuition will prevail, passion or imagination. Blake was reliving the Trauma over again. He is fourteen again, and desire and imagination are warring within his soul. But Los takes preventive measures.

" He seiz'd the boy in his immortal hands,
 While Enitharmon follow'd him, weeping in dismal woe,

Up to the iron mountain's top, and there the jealous chain
 Fell from his bosom on the mountain. The spectre dark
 Held the fierce boy. Los nail'd him down, binding around
 his limbs
 The accursed chain. O how bright Enitharmon howl'd
 and cried
 Over her son ! Obdurate, Los bound down her loved Joy."

Afterwards Los, repentant, goes to unloose the boy
 but finds his limbs have grown into the rock.

" But when they came to the dark rock and to the spectrous
 cave,
 Lo, the young limbs had stricken root into the rock, and
 strong
 Fibres had from the Chain of Jealousy inwove themselves
 In a swift vegetation round the rock and round the Cave
 And over the immortal limbs of the terrible fiery boy.
 In vain they strove now to unchain, in vain with bitter tears
 To melt the chain of Jealousy ; not Enitharmon's death,
 Nor the Consummation of Los could ever melt the chain
 Nor unroot the infernal fibres from their rocky bed ..."
 (" Vala " V.)

The scene seems to be reproduced in the illustration
 on the first page of "America." Here one sees lamenting
 Los and Enitharmon leaving bound Ore. The slender
 boy lies with chained wrists on the vividly green grass,
 underneath a gnarled tree, the roots of which stretch
 far down the page.

The point is that every function has two sides, a
 bright one and a dark. Ore was not only terrible passion;
 he was mild love also; and in repressing the one, the
 self had repressed the other too. The object of re-
 integration is to separate these two qualities and to
 reincorporate in consciousness the better side. But
 once repressed, love cannot be released at will.

" The all powerful curse of an honest man be upon Urizen and Luvah.
 But thou, My Son, Glorious in Brightness, comforter of Tharmas,
 Go forth, Rebuild this Universe ..."

But Los will have none of him. He is the dominant, and Tharmas must keep his place—in the unconscious.

" Los answer'd in his furious pride, sparks issuing from his hair:
 ' Hitherto shalt thou come, no further; here thy proud waves cease.
 We have drunk up the Eternal Man by our unbounded power,
 Beware lest we also drink up thee, rough Demon of the waters.
 Our God is Urizen the King, King of the Heavenly hosts ;
 We have no other God but he, thou father of worms and clay,
 And he is fall'n into the Deep, rough Demon of the waters,
 And Los remains God over all, weak father of worms and clay.
 I know I was Urthona, keeper of the gates of heaven,
 But now I am all-powerful Los, and Urthona is but my shadow.' "

But Los had forgotten the connection between his Emanation and the opposing function. Tharmas, if at the bottom of the hierarchy of the Zoas, had rule over the waters of the unconscious.

" ' What Sovereign Architect,' said Tharmas, ' dare my will controll ?
 For if I will, I urge these waters. If I will, they sleep
 In peace beneath my awful frown; my will shall be my
Law.
 So saying, in a Wave he rap'd bright Enitharmon far
 From Los ..."

At this the Spectre of Los arises, also connected with the opposing function, and Tharmas recognizes him as

Urthona, once his friend in the days before the Trauma, when, in the comparatively undifferentiated time of childhood, the functions were at peace together.

" ' Art thou Urthona, My friend, my old companion
 With whom Id in happiness before that deadly night
 When Urizen gave the horses of Light into the hands of
 Luvah'?"

Los seems to be intuition regarded as the dominant function; Urthona as intuition in its proper place, as in childhood, subject to the constitutional rule of an as yet untyrannical reason. Tharmas at this returns Enitharmon to Los, as indeed he had intended all along.

" Now all comes into the power of Tharmas. Urizen is fall'n
 And Luvah hidden in the Elemental forms of Life and Death.
 Urthona is my Son. O Los, thou art Urthona., and Tharmas
 Is God ..."

He orders Los to rebuild the ruined furnaces of Urizen and then departs.

" So saying, Tharmas on his furious chariots of the Deep
 Departed far into the Unknown and left a wondrous void
 Round Los; afar his waters bore on all sides round with
 noise
 Of wheels and horses' hoofs, and Trumpets, Horns and
 Clarions."

Tharmas is the most repressed and unconscious of all the Zoas, and his actions are correspondingly hard to understand. When Tharmas is concerned, the symbolism is almost impenetrable. His figure appears before Blake's mind's eye; he argues and performs his symbolic actions; but Blake himself did not fully understand who Tharmas was or what he stood for.

The Conflict between Thought and Sensation.

To be found in the "Sixth Night" of "Vala." Urizen, repressed, begins to explore the unconscious.

" So Urizen arose, and leaning on his spear explor'd his dens.
He threw his flight thro' the dark air to where a river flow'd,
And taking off his silver helmet filled it and drank ;
But when, unsatiated his thirst, he assay'd to gather more,
Lo, three terrific women at the verge of the bright flood.
Who would not suffer him to approach, but drove him back
with storms."

Their number gives them away. They are the feminine representatives of the other three functions (regarded here as the daughters of Urizen). One is clad in blue, another in green. The use of colours to represent the different functions is very common, but this seems to be the only place in the text of the poems where Blake makes use of colour-symbolism, apart from Ore's red.*

Urizen curses the three, and his scream brings out Tharmas.

" Tharmas heard the deadly scream across his wat'ry world
and Urizen's loud sounding voice lamenting on the wind,
And he came riding in his fury; froze to solid were his
waves,
Silent in ridges he beheld them stand round Urizen ..."

Urizen advances and Tharmas flees.

* As with the four points of the compass, different individuals use different colours to represent the functions. A good study of colour-symbolism in relation to the four functions is to be found in Algernon Blackwood's "Human Chord."

