

**BLAKE AND THE JUNGIAN  
PROCESS OF INDIVIDUATION**

**CONFRONTING THE ARCHETYPES:  
BLAKE AND THE JUNGIAN  
PROCESS OF INDIVIDUATION**

**By**

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## ABSTRACT

The thesis establishes a schema or map of correspondences between Blake's prophetic books and Jung's process of individuation. The essential correspondences (spectre/shadow, emanation/anima-animus, self-annihilation/the Self) form the framework and the content that are fully identified by the end of the thesis. This map can be used in the studies of: the archetypes, Blake and Milton, and Biblical typology. It can also be used in conjunction with the study of the Western esoteric tradition (specifically, Neo-Platonism, Gnosticism and the Qabalah). The thesis can primarily be consulted in the study of Blake and Jung, either together or separately, to "throw light" and its necessary conjunct of darkness onto the other, in order to understand the essential organizing principles "underlying" Jung's process of individuation and Blake's prophetic books.

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## FOREWORD

This thesis can be considered as an experiment where the two thinkers in question are compared in order to complement the other. Both thinkers work from a fourfold structure of the psyche and their systems of thought are primarily analogous, although there are some crucial differences. Essentially, the similarities outweigh the differences. On the whole, Blake's written work has shown to be a masterful poetic record of the process of individuation wherein Blake records his confrontations with the archetypes. The multifaceted nature of the archetypes, primarily the shadow, the anima/animus and the Self, and their ultimate interconnectedness (since they form a continuum within the unconscious as well as a continuum of the conscious-unconscious nexus), will be examined artistically (through Blake) and analytically (through Jung).

The Blakean deluge of states, personified forces and regions can bewilder the reader who "dives too deep" into the author's world. Therefore, a framework or map of correspondences (spectre/shadow, emanation/anima-animus, self-annihilation/the Self) is extremely helpful to the potentially bewildered reader. The Jungian framework of the process of individuation works well since it can reconcile what even Blake deems irreconcilable (e.g. Babylon and Jerusalem, Satan and Jehovah). The Jungian framework attempts to unite the various warring forces of the psyche into a unity of what I have called "dynamic balancing" and "relative wholeness". These terms were discovered after applying Blake's vigorous and energetic writing to the Jungian process, which is a little too



static in its step-by-step approach. Thus the experiment will hopefully shed new light, as well as its necessary conjunct of darkness, onto both thinkers when studied either separately or, as in this thesis, in complementary conjunction with one another.

I form the light, and create darkness:

I make peace, and create evil: I the

LORD do all these things.

Isaiah 45: 7

## INTRODUCTION

In his prophetic books, William Blake's task of the annihilation of the self and the regeneration of the individual, as well as the collective, is analogous to Carl G. Jung's process of individuation. The process consists of one's confrontation with and assimilation of the archetypes of the unconscious; namely, the shadow, the anima or animus and the Self. These personifications of the various aspects of the unconscious have "both a light and dark aspect" (Man 216). Likewise, Blake's archetypes of the spectre, emanation and the "real and immortal self" (Erdman 508 l.11)<sup>1</sup> have corresponding antithetical "selves" as well. By the end of this thesis, I hope that this map of correspondences (i.e. spectre/shadow, emanation/anima-animus, self-annihilation/the Self) between Blake's and Jung's ideas will be fully realized: it forms its framework and content. A synopsis of the contents of the thesis follows.

Jung's notion of the shadow is fully illustrated in Blake's Jerusalem, where he states that "Man is born a spectre or Satan and is altogether an evil, and requires a new selfhood continually, and must continually be changed into his direct contrary" (732 l.9-11). Both Blake and Jung realize the dynamic and continual transformation of the personality as one either annihilates one's own selfhood through art or treads the path of individuation.

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<sup>1</sup> All quotations from Blake will be from David V. Erdman's The Poems of William Blake (see WORKS CITED for full bibliographical annotation).

The essentially negative shadow figures are Urizen and Satan, who, at times, take on characteristics that are either correctly assessed or projected onto Blake's patron William Hayley. Although one cannot completely "divorce" the art from the artist's life, I will concentrate on Blake's text as an illustration of the Jungian process of individuation, and only mention Blake's biography when deemed insightful.

The positive aspects of the shadow are represented by Urizen's creations, Lucifer (the light-bringer or bearer, distinct from Satan) and by Los's control of his spectre in Jerusalem.

Blake's explanation of the emanation can be easily identified with the Jungian anima and animus when he states in Jerusalem:

When in Eternity man converses with man they enter  
 Into each other's bosom (which are universes of  
 delight)  
 In mutual interchange -- and first their emanations  
 meet,  
 Surrounded by their children. If they embrace and  
 commingle,  
 The human fourfold forms mingle also in thunders of  
 intellect.  
 But if the emanations mingle not; with storms and  
 agitations  
 Of earthquakes and consuming fires they roll apart  
 in fear.  
 For man cannot unite with man but by their emanations,  
 Which stand, both male and female, at the gates of each  
 humanity.  
 (818 l.3-11)

Here, both positive and negative aspects of the anima and animus are clearly revealed by Blake.

The positive aspects of the anima are represented by the "region" of

Beulah, the syzygy of Los and Enitharmon (Blake and his wife Catherine), Ololon in Milton and by Jerusalem, the emanation of the giant Albion.

The negative aspects of the anima are represented by Vala, in the fallen form of Tirzah and Rahab, as well as by the figure and city of Babylon. Other lesser examples are the daughters of Albion in Jerusalem, Ahania and Leutha as emanations of Satan in the early prophetic books and Milton's wives and daughters in Milton.

Milton simultaneously represents the shadow for Blake, since his strong influence on Blake could have crushed Blake's originality, his persona (the role of the bard or prophet) as well as the Self, since Milton becomes one of the starry eight in both Milton and Jerusalem. In the pivotal book Milton, Blake successfully reworks Milton as he has Milton rework or reform Urizen in one of the crucial passages in the text. The prophetic mantle is symbolized by the golden sandal that Los, the eternal prophet, ties onto Blake's left foot after Milton has entered it. This imaginative act represents the pivotal turning point for Blake, who fully assumes the role of the prophet (i.e. control of the persona), utilizes Milton's influence, and prepares to meet or partake in the Self as he finishes the second book of Milton (wherein one finds the description of Los's city of Golgonooza -- the mandala, Sanskrit for "magic circle" -- representing the Self) and begins Jerusalem, where the description of the fourfold city of Golgonooza is fully actualized.

Northrop Frye successfully traces the influence of the Bible and Milton on Blake in Fearful Symmetry. Kathleen Raine, in her two volume book Blake

and Tradition, traces Blake's influences to the Western esoteric tradition. She traces Blake's ideas to Neo-Platonic, alchemic, hermetic, gnostic and qabalistic sources, without denying the essential originality of Blake's work. Although I will be including some Biblical, Neo-Platonic, gnostic and qabalistic ideas that correspond to Blake's and Jung's ideas, I will only use them to reinforce the primary correspondences between Blake's prophetic books and Jung's process of individuation.

The question of literary influence has been dealt with by Harold Bloom quite extensively. Bloom states that any "strong" poem is essentially a misreading and revision of the parent text (e.g. Milton's Paradise Lost for Blake) that must necessarily "ruin the sacred truths" (125) of the parent text. Bloom's Freudian theory of repression and the anxiety of influence can be sharply contrasted with Kay Parkhurst and Roger Easson's idealistic praise of Blake's work as a whole, and in particular, of Milton. They state that "for Blake, literary influence is like a spiritual journey, a mutual conversation among prophets" (170). These extreme views embody Blake's motto that "OPPOSITION IS TRUE FRIENDSHIP" (119) in "The Marriage of Heaven and Hell" since Bloom concludes that "the new song, one's own, always must be a song of one's self" (Ruin 125) that really cannot alter or change the parent text. To balance these extremes that seem to meet or agree in the end, Christine Gallant, in her book Blake and the Assimilation of Chaos, states that "Jungian psychology can help the literary critic to understand how literature is an ongoing imaginative experience since, according to Jung, archetypal symbols are dynamic, affecting and altering the psychological contexts

in which they occur" (43).

The Self is both the sum total of "all parts of the personality: the ego, the personal unconscious, and the collective unconscious" (Gallant 5) as well as the psychic nucleus at the core or centre of the entire Self. As one encounters these archetypes through dreams, the active imagination,<sup>2</sup> art, or the analysis of art as in this thesis, one finds that "they are active agents of the unconscious" (Gallant 7) that can be considered as "The Spiritual States of the soul [that] are all eternal" (731).

The negative aspects of the Self are represented by the fiery Orc, who is identified with the Antichrist and the polypus, which in turn are finally identified with the serpent and the tree in Jerusalem. This undifferentiated aspect of the Self is best exemplified by the figure of the Hermaphrodite in the form of the Covering Cherub. The Synagogue of Satan and the Druid temples such as Stonehenge also form the negative and essentially collective aspects of the Self for Blake.

The positive aspects of the Self are both individual and collective as well. Albion, the giant Man that contains the four Zoas, is an obvious example along with the throne of God, the council of God in Eden, the starry eight and Christ alone, apart from or containing the starry eight. The ultimate representation of the Self is found in the conclusion of Jerusalem where Christ descends for Albion-Jerusalem in the ultimate syzygy of divinity and collective humanity.

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<sup>2</sup> The active imagination is "a certain way of meditating imaginatively, by which one may deliberately enter into contact with the unconscious" (Man 207).

Both Jung and Blake emphasize the fourfold structure of the psyche. Jung, who considers the psyche "a contradictory multiplicity of complexes" (Two Essays 201) also states that there is a patterning of the unconscious which slowly emerges as one individuates. Gallant mentions Jung's fourfold theory of personality types (THINKING, FEELING, INTUITION, SENSATION) and links them to the four Zoas with considerable success (126-7). I am primarily concerned with the process of individuation and the encountering of the archetypes so I will not be discussing this fairly obvious connection. However, the fourfold structure for both thinkers needs to be investigated in greater detail.