" Silent on the ridgy waves he took
 His gloomy way; before him Tharmas fled, and flying fought,
 Crying : ' What and who art thou, Cold Demon ? art thou
 Urizen ? . . .
 Withhold thy light from me for ever, and I will withhold
 From thee thy food; so shall we cease to be, and all our
 sorrows
 End, and the Eternal Man no more renew beneath our power.
 If thou refusest, in eternal flight thy beams in vain
 Shall pursue Tharmas, and in vain shalt crave for food . . .
 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.' "

So in the right state of affairs, Urizen supplies Tharmas with light, and Tharmas Urizen with food. This is perfectly correct symbolism. Thought enlightens sensation, and sensation provides thought with the matter for it to brood upon. Tharmas is extraverted sensation, since the two most repressed functions, according to the Jungian psychology, take on the opposite attitude to the dominant. Extraverted sensation has for its subject the outward things of the senses. The senses perceive, and present their data to thought, which draws its conclusions, and according to the extraverted philosophy of Aristotle and Locke (" the philosophy of the Five Senses," as Blake called it) this is the only way in which thought can obtain data. Jungian psychology recognizes another world from which thought may draw data—the inner world of the unconscious mind, the world of the archetypes. This was the only world in which Blake was interested; he repressed extraverted sensation to the uttermost. Therefore Tharmas flees, refusing to give food to Urizen.

The Conflict between Feeling and Sensation.

These are the two most repressed functions, and their

conflict takes place in the lowest depths of the unconscious. Los (the Ego) is quite unaware of it.

" Luvah slew Tharmas, the Angel of the Tongue . . .

Los knew not yet what was done: he thought it was all in vision . . .

Therefore the Murder was put apart in the Looking-Glass of Enitharmon." (" Jerusalem " 63.)

Blake is the poet of the inner world of man, and peculiarly of these symbolic representations of the four functions which he calls the Four Zoas. We must not be misled, however, into imagining that the Four Zoas and their conflicts and activities make up the whole of the unconscious mind. Blake was obsessed by the conflict of the four functions within himself and spent his life trying to resolve the conflict. To one who does not feel the conflict within himself so acutely the Four Zoas will not fill such a large space in his inner self but will retire more or less into the background. There are plenty of other symbols of the unconscious—the Poetic Genius, as Blake tells us himself, has an " infinite variety"—and other intuitive introverts will explore different regions. Shelley, for instance, chiefly concerns himself with the Anima and Puer Æternus-Hermaphrodite images.

CHAPTER SEVEN

REINTEGRATION

THE essence of disintegration, in the symbolic language used by the unconscious mind, is the separation of the Anima from the Ego. Blake's symbolism, as we now recognize, is the symbolism used by the unconscious mind ; so he represents the state of disintegration by the separation of his Emanation from Albion.

" Albion is dead ! his Emanation is divided from him."
(" Jerusalem " 12.)

Similarly the unhappiness of the Zoas is pictured as the result of being divided from their Emanations. Urizen falls as the result of being divided from Ahania ; Tharmas is constantly wailing for his lost Enion ; Vala is separated from Luvah ; Enitharmon from Los.

A complete human personality should contain, consciously, all the functions in their proper hierarchy, thought, love, imagination, and the powers of sensing—the three *visiones*, in St. Augustine's language, and *amor*. The incomplete (though normal) personality stresses one function and represses the others, often so far into the unconscious that it forgets all about them and is incapable of consciously using them. The Anima is the symbolic representative of these repressed functions.

" As regards the character of the anima, my experience confirms the validity of the general principle that it maintains, on the whole, a *complementary* relation to the

outer character. Experience teaches us that the anima is wont to contain all those general human qualities the conscious attitude lacks. . . . When the persona* is intellectual, the anima is quite certainly sentimental. . . . Everything which should normally be in the outer attitude but is decidedly wanting there, will invariably be found in the inner attitude. This is the basic rule, which my experience has borne out again and again."

Thus Blake, perfectly correctly from the psychological point of view, says to the Anima:

" Thou art the soft reflected image of the Sleeping Man "
(" Jerusalem " 85),

and tells us that :

" Man divided from his Emanation is a dark Spectre,
His Emanation is an ever weeping melancholy Shadow."
(" Jerusalem " 53.)

The Anima in Blake's case is Jerusalem, the heroine of his last and greatest epic. Jerusalem and Vala are connected figures. They both represent love, but Whereas Vala is selfish natural love, Jerusalem is spiritual, unselfish love, or as Catholics would call it, charity.

" Vala produc'd the Bodies, Jerusalem gave the souls."
(" Jerusalem " 18.)

" Vala would never have sought and loved Albion
If she had not sought to destroy Jerusalem ; such is that false
And Generating Love, a pretence of love to destroy love ..."
(" Jerusalem " 17.)

* Conscious outward attitude.

Jung, " Psychological Types," substituting " anima" for " soul"; which is better used as the equivalent of " psyche." The word " anima " is always used in his later lectures.

The pictorial conceptions of Jerusalem are beautiful in the extreme. She appears as a girl in a dress of pale rose with a green breast-band (the Anima is usually associated with the "unconscious" colour green) surrounded by a circle of butterfly wings or peacock feathers; or recumbent, with blue wings outspread about her—a marvellously beautiful conception; or, finest of all, in the three-quarter page illustration to the altercation between Vala and herself in the second book of the epic which bears her name, as a majestic young matron surrounded by her children. Here, perhaps, Blake shows himself as the master illustrator of the naked human form. The splendid lines of the figures are entrancing.

Vala is Nature: "She is our Mother! Nature!"; and in gazing upon her Albion feels himself encompassed by the cycle of birth and death. Vala seems to be (among other things) that sexual "generating" love which is merely a device of nature to ensure the continuance of the race, to provide births. But birth also means eventual death; whence the Earth-mother in unconscious symbolism always appears under two aspects, one benign, the other terrible.

"Art thou Vala? . . .

At thy word and at thy look, death enrobes me about
From head to feet, a garment of death and eternal fear.
Is not that Sun thy husband and that Moon thy glimmering
Veil?

Are not the Stars of heaven thy Children? art thou not
Babylon?

Art thou Nature, Mother of all? ("Jerusalem" 34.)

For

"The Natural power continually seeks and tends to Destruction,
Ending in Death, which of itself would be Eternal Death . . ."
("Milton.")

But Jerusalem is divine charity :

" This is Jerusalem in every Man,
A Tent and Tabernacle of Mutual Forgiveness ..."
(" Jerusalem " 54.)

and the Anima, Jerusalem, or feeling rendered conscious, charity, is necessary for the correct relations of men one with another:

" For Man cannot unite with man but by their Emanations
Which stand both Male and Female at the Gates of Each
Humanity." (" Jerusalem " 88.)

But the trouble is that Albion, the Self, in repressing Vala, has also repressed Jerusalem, and so

" Jerusalem and Vala weeping in the Cloud
Wander away into the Chaotic Void." (" Jerusalem " 5.)

In repressing Vala, Albion has also repressed his capacity for love of any kind. He had not the *nous* to separate one from the other when he conducted the repression, but thrust both down together.

" All Love is lost! terror succeeds, and Hatred instead of Love,
And stern demands of Right and Duty instead of Liberty."
(" Jerusalem " 22.)

In order to achieve reintegration the two halves of the soul must be reunited; the Anima must be readmitted to consciousness. How is this to be done? This is where the Shadow, or as Blake called it, the Spectre, comes in. In the Seventh Night of " Vala " Los has lost his Emanation Enitharmon, and his Spectre has some advice to give him on this point.

The Spectre's chief offence, and what really made him spectrous, was his false idea of God :

" For he is Righteous, he is not a Being of Pity and compassion,
He cannot feel Distress, he feeds on Sacrifice and Offering,
Delighting in cries and tears and clothed in Sacrifice and
Offering." (" Jerusalem " 10.)

For it must be remembered that Blake's Shadow was composed to a large extent of repressed thought, and Blake seems to have repressed thought chiefly because it was dominated (because of his education) by the image of the Calvinistic Jehovah. This delusion or false idea of God is the reason why Albion sleeps.

" These were his last words, relapsing
Hoarse from his rocks . . .

' God in the dreary Void
Dwells from Eternity, wide separated from the Human
Soul.' " (" Jerusalem " 23.)

So the soul sleeps in the unconscious because it feels that it will not have mercy. It is the sin of Despair.

The process of reintegration consists in disintangling the true Anima, Jerusalem,

" Embalm'd in Vala's bosom
In an Eternal Death for Albion's sake "

from the passion-anima Vala ; and also in distinguishing the Lamb of God, true love or charity, from Luvah or love combined with earthy passion. For Albion had repressed both; and the Lamb of God " is clos'd in Luvah's Sepulchre." ("Jerusalem" 24.) So Blake sings in a splendid hymn :

" And O them Lamb of God, whom I
 Slew in my dark self-righteous pride,
 Art thou return'd to Albion's Land ?
 And is Jerusalem thy Bride !

Come to my arms and never more
 Depart, but well for ever here :
 Create my Spirit to thy Love :
 Subdue my Spectre to thy Fear.

Spectre of Albion ! warlike Fiend !
 In clouds of blood and ruin roll'd,
 I here reclaim thee as my own,
 My Selfhood ! Satan ! arm'd in gold ! "
 (" Jerusalem " 27.)

Blake recognizes the Spectre as himself, and this disarms it. For he who recognizes his Shadow only in another is thoroughly under its power.

The Lamb of God returns in Luvah's robes :

" Clothed in Luvah's robes of blood descending to redeem."
 (" Vala " VII.)

And so, though Albion covers

" His face and bosom with petrific hardness, and his hands
 And feet, lest any should enter his bosom and embrace
 His hidden heart; his Emanation wept and trembled within
 him . . .
 His strong limbs shudder'd upon his mountains high and
 dark,
 Turning from Universal Love, petrific as he went . . .(*)
 mild, the Saviour follow'd him,
 Displaying the Eternal Vision, the Divine Similitude,
 In loves and tears of brothers, sisters, sons, fathers and
 friends,
 Which if Man ceases to behold, he ceases to exist."
 (" Jerusalem " 38.)

* In which Albion seems to be acting as the Ego rather than the Self. He is also the real objective England ; the nation.

Unselfish love, charity, thus represented by the figure of Our Lord, psychology of itself would consider only as a subjective figure in Blake's creative imagination. It is that, of course, but Christians can also see in it something more, the beams of the true grace of God shed upon this strange soul. In one phrase in "Jerusalem" Blake seems to recognize that without this divine figure our own efforts at unselfish love would come to nothing :

" In Selfhood, we are nothing, but fade away in morning's breath.

Our mildness is nothing : the greatest mildness we can use
Is incapable and nothing: none but the Lamb of God can
heal

This dread disease, none but Jesus. O Lord, descend and
save ! " ("Jerusalem " 43.)

Augustine himself could not have used stronger language !
Reintegration is symbolized by the awakening of
Albion.

" Albion mov'd
Upon the Rock, he open'd his eyelids in pain, in pain he
mov'd
His stony members ... Ah ! shall the Dead live again ? "
("Jerusalem " 95.)

" Then Jesus appeared standing by Albion as the Good
Shepherd
By the Lost Sheep that he hath found, and Albion knew
that it
Was the Lord, the Universal Humanity; and Albion saw
his Form
A Man, and they conversed as Man with Man in Ages of
Eternity.
And the Divine Appearance was the likeness and similitude
of **Los**.

Albion said : ' O Lord, what can I do ? my Selfhood cruel
Marches against thee, deceitful . . .

to meet thee in his pride . . . '

Jesus replied : ' Fear not, Albion : unless I die thou canst
not live;

But if I die I shall arise again and thou with me.

This is Friendship and Brotherhood : without it Man is
Not . . . '

and Jesus said : ' Thus do Men in Eternity
One for another to put off, by forgiveness, every sin.' "

This is the formula by which the elder Blake sought to reconcile Christianity with his earlier rejection of the Moral Law. He would not depart from his earlier position ; instead he sought a reconciling formula in the doctrine of the forgiveness of sins.

" Albion reply'd " (it is a fine sequence)

" ' Cannot Man exist without Mysterious
Offering of Self for Another ? is this Friendship and Brother-
hood ?

I see thee in the likeness and similitude of Los my Friend.'

Jesus said : ' Wouldest thou love one who never died
For thee, or ever die for one who had not died for thee ?

And if God dieth not for Man and giveth not himself
Eternally for Man, Man could not exist; for Man is Love

As God is Love : every kindness to another is a little Death
In the Divine Image, nor can Man exist but by Brother-
hood.' " (" Jerusalem " 96.)

The whole scene brings irresistibly to mind the concluding pages of Langland's vision, in which Our Lord appears as Piers Plowman. Blake was in the direct line of descent from Langland, the medieval symbolist who had the advantage of being in communion with the Universal Church.

At this the Four Zoas return into their proper places, subordinate to Albion, the Self.

After this Urizen is rejuvenated; he becomes the Puer .SLtenius.

" So Urizen spoke ; he shook his snows from off his shoulders
and arose
As on a Pyramid of mist, his white robes scattering
The fleecy white ; renew'd, he shook his aged mantles off
Into the fires. Then, glorious bright, Exulting in his joy,
He sounding rose into the heavens in naked majesty,
In radiant Youth."