The Eternal or Universal Man of The Four Zoas, who is later identified as Albion in Jerusalem, consists of the four Zoas (from the Greek word zōion, meaning "animal" or "life") their emanations and spectres. Adapting and simplifying Frye's extensive listing in Fearful Symmetry (277-8), the fourfold patterning is best illustrated in a

#### CHART OF CORRESPONDENCES

<u>Zoa</u>	<u>Emanation</u>	<u>Time Name</u>	<u>Erdman</u>	<u>Jung</u>
Urizen	Ahania	Satan	conscious thought	THINKING
Luvah	Vala	Orc	passion and desire	FEELING
Urthona	Enitharmon	Los	imagination and wrath	INTUITION
Tharmas	Enion	Covering Cherub	compassion	SENSATION



Blake also works from a fourfold realm of existence that emanates outwards from the eternal fires of Eden (what Jung would call the Self). Beulah surrounds Eden and serves as a source of feminine relaxation (the Jungian anima) from the fury and intensity of Eden for the Immortals. Generation, our world, follows (the Jungian persona and ego-personality), followed by Ulro, the region of chaos (the shadow). Ulro is also where Los builds the archetypal city of Golgonooza, thereby linking the positive shadow or negative Self with the positive Self in Jung's terms.

Like Blake, Jung insists on the fourfold aspect of the individual. His process of individuation is conveniently summarized in Aion where he writes:

The shadow can be realized only through a relation to a partner [Hayley], and anima or animus only through a relation to a partner of the opposite sex [Catherine], because only in such a relation do their projections become operative. The recognition of the anima gives rise, in a man, to a triad, one third of which is transcendent: the masculine subject, the opposing subject, and the transcendent anima. With a woman the situation is reversed. The missing fourth element that would make the triad a quaternity is, in a man, the archetype of the Wise Old Man...and in a woman the Chthonic Mother. These four constitute a half immanent and half transcendent quaternity, an archetype which I have called the marriage quaternio.

(22)

This marriage quaternio or conjunction of opposites can be compared to Blake's idea that opposition or contraries are necessary and complementary. Although he states that the negation of these can never reconcile the two, he does admit that the spectre, as in the case of Los, can act as a bond that unites the anima and

animus. Jung's process of individuation exists clearly in time, although he admits that there is an eternal or transcendent quality to it, as one encounters the various timeless archetypes of the unconscious. In Milton, Blake reveals the dynamic between Eternity and time when he elaborates on his idea of instantaneous simultaneity. He states:

Every time less than a pulsation of the artery  
Is equal in its period and value to six thousand  
years;  
For in this period the poet's work is done, and  
all the great  
Events of time start forth and are conceived in  
such a period,  
Within a moment, a pulsation of the artery.  
(538 l.62-3)

The poet is simultaneously creating in Eternity, yet labours within time, or within Los, who is identified as time in the fallen world, to forge his vision through art. In Milton, Blake also sums up his goal, or his paradoxically instantaneous process of individuation, when he writes "through" Milton:

'Obey thou the words of the inspired man!  
All that can be annihilated must be annihilated,  
That the children of Jerusalem may be saved from  
slavery.  
There is a negation, and there is a contrary:  
The negation must be destroyed to redeem the  
contraries.  
The negation is the spectre, the reasoning power  
in man.  
This is a false body, an incrustation over my  
immortal  
Spirit, a selfhood which must be put off and  
annihilated away.  
To cleanse the face of my spirit by self-examination,  
  
To bathe in the waters of life; to wash off the  
not-human

I come in self-annihilation and the grandeur of  
 inspiration...'.  
 (563 l.29-2)

Blake's goal of the annihilation of selfhood must surely mean either the subservience of reason to spirit or energy since "Energy is the only life and is from the body, and reason is the bound or outward circumference of energy" (106 l.26-28) or a regeneration or transformation of reason by the imagination.

Like Satan, Urizen and the shadow in Jung's system, the negation cannot be exterminated but can be continually remade and controlled by either the imagination for Blake or by the ego for Jung. Jung states that the ego is "the complex to which all conscious contents are related. It forms...the centre of the field of consciousness; and in so far as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness" (Aion 3). The ego is central in Jung's conception, although the Self assumes this position in his later writings, and he identifies it with all that is known of the personality (later called the ego-personality). All that is unknown is termed the unconscious within the individual, and this is essentially a continuum of the personal and collective.

In The Collected Works of C. G. Jung, Jung uses a few of Blake's watercolours to illustrate the various archetypes (e.g. Blake's illustration of Dante's Beatrice: the anima) and suggests that Blake's categories of the Prolific and the Devouring in "The Marriage of Heaven and Hell" are analogous to his introverted and extraverted personality types (Types 272).<sup>3</sup>

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<sup>3</sup> Jung briefly mentions Blake throughout his writings, but never goes into any great detail on Blake's writing or his art.