Luvah also is returned to his former state, his proper position in the human soul; the Eternal Man thus addressing him:

" Luvah and Vala, henceforth you are servants ; obey and live.
You shall forget your former state; return, and Love in
peace,
Into your place, the place of seed, not in the brain or heart.
If Gods combine against Man, setting their dominion above
The Human form Divine, Thrown down from their high
station
In the Eternal heavens of Human Imagination, buried
beneath
In dark Oblivion, with incessant pangs, ages on ages,
In enmity and war first weaken'd, then in stern repentance
They must renew their brightness, and their disorganiz'd
functions
Again reorganize, till they resume the image of the human,
Co-operating in the bliss of Man, obeying his Will,
Servants to the infinite and Eternal of the Human form."

It would be hard to find a better statement of the process of disintegration, of the sinking of repressed functions into the unconscious (" buried beneath in dark oblivion ") and of eventual reintegration.

After this Vala goes down to the waters of the unconscious, and finds Tharmas.

" And her bright hair was wet with the waters : she rose up
 from the river,
 And as she rose her eyes were open'd to the world of waters :
 She saw Tharmas sitting upon the rocks beside the wavy sea.
 He stroked the water from his beard and mourn'd faint thro'
 the summer vales."

He mourns for Enion, as ever. Vala calls Enion, and emerging from the water beholds Tharmas and Enion rejuvenated.

" And she arose out of the river and girded her golden girdle.
 And now her feet on the grassy bosom of the ground
 Among her flocks, and she turn'd her eyes towards her
 pleasant house
 And saw in the door way beneath the trees two little children
 playing."

They are Tharmas and Enion. Vala from one aspect represents Nature; so this means that sensation, rejuvenated, plays in Nature's fields.

" Thus in Eternal Childhood straying among Vala's flocks,
 In infant sorrow and joy alternate, Enion and Tharmas
 play'd."

So Tharmas becomes the Puer Æternus. This delightful symbol of rejuvenation and immortality is one of Shelley's main motives, and plays in his poetry a far greater part than in that of the function-obsessed Blake. We meet it in the Child which appears at the end of the " Revolt of Islam " and bears away the souls of the two Republican martyrs :

" a winged shape sat there,
 A child with silver-shining wings, so fair."

And at the end of " Prometheus Unbound " it symbolizes the rejuvenation of the earth, as

" a winged infant, white

Its countenance, like the whiteness of bright snow.
 Its plumes are feathers of sunny frost,
 Its limbs gleam white, through the wind-flowing folds
 Of its white robe . . .
 Its hair is white, the brightness of white light
 Scattered in strings ; yet its two eyes are heavens
 Of liquid darkness, which the Deity
 Within seems pouring . . ."

This is the White Puer Æternus of Immortality, which one may contrast with the Red Boy of desire—Eros-Ore, and the Green Earth-child which appears earlier in " Prometheus Unbound " and probably represents (like Tharmas-Enion) the function of sensation.

To the more objective Wordsworth the image appears as the " Children " who

" sport upon the shore
 And hear the mighty waters rolling evermore "

of his Ode on the Intimations of Immortality.

CHAPTER EIGHT

BLAKE'S MAP OF THE PSYCHE

BLAKE was well aware of the vastness of the land of symbols which make up man's inner world.

" More extensive
Than any other earthly thing are Man's earthly lineaments."
(" Milton " 23.)

For in entering the unconscious mind one enters a region common to all men ; the vast world of the collective unconscious. Blake provides in his poems a kind of map of it, inasmuch as such an ambiguous and shadowy place can be mapped. In the upper part lies " moony Beulah," the place of the nymphs. Daughters of Beulah, who beckon one into the depths, the sirens whom Ulysses avoided but Blake made the muses of his song.

" Daughters of Beulah ! Muses who inspire the Poet's Song
Record the journey of immortal Milton thro' your Realms
Of terror and mild moony lustre, in soft sexual delusions
Of varied beauty to delight the wanderer ... "

The name Beulah means " married " (Isaiah 62, 4), for this is the country of the Emanations, the land of the Anima.

His descriptions of it were delicious and obscure.

" There is a place where Contrarities are equally True :
This place is called Beulah. It is a pleasant lovely Shadow
Where no dispute can come, Because of those who sleep ... "
(" Milton " 33.)

" First of Beulah, a most pleasant Sleep
On Couches soft with mild music, tended by Flowers of
 Beulah,
 Sweet Female forms, winged or floating in the air
 spontaneous ..." (" Milton " 38.)

Here is to be found Jerusalem, the Anima.

" Beneath the bottoms of the Graves, which is Earth's central
 joint
 There is a place where Contrarities are equally true . . .
 From this sweet Place Maternal Love awoke Jerusalem ;
 With pangs she forsook Beulah's pleasant lovely shadowy
 Universe
 Where no dispute can come, created for those who Sleep."

" Created for those who sleep " gives the key to what
 Beulah is. It is the place of the dream-nymphs, " the
 lovely delusions of Beulah," visualized by sleepers and
 often described by poets, as in Rossetti's " Lovers'
 Nocturne " :

" There the dreams are multitudes . . .
 Poets' fancies all are there :
 There the elf-girls flood with wings
 Valleys full of plaintive air;
 There breathe perfumes ; there in rings
 Whirl the foam-bewildered springs ;
 Siren there
 Winds her dizzy hair and sings."

Spenser visited Beulah in his " Faerie Queene," terming
 it the Bowre of Bliss, but (as one would expect) he was
 exceedingly scandalized by what he saw therein.

The nymphs are in fact the Anima, divided into a
 multitude, as when a broken mirror splits up a reflection
 into innumerable fragments.

This dream-country was as real to Blake as the land

of waking life. He puts it on a level with " Generation " or the outside world.

In one peculiar phrase Blake seems to doubt whether the dream-figures of the nymphs Daughters of Beulah are necessarily feminine ; for he tells us that

" They could not step into Vegetable Worlds without becoming
The enemies of Humanity, except in a Female Form."
(" Milton " 40.)

Certainly Spenser found boys among them, and to Goethe they were the hermaphroditic angels which appear at the end of the Second Part of " Faust." In Shelley's delightful " Witch of Atlas " we read how the Witch (the Anima) floated down the waters of moony Beulah, piloted by the Hermaphrodite.

" But her choice sport was, in the hours of sleep,
To glide adown old Nilus, when he threads
Egypt and ^Ethiopia . . .
By Moeris and the Mareotid lakes
Strewn with faint blooms like bridal-chamber floors ;
Where naked boys bridling tame water-snakes,
Or charioteering ghastly alligators
Had left on the sweet waters mighty wakes
Of those huge forms . . ."

For in this moony paradise the Puer ALternus dwells as well as the Anima. It would be correct, I think, to regard the archetypal " Daughters of Beulah" as a combination of the two—sexless figures of youth. When visualized in their completeness they form the strange Hermaphrodite image, the " boyish-girlish botchwork " scoffed at by Mephistopheles, or Shelley's creation:

" A sexless thing it was, and in its growth
It seemed to have developed no defect
Of either sex, yet all the grace of both . . ."

This particular archetype of the unconscious is, however, too much for most writers, so in literature it usually separates out into boys and girls, as with the inhabitants of Spenser's "Bowre of Bliss," or in the Elysium described by Tibullus and Herrick, where

" naked Younglings, handsome Striplings, run
Their Goals for Virgins' kisses."

For Beulah is the Land of Youth; fairyland in fact, though with Blake it takes on a kind of early nineteenth-century Byronic aspect.

Beneath Beulah lies the Ulro,

" the nether regions of the Imagination
In Ulro beneath Beulah." ("Milton" 23.)

This is the Waste Land of the spirit, a region often traversed by poets. One may explore its gloomy rocks and caverns with Dante or Milton, or examine its strange unhappy symbols with Blake or T. S. Eliot. Blake with his intense preoccupation with the four functions views it as fourfold, the country of the four disintegrated functions or "Ruined Universes," the "Fourfold Monarchy" or "Fourfold Desert of Albion." Urizen explores it in the Sixth and Seventh Nights of "Vala," and Blake's Milton in the epic named after him.

" They stood in a dark land of death, of fiery corrodng waters.
Where lie in evil death the Four Immortals pale and cold
And the Eternal Man, even Albion, upon the Rock of Ages."
("Milton" 38.)

The Ulro stretches, a land of strange symbols, around Golgonooza, the city of the soul:

" Around Golgonooza lies the land of death eternal, a Land
 Of pain and misery and despair and ever brooding melan-
 choly . . .
 There is the Cave, the Rock, the Tree, the Lake of Udan
 Adan,
 The Forest and the Marsh and the Pits of bitumen deadly,
 The Rocks of solid fire, the Ice valleys, the Plains
 Of burning sand, the rivers, cataracts and Lakes of Fire,
 The Islands of the fiery Lakes, the Trees of Malice, Revenge
 And black anxiety, and the Cities of the Salamandrine
 men . . ." (" Jerusalem " 13.)

All of which are to be found in nightmare or the drawings
 neurotic patients produce for the use of psychiatrists.
 There also are to be found the repressed functions :

" the Serpent

Ore, the first born, coifd in the south, the Dragon Urizen,
 Tharmas the Vegetated Tongue, even the Devouring Tongue,
 A threefold region, a false brain, a false heart
 And false bowels . . ." (" Jerusalem " 14.)

Golgonooza is the Self, soul, or psyche viewed as a square, a very common symbol, often to be met with in dreams and in mythology.* Jung calls this symbol the " mandala," after the sacred squares of the Buddhists. This symbol of the square is to be found in Eastern and Gnostic mythology; in dream it can appear as a square garden or room or playground or in a variety of other ways. Its squareness is due once again to the influence of the four functions, each of which represents a line of the square. Blake's mandala, the city of Golgonooza, has four gates, each of which belongs to one of the Zoas or functions.

* See Jung, " Integration of the Personality," p. 145

" Fourfold

The great City of Golgonooza . . .
 These are the Four Faces towards the Four Worlds of
 Humanity
 In every Man. Ezekiel saw them by Chebar's flood."

By each of the gates stand carved symbols, seen as
 if in a majestic dream.

" And the North Gate of Golgonooza . . .
 Has four scuptur'd Bulls terrible before the Gate of iron . . .
 The South, a golden Gate, has four Lions terrible, living . . .
 The Western Gate fourfold is clos'd, having four Cherubim
 Its guards, living, the work of elemental hands, laborious
 task,
 Like men hermaphroditic, each winged with eight wings . . .
 The Eastern Gate fourfold, terrible and deadly its ornaments,
 Taking their forms from the Wheels of Albion's sons, as cogs
 Are form'd in a wheel to fit the cogs of the adverse wheel . . .
 And every part of the City is fourfold; and every inhabitant,
 fourfold.
 And every pot and vessel and garment and utensil of the
 houses,
 And every house, fourfold; but the third Gate in every one
 Is clos'd as with a threefold curtain of ivory and fine linen
 and ermine." (" Jerusalem " 13.)

These are the Four Points as " beheld in Great
 Eternity/' so the symbols mark the position of the Zoas
 before disintegration. Thus Los or intuition stands
 to the north; Urizen or thought to the south; Luvah
 or feeling to the east; and Tharmas or sensation to the
 west. The bulls therefore represent intuition ; the lions
 thought; the hermaphrodites sensation, and the cog-
 wheels feeling or passion. The western or sensation
 gate is closed because this was Blake's most repressed
 function. The hermaphroditic cherubim recall the
 fact that in his first draft of " Vala " Blake made Tharmas

a hermaphrodite ; and the cogwheels of the eastern gate are also interesting. Blake was the first to symbolize the passions as machinery, an idea which later became a common dream-symbol, for to modern man the galloping hooves of uncontrolled instinct, the nightmare, have in his dreams been largely replaced by the symbol of the out-of-control machine. Here we have the interesting phenomenon of the birth of a new archetype ; for the machine has had a tremendous impact on the human psyche, as a thing unconsciously feared.

The Four Sons of Horus, the Four Zoas of Egyptian mythology, had analogous symbols. They were the man-headed Mesta, the god-headed Tuamutef, the ape-headed Hapi, and the falcon-headed Qebensenuf. Their emblems at once bring to mind the four figures of Ezekiel's vision, which can now also be recognized as Zoas or constituents of the psyche. This in no wise contradicts the traditional interpretation of the vision as a prophecy of the four evangelists, since each of the Gospels appeals to a particular functional type,

" When Origen was asked why there were four gospels, he replied, [£] Because there are four quarters of the heavens—north, south, east, and west—therefore four quarters of the human soul' . . . John . . . shows the deepest spiritual intuition . . . Luke is emphatically the Gospel of feeling . . . There is close relation between the Gospel of Mark and that part of the psyche which is concerned with instinctive drives and bodily sensations . . . Matthew's names means ' given data' and so history—and warrants his position in the place of Thought."*

* W. H. Peacey, " Patterns " (a pamphlet published by the Guild of Pastoral Psychology).