In The Spirit in Man, Art and Literature, Jung writes of the independence of the artistic creation that can be separated from the personal life of the artist. His categories of the psychological (or personalistic) and the visionary (89) "contain" Blake within the visionary, since Jung states that the visionary artist "taps into" the collective unconscious, whereas the personalistic artist deals with what is in his or her own personal unconscious. Jung is correct in stating that all visionary art cannot be reduced to the personal or biographical, but it is also correct to state that one cannot completely "divorce" the artist (Blake) from his art. One can, as this thesis shows, concentrate on the visionary aspect (the text as an independent entity) while minimalizing the personal sphere without negating it. Hence the use of James King's biography of Blake adds to the levels of meaning that are generated in the thesis, without merely reducing the visionary to the personalistic. To exclude the biographical is to begin the reductive process of "stripping away" the potential levels of meaning that should be allowed to accumulate, as each new angle or interpretation arises.

Although many biographies have been written about Blake, his wife Catherine, Hayley and Blake's influential brother Robert, Blake: His Life is the most lucid in relating Blake's struggles to the Jungian process of individuation. Marie-Louise von Franz states that "the actual process of individuation -- the conscious coming-to-terms with one's own inner center (psychic nucleus) or Self -- generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of 'call' [that awakens the ego from its isolated slumber]" (Man 166). King states that William was really

close to his brother Robert, yet distanced from his father and other brother John, and "the difference in their ages meant that William could act in a paternal as well as a fraternal way toward his younger brother" (12). This bond between the brothers never really ends even after the death of Robert in 1787 since Blake continues to see him in his dreams and illustrates Milton with a plate that shows the brothers as archetypal twins<sup>4</sup> or aspects of one whole. King also states that "the harrowing experience of [Robert's] death moved Blake out of the slumber in which he has previously been enveloped. It led immediately to the discovery of a form of printing which had previously eluded him" (56). This initial shock is the impetus for Blake to begin his shorter prophetic books which culminate in the mature epics of Milton and Jerusalem. There is an interesting letter-poem found in the Poems in Letters (c. 1802-3) to Thomas Butts that must be discussed since it reveals Blake's mythologizing of his family members. He writes:

With my father hovering upon the wind  
 And my brother Robert just behind  
 And my brother John, the evil one,  
 In a black cloud making his moan --  
 Though dead, they appear upon my path  
 Notwithstanding my terrible wrath... .  
 (473 l.13-18)

In this passage, the prophet-artist recreates his relationship with his family while excluding the role of his mother. One could too easily identify each member with a Jungian archetype or with one of the four Zoas, but the real significance is Blake's absorption of their influence and his ability to recreate and mythologize

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<sup>4</sup> Note that the twins (Dioscuri) are the fourth and final stage of the hero myth or Trickster cycle as discussed in Man (112-127).

aspects of himself. It is for this reason that I am concentrating on Blake's text, "apart" from his life, as an illustration of individuation.

The archetypes, specifically the shadow, anima/animus, and the Self, are both dynamic and essentially polar, since each, as previously stated, have both a positive and negative aspect. Gallant precisely defines polar opposites when she states that "they are related and joined -- that they are the terms, ends or extremities of a single whole. Polar opposites are therefore inseparable opposites" (44).<sup>5</sup> Likewise, Blake states that:

Without contraries [there] is no progression.  
Attraction and repulsion, reason and energy,  
love and hate, are necessary to human existence.

From these contraries spring what the religious  
call good and evil. Good is the passive that  
obeys reason: Evil is the active springing  
from energy.

Good is Heaven; Evil is Hell.  
(105 l.7-13)

Blake clearly realizes the necessity of the opposition but also understands that each opposite is an outgrowth of the other since he deems that reason is the complementary or polar opposite of energy. Thus Blake's writing can be seen as a precursor to Jung's idea of the reconciliation of opposites, although the merging of the opposites can result in such destructive figures as Satan and the Covering Cherub. Both thinkers would agree to a reconciliation of polarized opposites that do not annihilate the other nor completely merge into its opposite. In Milton's Areopagitica, one finds a passage that uncannily foreshadows both the work of

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<sup>5</sup> Gallant is quoting from Watts' The Two Hands of God: The Myths of Polarity (49).

Blake and Jung. He writes:

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed upon Psyche as an incessant labour to cull out, and sort asunder, were not more intermixed. It was from out of the rind of one apple tasted that the knowledge of good and evil as two twins cleaving together leapt forth into the world.

(Witherspoon 402)

We shall first examine the shadow's negative and positive aspects before turning to the anima/animus. The role of Milton as shadow, persona, and Self will then be examined, followed by Blake's confrontation with the Self. This structuring corresponds to the Jungian process of individuation wherein the shadow is first confronted, followed by the anima or animus and finally, the Self. Milton must be examined after the shadow and anima sections, and before the concluding section on the Self, since the text acts as the threshold to the Self, that is chaotically met in The Four Zoas and "fully" confronted in Jerusalem.