Thus the emblems of Egyptian mythology, Ezekiel, and Blake can be correlated :

<i>Function,</i>	<i>Sons ofHorus.</i>	<i>Ezekiel.</i>	<i>Blake.</i>
Thought	Man	Man	Lion
Sensation	Dog	Lion	Hermaphrodite
Feeling	Ape	Ox	Machine
Intuition	Falcon	Eagle	Bull

" And sixty-four thousand Genii guard the Eastern Gate,
 And sixty-four thousand Gnomes guard the Northern Gate,
 And sixty-four thousand Nymphs guard the Western Gate,
 And sixty-four thousand Fairies guard the Southern Gate."

These represent the four functions correlated with the four elements. The fiery Genii belong to feeling, the earthy gnomes to intuition, the watery nymphs to sensation, and the airy fairies to thought.

The cities and continents constantly mentioned by Blake signify psychic states and their meaning can be found when one considers their position on the map. Thus in " Jerusalem " (59) we are told that " Verulam, London, York and Edinburgh" are the " English names " of the Four Zoas. Thus London in the south stands for Urizen before the displacement of the Zoas, and Luvah afterwards. There is a fine little picture in " Jerusalem " illustrating the line : " I saw London led by a child," in which the city appears as an old bent man in grey hobbling round the corner of a brick wall and led by a typical Cockney street-urchin, while Gothic towers are to be seen round the corner of the street.

This kind of psychic geography is very common in dream. I have several dreams in my collection in which the dreamer visits various regions of the earth which, in

accordance with their geographical positions, represent the various functions. In one the dreamer visits the Antarctic, in his case the domain of Luvah or feeling—Ero's dream-continent, visualized in a Freudian manner by two adjacent islands.

CHAPTER NINE

AN INTROVERT LOOKS AT THE WORLD

THOUGH**T** was not Blake's dominant function, but in all probability it was his secondary or auxiliary function. The auxiliary function, Jung tells us, partakes of the outward conscious attitude of the dominant function ; that is to say, in Blake's case it was introverted. It is of the nature of introverted thought to be original; not to derive from the thoughts of other men—or from facts—but from the array of unconscious images. That is why Blake had to create his own system, lest he should be "enslaved by another man's." His system is inconsistent at times and naturally varies according to the varying periods of his life.* Our knowledge of the development of his thought, with the exception of a few recorded utterances in conversation or in his notebook, really ends with "Jerusalem," for Tatham of execrable memory committed a holocaust of Blake manuscripts after his death, as not reconcilable with the tenets of the Irvingite Church.

Blake, in Catholic terminology, was a material heretic, but then his only term of reference was heresy—the astonishing lucubrations of a Swedenborg. He was essentially an uneducated man; his mind had never been nourished on a perennial philosophy; he constructed an entire philosophy of life almost without

* "The man who never alters his opinion is like standing water, and breeds reptiles of the mind" (Blake was at his best as a producer of proverbs) ("Marriage of Heaven and Hell").

reference to any other mind ; which is why his doctrines often seem as strange to us as if they had been the thoughts of a man of another civilization.

In so far as he knew of any established philosophy, he revolted against it. And firstly his revolt was against the Calvinistic Old Testament religion of eighteenth-century England. We must remember what the tenets of that religion were, not so much the written formulae as the general ethos of the thing. One can define it as the worship of a God viewed more than anything else as a God of terror,

" righteous . . . not a Being of Pity of Compassion . . .
Delighting in cries and tears and clothed in holiness and
solitude " (" Jerusalem " 10);

the Jehovah of the Old Testament rather than the loving Father of Jesus Christ. From this conception of Deity followed a stern legalism which presented its rigid face almost exclusively to the curbing of the sexual instinct, and beyond this forbade or frowned upon a multitude of harmless pleasures, " brotherhood round the table " and

" sinful delights

Of age and youth, and boy and girl, and animal and herb,
And river and mountain, and city and village, and house and
family." (" Jerusalem " 18.)

This theme of " sinful delights " frowned upon by the grim Law is illustrated by a perfect little design* to my mind one of the most beautiful of Blake's minor drawings. Two winged figures lie in the foreground; above them, between two sickle moons, float two little nude juvenile figures which fly to embrace, a brown-haired boy and a golden-haired girl. Blake was a master of the human

form in art—with just a few lines he gives the impression of the boy's sinewy yet childish body and the girl's—*svelteness* is perhaps the best word.

In "Europe" Blake sees a vision of London under the yoke of the Law.

" Every house a den, every man bound, the shadows are fill'd
With spectres, and the windows wove over with curses of
iron :
Over the doors 'Thou shalt not,' and over the chimneys
* Fear ' is written :
With bands of iron round their necks fasten'd into the walls
The citizens ..."

Such was Blake's imaginative revolt against the legalistic Puritan England of the time, an England that had retreated somehow into the Old Testament, the time of the Law that does not of itself give the grace to keep it. (Gal. 3, 21.)

" And many of the Eternal Ones laugh'd after their manner :
' Have you known the Judgement that is arisen among the
Zoas of Albion, where a Man dare hardly to embrace
His own Wife for the terrors of Chastity that they call
By the name of Morality ? their Daughters govern all
In hidden deceit! they are Vegetable, only fit for burning.
Art and Science cannot exist but by Naked Beauty displayed."
(" Jerusalem " 36.)

Here, one might say, Blake revolted not so much against Christianity but against Puritanism and that Baroque period which, as Spengler tells us, " covered up Body with a whole web of ornament."

Nevertheless the first thing that strikes an orthodox Christian, or one brought up in the shadow of orthodox Christianity, as we all are, was Blake's rejection of the Moral Law, which seems strangely inconsistent in one

who, in later life at least, claimed with vehemence to be a Christian. What did he mean by it? The Blake of the "Visions of the Daughters of Albion" and the earlier books undoubtedly meant what a modern would mean—in plain terms, liberty to commit fornication. But in later life, when he grew to regard sex with distaste, as an item of the "vegetable world" of Nature which he so detested? Why did he still maintain his rejection of the Moral Law? The answer seems to be that what he complains about is "abstract good and evil," a law applied to each individual without pity or consideration of extenuating circumstances. "One law for the lion and ox is oppression." He saw this Law, thinking as always in pictures, as in the illustration to "Jerusalem" (79)—a great Druid pylon or menhir with a red sun shining through it amid dark clouds, while three blue-cloaked figures stand conversing underneath, "imputing sin and righteousness to individuals."