## THE SHADOW

Individuation begins with a confrontation with the negative aspects of the shadow. Jung states that, "to become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance" (Aion 8). Although the shadow is not exactly the same as Blake's idea of the spectre, the similarities outweigh the differences. Erdman states:

the spectre...is a creature arising out of the disintegration of a personality...and is as often as not a good influence. This separateness is the chief evil; the parted spectre sums up the need for union between the person and his spectre... . The spectre is part of the personality which should obey, and be mastered: a useful servant but an evil master.

(341)

One must first examine the negative aspects of the shadow before the positive since the negative is discovered first before it has been "tamed" by the ego-personality. Blake himself uses the term "shadow" that is sometimes synonymous with the spectre and sometimes identified with the dark side of the emanation (the Jungian anima/animus). His defining of the term illustrates the dynamic nature of the archetypes of the unconscious and their Protean abilities to merge with, and into, one another. Following Erdman, I shall identify the Jungian shadow with "the spectre [that] is the evil self of the whole personality" (720). To return to Jung's constant defining and redefining of the shadow, much like Blake's



continual adaptations, one finds that "It represents unknown or little known attributes that mostly belong to the personal sphere and that could just as well be conscious" (Man 168). This semi-conscious aspect of the shadow can be contrasted with the nebulous connection between the positive shadow and the negative Self because, as Marie-Louise Von Franz states, "we cannot be sure whether...[the encountered archetypes] personify merely a shadowy part of ourselves, or the Self, or both at the same time" (Man 175). This ambiguity of the archetypes is best illustrated by one of Blake's poems in the Notebook Drafts (c. 1804). He states in the seventh verse of "Morning":

My spectre around me night and day  
 Like a wild beast guards my way;  
 My emanation far within  
 Weeps incessantly for my sin.  
 (481 l.13-16)

At first glance, the spectre or shadow is a menacing beast, but it is fully associated with both "night and day" as well as with the protective guarding of the personality. Likewise, the ambiguity of the emanation, which appears positive, may well be extremely negative since incessant weeping is always negative for the emanation in Blake's view. On the darker side, Jung states that the shadow is essentially emotional, possessive and autonomous (Aion 8). Both the spectre and emanation could be considered as embodying all three features at once which would support the essential negativity of these connected archetypes. To reiterate, Jung states that the shadow consists of the unknown negative aspects of the personality. Erdman states that "oppression, possessiveness, jealousy, secretiveness, hypocrisy and deceit were all bound up together" (176) in the

spectre and in the negative emanation. From The Four Zoas to Jerusalem, Blake constantly revises the role that the shadow or spectre plays. In the Four Zoas, "the spectre is -- in every man -- insane, brutish, / Deformed -- that I am [the spectre of Urthona speaking] thus a ravening devouring lust, continually / Craving and devouring" (381 l.300-302). Here, the spectre is the Freudian id that seeks to devour everything that "it" possibly can.<sup>6</sup> Like Jung, Blake further redefines the spectre in Jerusalem when Los states that his spectre is his "pride and self-righteousness" (641 l.30). Thus the shadow is based within, and upon, the instincts but contains qualities that partially transcend them, or more succinctly, refines the same instincts, even if the quality, such as self-righteousness, is essentially negative.<sup>7</sup> For Blake, the spectre is fully defined as "...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 / To destroy Imagination, the Divine Body, by martyrdoms and wars" (788 l.10-13).

Although Urizen is one of the Zoas and not a spectre, he can be seen as the ultimate embodiment of the Jungian shadow that is essentially negative and dangerous, although partially positive and constructive. Therefore, one must examine Urizen in considerable detail. In Blake's early writings, Urizen is identified with YHVH or Jehovah in the Old Testament as well as with Satan. In his later writings, such as Jerusalem and "The Ghost of Abel", Jehovah is

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<sup>6</sup> Jung essentially adopts the Freudian id and subsumes the concept into his own concept of the shadow.

<sup>7</sup> In The Archetypes and the Collective Unconscious, Jung states that "the archetypes are the unconscious images of the instincts themselves" (44).

reinstated as the Wise Old Man archetype of the Self and is essentially good. The role of Satan also varies in Blake's writing, as a heroic force in "The Marriage of Heaven and Hell" (among other things, it is Blake's critical commentary of Milton's Paradise Lost) to eventually playing the traditional role of the deceiver. In precise Blakean terminology, Satan is the ultimate form of the proud selfhood that must be continually annihilated. In Bloom's Ruin the Sacred Truths, he briefly traces the development of the Satan concept that is a projection of both the positive and negative aspects of the shadow. He states:

...but there can be no doubt as to Satan's literary ancestry. Between Huwann [of the Sumerians] come such formidable charmers as Tiamat, the Babylonian dragon of the sea; [Set in the Egyptian pantheon], Pharaoh in the Exodus narrative; Phaethon in Greece; the fallen star of morning in Isaiah, and the Covering Cherub of Tyre in Ezekiel; and perhaps most telling; the Demiurge in the Gnostic scriptures.