He seems to have desired what the Jesuits called casuistry and the old English law "equity," that each act should be judged on its own merits and not in accordance with a rigid abstract code. That is presumably how God judges, but fallible men must have a term of reference, even when the circumstances are taken into account. Blake's thought ran always to extremes.

The God of vengeance worshipped by the Puritans of that eighteenth-century England he pictured as in the powerful drawing which illustrates the line "O God thou art not an avenger" in "Jerusalem" (46). Out of the darkness appears a terrible double face, aged and bearded, surrounded by the writhing bodies of snakes—a monstrous conception of a vengeful God.

Actually Blake seems to have fallen into the Gnostic opinion that the creator of this world was Satan. He

could not get over the law of death which reigns in this world—that is the meaning of the famous Tiger poem in the " Song of Experience." Imagination was his refuge from this world; he regarded it as a kind of Platonic eternal world of the Ideas, the true habitation of the human being, which he would enter after death.

It was only to be expected that Blake would revolt with violence against a system which worshipped the God of Nature and left out the Son altogether. This was Deism, the religion preached by Voltaire and Rousseau. Later it blossomed out into full nineteenth-century Materialism. But it was essentially the same movement. Blake hated it. It kept that part of Christianity which he most disliked—the Moral Law—and omitted the saving personality of Christ and the forgiveness of sins. Blake defined it in a flash of inspiration as " the Moral Law from the Gospel rent," and reserved for it his bitterest contempt. " Natural religion is an impossible absurdity," he remarked in " Milton " (46); which is true in one sense. No one has ever worshipped the God of the philosophers. The figure which Blake hated the most was that of the " good pagan."

" Rahab created Voltaire, Tirzah created Rousseau
 Asserting the Self-righteousness against the Universal
 Saviour,
 Mocking the Confessors and Martyrs, claiming Self-
 righteousness.
 With cruel Virtue making War upon the Lamb's Redeemed."
 (" Milton " 24.)

Blake's attitude towards the Catholic Church was curiously ambivalent. Sometimes he takes—or rather draws—like a Whore of Babylon Protestant, as in that drawing of the Pope with bat's wings in " Europe ";

sometimes like a French free-thinker, spitting at the black soutanes of the clergy; sometimes like an English Romantic and precursor of the Oxford Movement. In old age his "preference for ecclesiastical government" was treated by his friends as one of his amiable eccentricities. Probably the apparent discrepancy is due to his altering opinions as he grew older. Born a few generations later he would undoubtedly have been a flaming medievalist of the Ruskin-William Morris-Chesterton school.

His views on economics were distributist. He hated the "dark Satanic mills" and the machines of the new industrial England.

‘^f And all the Arts of Life they chang'd into the Arts of Death
 in Albion :
 The hour-glass contemn'd because its simple workmanship
 Was like the workmanship of the plowman, and the water
 wheel
 That raises water into cisterns, broken and burn'd with fire
 Because its workmanship was like the workmanship of the
 shepherd;
 And in their stead, intricate wheels invented, wheel without
 wheel,
 To perplex youth in their outgoings and to bind to labours in
 Albion
 Of day and night the myriads of eternity: that they may
 grind
 And polish brass and iron hour after hour, laborious task,
 Kept ignorant of its use : that they might spend the days of
 wisdom
 In sorrowful drudgery to obtain a scanty pittance of bread."
 (" Jerusalem " 65.)

Add to this the aphorism that " A machine is not a man nor a work of art. It is destructive of humanity and of

art." It is quite within the bounds of probability that mankind will in the end come to the same conclusion.

Lines here and there show that Blake, in true distributist fashion, regarded the peasant proprietor as the real bedrock of society and the other classes as living off him, taking by fair means or foul his fruits. This imaginative introvert saw clearly into the constitution of society.

" I saw disease forming a Body of Death around the Lamb
Of God to destroy Jerusalem and to devour the body of
Albion,
By war and stratagem to win the labour of the husbandman."
(" Jerusalem " 9.)

Just as surely as Cobbett later on, Blake realized that the Napoleonic wars were destroying the old England.

The theme of the labour of the husbandman appears as a picture to Blake, for he thought in pictures, and he interpolates in his manuscript a little frieze stretching across the breadth of the page. A sturdy young shepherd boy whose sole article of attire is a cap with a long feather in it, is leaning against a tree and playing on his flute to his sheep, to the left of which are to be seen a lion and a lioness. The lion lying down with the lamb. The Isaian Arcadia.

Blake hated money, that instrument of Reason :

" Money, which is the Great Satan or Reason, the Root of Good and Evil in the Accusation of Sin."
(Laocoon Group.)

" For every Pleasure Money is useless."

To conclude Blake's sociological ideas, one may select two aphorisms which would have agreed well with Morrisian Socialism:

" The Whole business of man is Art and All Things Common."

^{cc} The Unproductive Man is not a Christian."

Naturally Blake hated Science. It is true that here and there he applauds " sweet Science," but elsewhere it will be found that by " Science" he understood Gothic architecture !* He denied the principle of causality, the root of Science.

" Every Natural Effect has a Spiritual Cause, and Not A Natural; for a Natural Cause only seems ; it is a Delusion Of Ulro and a ratio of the perishing Vegetable Memory."
 (" Milton " 28.)

Locke, Bacon, and Newton were his three chief intellectual enemies, and he devotes his choicest curses to them: Locke because his extraverted philosophy of reason derived only from the senses (in reality Aristotelian) is the foundation of Science ; Bacon because he advocated the experimental method; and Newton because he applied it to astronomy. Blake's denial of the validity of scientific astronomy seems as extraordinary and even blasphemous to us as Spengler's scepticism about the same thing, for modern astronomy is that domain of Science which seems most certain to us, and its denial rocks the very foundations of reason as we of the modern world understand it.

" The sky is an immortal Tent built by the Sons of Los ;
 And every Space that a Man views round his dwelling-place
 Standing on his own roof or in his garden on a mount
 Of twenty-five cubits in height, such space is his Universe ;
 And on its verge the Sun rises and sets, the Clouds bow
 To meet the flat Earth and the Sea in such an order'd Space;

* " Milton " 29.