(98-9)

The figure of Lucifer (the morning and evening star), related to both Phaethon and the star of morning, will be dealt with in the section on the positive shadow, and the Covering Cherub, an important figure to Blake, will be discussed in the section on the negative Self. One must remember Marie-Louise von Franz's warning about the partially indeterminate nature of the archetypes that can represent the various forces of the unconscious ambiguously and/or simultaneously. The Demiurge, sometimes called IALDABAOTH in various Gnostic texts, is deemed the evil fashioner and creator of the fallen world. He is identified with YHVH as the tyrannical law giver of "Thou shalt not" and can

further be identified with Saturn or Father Time, the aged old man who restricts, confines, limits and measures his creation. Certainly Blake had this concept in mind as he reworked and refashioned this traditional figure into Urizen. Some have suggested that Urizen is a play on "your reason" but this is too simple since Blake recognized that reason is not to be negated, but is to be subservient to the imagination, as the Demiurge is to the higher unknown God in Gnosticism. His name is probably a play on the word "horizon", that line which necessarily divides and cuts the perceived world into two perceivable halves. We will first trace the development of the Urizen archetype and then establish its connection with the Satan archetype of which it is an aspect.

The first poem that hints at the origin of Urizen is one of the four early seasonal poems entitled "Winter". Winter is personified and resembles Urizen since "he hath reared his sceptre o'er the world" (5 l.8) and he "freezes up frail life" (5 l.12). In the Poems from the Notebook (c. 1791-2), Blake questions Nobodaddy, another proto-Urizen figure, when he questions, "Why art thou silent and invisible, / Father of jealousy? / Why dost thou hide thyself in clouds / From every searching eye?" (155 l.1-4) One sees that Urizen will also become the embodiment of power ("his sceptre"), solidification ("freezes up frail life") and what Blake abhorred the most, concealment ("Why dost thou hide thyself in clouds"). In "The First Book of Urizen", Blake seems to combine both Satan and God the Father from Milton's Paradise Lost into his first titled formulation of Urizen. He describes the state that Urizen is in:

Dark revolving in silent activity,  
 Unseen in tormenting passions,  
 An activity unknown and horrible,  
 A self-contemplating shadow,  
 In enormous labours occupied.  
 (250 l.18-22)

In Jungian terminology, Urizen represents the isolated narcissistic ego that is subsumed by its shadow into thinking that it is independent and completely apart from the Self and others. While speaking to Los in The Four Zoas, Urizen reveals his "awful pride" when he mocks all that Blake as the prophet-poet stands for. He states:

'Art thou a visionary of Jesus, the soft  
 delusion of Eternity?  
 Lo, I am God the terrible destroyer, and  
 not the saviour!  
 Why should the Divine Vision compel the  
 sons of Eden  
 To forego each his own delight to war  
 against his spectre?  
 The spectre is the man. The rest is only  
 delusion and fancy.'  
 (309 l.78-82)

Thus Urizen is the usurping shadow who denies the collective aspect of God ("the sons of Eden") and exalts himself as the only god while negating the heavenly host. This state of the god-man, where the individual exalts him or herself above "mere" humanity, can also be seen as an inflooding of the negative Self into the ego. Again we must remember the difficulty in being sure of what the archetype actually is, be it the negative shadow, the negative Self or quite possibly, a combination of the two. We must examine the well-known image of Urizen on the frontispiece of "Europe: A Prophecy" in conjunction with various descriptions

of him throughout The Four Zoas. After his fall from Eden,

...he began to dig, forming of gold, silver and iron  
 And brass, vast instruments to measure out the immense  
 and fix  
 The whole into another world, better suited to obey  
 His will, where none should dare oppose his will,  
 himself being king  
 Of all, and all futurity be bound in his vast chain.  
 (367 l.226-230)

Urizen, with dividing and measuring compass in hand, represents the rational power of the Newtonian world view that seeks to "eternally" measure, compartmentalize, and reduce the universe to a dead mechanism. Blake's entire project is to invest life into, and reveal the life of everything, as both a projection of the psyche onto the universe and vice versa (i.e. the living universe of the imagination projecting itself into the individual through the archetypes). As Urizen laments over his sons and daughters, "a white woof covered his cold limbs from head to feet. / Hair white as snow covered him in flaky locks terrific" (368 l.237-238). Hence the completed description of the picture of Urizen on the frontispiece of "Europe: A Prophecy". This figure of the terrible Wise Old Man, in Blake's view, is similar to both Saturn as Father Time and to what the qabalists call "the Ancient of the Ancient Ones" or "the Ancient of Days" (hence Blake's actual title of the frontispiece). This creator figure petrifies "human imagination into rock and sand" (316 l.248) and is also identified with both the dragon and the immovable stone. Blake abhorred the solidity of this interrelated archetype of Urizen (including both dragon and stone) while Jung clearly identifies the stone and the Wise Old Man as archetypes of the Self. This difficulty will be resumed

in the chapter on the negative Self wherein Jung's ideas of the negative Self will be examined in greater detail. It is also dangerous to simply cast Blake as a Jungian or Jung as a Blakean since their ideas, although very similar, do distinctly differ at times.

Although Blake discusses Satan in the same language as he describes Urizen, Satan is technically the "spectre of Orc, and Orc is the generate Luvah" (539 l.34) in Milton. Orc will also be discussed in the section on the negative Self. Satan, who seems "a brother...[while] being a tyrant" (493 l.23), appears primarily in Milton and somewhat in Jerusalem. In Milton, the Bard tells of the fall of Satan:

He created seven deadly sins, drawing out his  
 infernal scroll  
 Of moral laws and cruel punishments upon the  
 clouds of Jehovah,  
 To pervert the Divine Voice in its entrance  
 to the earth  
 With thunder of war and trumpets' sound, with  
 armies of disease,  
 Punishments and deaths mustered and numbered;  
 saying, 'I am God alone...'.  
 (496-7 l.21-25)

Like Urizen, Satan is the tyrannical law giver who also represents the shadow as it subsumes the personality and declares itself "God alone". Many writers such as Erdman and Bloom have indicated that Satan is a projected composite of William Hayley, whom Bloom calls the "temporal friend but spiritual and eternal enemy of the poet Blake" (Apocalypse 310). Erdman states that Blake's "patron, William Hayley, was interfering intolerably with his private work -- probably the writing of Milton [at Felpham in 1800-03] -- and Blake records an archetypal version of this

quarrel in the Bard's song...[in Milton]" (485). One can easily state that Blake projects his shadow onto Hayley and begins to master it as he describes and reworks the figure of Satan throughout his writing. This explanation, although insightful to a degree, is too one-sided since Hayley is a friend of Blake's and does help him commercially and financially to a fairly large extent. Even if Hayley was truly Satanic for Blake, he writes that "Satan is fallen from his station and never can be redeemed / But must be new created continually, moment by moment" (499 l.19-20). Thus even Satan is not completely annihilated or destroyed; he is continually watched and remade. The passage also supports Jung's idea that the shadow cannot be annihilated; only understood, continually remade and ultimately controlled by the ego-personality. In Milton, Milton confronts his spectre or shadow, as Blake confronts the overshadowing of Milton's influence on him, and states:

‘Satan, my spectre, I know my power thee  
to annihilate  
And be a greater in thy place, and be thy  
tabernacle,  
A covering for thee to do thy will --  
till one greater comes  
And smites me as I smote thee, and becomes  
my covering’.  
(558 l.29-32)

Blake, as the greater one who comes and corrects Milton, is essentially controlling his shadow of the Milton-Satan nexus that is being understood, regenerated and transformed within Blake himself.

The shadow also "usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate" (Man



170-1). The positive aspects of the shadow can be seen in the figure of Urizen and in Los's spectre. In the "First Book of Urizen", Blake retells the constructive, though limiting, powers of Urizen who:

7. ...formed a line and a plummet  
To divide the abyss beneath;  
He formed a dividing rule;

8. He formed scales to weigh;  
He formed massy weights;  
He formed a brazen quadrant;  
He formed golden compasses  
And began to explore the abyss... .  
(264 l.403-410)

Most if not all critics have only seen the negative aspects of the Urizen archetype. His Newtonian creation of instruments to measure may be absurdly reductive<sup>8</sup> but it is still creative, however inferior it may be considered in comparison with the arts. Blake's new process of engraving, discovered after his brother died, is also a way of forming, dividing and weighing his imagination. This concretization, be it in art or science, is only dangerous when reason or imagination is negated by the other. Jung would call this an imbalance of the psyche (be it individual and/or collective) that needs to be readjusted to the state of relative balance or wholeness of, and between, the conscious and the unconscious. In The Four Zoas, Blake describes the palace or golden hall of Urizen that is constructed by Urizen, Ahania (his emanation) and his twelve sons and three daughters (322).

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<sup>8</sup> This quotation also represents Blake's parody of the Biblical creation story in Genesis by the numbering of his verses.