The Starry heavens reach no further, but here bend and set
On all sides, and the two Poles turn on their valves of gold;
And if he moves his dwelling-place, his heavens also move
Where'er he goes, and all his neighbourhood bewail his loss.
Such are the Spaces called Earth and such its dimension.
As to that false appearance, which appears to the reasoner
As of a Globe rolling thro' Voidness, it is a delusion of Ulro."
(" Milton.")

For Blake sensation was under the domain of imagination not of reason; it remains " archaic," or rather sceptical of anything beyond itself.

APPENDIX

THE USE OF THE SYMBOL IN THE ROMANTIC POETS

WHAT to thought appears as an abstract concept appears to intuition as a symbol; thus Blake personifies thought itself as the kingly figure of Urizen. Thought-processes are not the real object of poetry. There are forms of poetry which deal with thoughts, such as the epigram, but these are not ranked as what one might call high poetry. High poetry is of two kinds, imaginative (or intuitive), and the poetry of the things of the senses, derived from the function of sensation; that is, derived from the two "irrational" functions of intuition and sensation, irrational "because their commissions and omissions are based not upon reasoned judgment but upon the absolute intensity of perception."*

The Romantic poets, like true poets of any other period, fall into two classes, intuitive and sensational; symbolists and nature-poets.

The intuitive introvert is the symbolist *par excellence*. He lives in a dream-world where symbols have in waking life as much vitality and meaning as to ordinary men in dreams. Like the madman he lives in a continual waking dream, but unlike the madman he knows the dream-symbols for the product of the imagination and can use them for the delight of others. To him the symbols appear as unrelated to anything else; they live their own lives as unearthly semi-divine figures seen in

* Jung, "Psychological Types."

the mind's eye. This is how the Divine Child or Puer ffitermus archetype, the symbol of immortality and rejuvenation, appears to Shelley.

" It is not earthly . . .
 . . . on its head there burns

A light, like a green star, whose emerald beams
 Are twined with its fair hair." (" Prometheus Unbound.")

It is something never seen an earth. Whereas to Wordsworth the archetype appears as a real objective child, a " happy shepherd boy," as in that Ode on the Intimations of Immortality which is concerned exclusively with the Child image.

Wordsworth appears at first glance to be an almost completely symbolless poet. Consciously he rejected symbols, referring to them as " personifications of abstract ideas," a phrase which must have turned Blake pale with fury.

" Wordsworth often refuses the basic conditions of poetic art; he describes in passages of dark mystery instead of in terms of a more universal and daylight symbolism."* For the truth of the matter is that to Wordsworth outward objects were symbols themselves; they opened a path to the unconscious mind. For he was not an extravert at all; he was as introverted as Blake, though in a different way ; denying (like Blake) that the mind was " a mere pensioner on outward forms." He was the poet of that introverted sensation which " apprehends the background of the physical world rather than its surface." He speaks in passages of dark mystery because he is speaking in terms of introverted sensation. He had no need of imaginative symbols because outward

* G. W. Knight, " The Starlit Dome."
 f Jung, " Psychological Types."

objects to him were charged with unconscious significance. To Wordsworth archetypal characteristics belonged to objects. He saw beneath their surface into the depths of his own unconscious mind.

" To every natural form., rock, fruit, and flower,
 Even the loose stones that cover the highway,
 I gave a moral life ; I saw them feel,
 Or linked them to some feeling : the great mass
 Lay bedded in a quickening soul, and all
 That I beheld respired with inward meaning."
 (" Prelude.")

This he recognized as his own " peculiar eye."

" Many an hour in caves forlorn
 And mid the hollow depths of naked crags
 He sate, and even in their fixed lineaments
 He traced an ebbing and a flowing mind,
 Expressions every varying." (" Excursion.")

He repeats this formula again and again, trying to find suitable words with which to describe the power he knows is his. He " drinks " the " visionary power of Nature " ; objects open to a path into the depths of his own soul—

" bodily eyes
 Were utterly forgotten, and what I saw
 Appeared like something in myself, a dream,
 A prospect in the mind." (" Prelude.")

Which is perhaps the best statement of introverted sensation that exists.

Eventually he recognizes that his peculiar function cannot be expressed in words.

" Points have we all of *us* within our souls
 Where all stand single ; this I feel, and make
 Breathings for incommunicable powers."

For the sensation introvert has a harder time of it trying to describe his "incommunicable" sensations than the intuitive introvert, the dealer in images and symbols.

To Wordsworth outward objects were symbols themselves. The shepherds of the Westmorland hills were to him archetypes ; each

" a lord and master, or a power
Or genius, under Nature, under God
Presiding."

The buildings and crowds of London symbolized majesty and power:

* There I conversed with majesty and power
Like independent natures. Hence the place
Was thronged with impregnations like the Wilds
In which my early feelings had been nursed ... "

Children were always to him redolent of that Puer Aternus image which he acclaims in such a blaze of glorious language in the Ode on Intimations of Immortality. To Blake and Shelley the archetypes appeared as "visions," separate from earthly things and opposed to them; to Wordsworth the archetypes mingled with earthly things and charged them with their own profound significance.

Keats was the real antithesis of Blake; the poet of extraverted sensation *in excelsis*, in whom the "expanding of sensory delight to the limit of consciousness is all but the central fact of his work."* Blake hated the Greek gods because to him they were things which belonged to Nature—Nature-deities; but Keats seized upon the Greek mythology with delight. It satisfied the unconscious side of his nature, his repressed introverted

* G. W. Knight, *op. cit.*

intuition; and he absorbed it whole and *en bloc*, as an extravert would, identifying himself with an external system.* His use of the Greek mythology is so perfect because he saw exactly what was meant by it, identifying each Nature-divinity with the object it personified. "Keats never loses sense of the natural object, however precisely it be personified. . . . The personification (of Neptune) is technically fluid . . .

("And the great Sea-king bow'd his dripping head.")

Diana really is the moon. . . . Pan himself is a deification of Keats' own loved poetic earthiness."

Thus in the Romantic poets: Blake and Shelley are poets of introverted intuition; in them the symbols are found in their naked purity, in no relation to anything else.

Wordsworth is the poet of introverted sensation; to him objects are symbols, relating back to the unconscious mind.

Keats is the poet of extraverted sensation; he relates the symbols back to the object.

* Contrast Blake's "I must create a system myself or be enslaved by another man's," the typical introvert attitude.

G. W. Knight, *op. cit.*