This structure, the counterpart to Los's city of Golgonooza in Ulro,<sup>9</sup> can be seen as a mandala-like structure of the relative wholeness of the Self. The collective and familial aspect of Urizen is also positive here since he is usually portrayed as the isolated Self-saturated ego in a eternally tyrannical state. His transformation in The Four Zoas, akin to the regeneration of the shadow, is revealed when Blake states that:

He shook his snows from off his shoulders  
and arose  
As on a pyramid of mist, his white robes  
scattering  
The fleecy white -- renewed 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... .  
(436 l.186-191)

This transformation of the shadow can also be considered as an encounter with the Self since "this [radiant] youth signifies the Self" (Man 199). The naked and energetic youth, as opposed to the heavy white robes that cover the aged Urizen, is also identified with Lucifer the light-bringer, the unfallen aspect of Satan for Blake. Blake, following Jacob Boehme, considers Lucifer and Satan as two distinct entities that are only loosely connected by the state of their fallen or unfallen nature. For Blake, Lucifer is one of the starry eight who, in Jungian terms, represents the collective aspect of the Self. Jung considers Lucifer as the

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<sup>9</sup> Both structures can represent the positive and negative aspects of the Self (i.e. Golgonooza in Ulro is essentially positive whereas Urizen's palace is essentially negative). These "poles" can also be reversed since Ulro is a dark region whereas Urizen's palace is golden and identified with light.

eldest son of God whereas Christ is considered the younger. Likewise, Blake's seven eyes of God begin with Lucifer, end with Christ as the seventh, and are transformed by the regenerated Milton into the completed starry eight.

The other most revealing aspect of the positive shadow is seen in The Four Zoas, and in Jerusalem where Los confronts his spectre. Blake writes:

But then the spectre entered Los's bosom --  
                   every sigh and groan  
 Of Enitharmon bore Urthona's spectre on  
                   its wings.  
 Obdurate Los felt pity; Enitharmon told the tale  
 Of Urthona. Los embraced the spectre, first  
                   as a brother,  
 Then as another self... .  
                   (383 l.332-336)

Los's acceptance of the spectre or shadow is expanded upon when "Urthona's spectre, in part mingling with him, confronted him, / Being a medium between him and Enitharmon" (386 l.393-394). Thus the spectre or shadow acts as the "psychic glue" or medium which holds the syzygy of the anima and the animus and/or the ego-personality and the anima together. In Jerusalem, the shadow acts up again against Los, yet Los threatens, "And thou my spectre art divided against me. But mark: / I will compel thee to assist me in my terrible labours" (641 l.14-15). Thus Los, like Blake in the act of writing Jerusalem, forces his spectre or shadow to assist him in constructing Golgonooza. The shadow, again as the "psychic glue" or medium that unites the syzygy (or syzygies), must be constantly watched and checked since it, as Los states, may "devour Enitharmon [the anima]" (659 l.18). This dangerous balance, or conjunction of opposites in Jung's terms, is

not an end, but a means of maintaining relative wholeness.<sup>10</sup> While still confronting his spectre, Blake, through Los, formulates his clearest definition and last redefinition of the negation and the two contraries. He states:

Negations are not contraries; contraries mutually  
exist;  
But negations exist not. Exceptions and  
objections and unbeliefs  
Exist not; nor shall they ever be organized  
for ever and ever.  
If thou separate from me, thou art a negation,  
a mere  
Reasoning and derogation from me, an objecting  
and cruel spite  
And malice and envy; but my emanation alas!  
will become  
My contrary. O thou negation, I will continually  
compel  
Thee to be invisible to any but whom I please,  
and when  
And where and how I please, and never, never  
shalt thou be organized... .  
(660 l.33-41)

It seems that the integrated shadow acts as the medium that connects the syzygy or syzygies unless it is cast out or projected onto another where it then becomes a negation or an asynthesis of nothingness. The negation would then be the spectre as a ghostly apparition or phantasm, something (or nothing) without substance and definite form.

Thus the Jungian shadow corresponds to Blake's idea of the spectre.

Urizen, Satan and Los's spectre are the best representations of the shadow,

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<sup>10</sup> I have somewhat altered Jung's idea of psychic wholeness to "relative wholeness" or "rough balance" since absolute wholeness is inconceivable to the living personality who cannot "step outside" of him or herself and "see" or understand one's entire psyche.

although technically, Urizen is one of the four Zoas and Satan is his fallen and unregenerate aspect. We shall now turn to the definition of the anima and its positive and negative aspects.

## THE ANIMA/ANIMUS

After the shadow has been comprehended and integrated into consciousness, the anima emerges in the consciousness of men and the animus in women. The anima "is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and...his relation to the unconscious" (Man 177). The animus is "the male personification of the unconscious in woman -- [it] exhibits both good and bad aspects, as does the anima in man" (Man 189). Both archetypes consist of four evolving forms that are slowly encountered along the path of individuation. For the anima, these forms consist of the primitive woman (as in Gauguin's paintings), followed by romanticized beauty (e.g. Helen of Troy), which leads to spiritualized eros (e.g. Mary) and ends in wisdom or Sophia (Man 184-5). Likewise, the animus is first encountered as an image of the physical man (e.g. Herakles), followed by the romantic man (e.g. Shelley), which leads to the man of action (e.g. Hemingway) and finally to the wise guide (e.g. Gandhi: Man 194). These particular aspects of the archetype are impossible to trace within Blake's work whereas the archetypes themselves are abundant. I will deal with Beulah, Enitharmon, Ololon and Jerusalem as aspects of the anima that do not directly correspond to Jung's individual categories. I will discuss the animus only briefly, since Blake is obviously a male, although it is possible to conceive of the various

archetypes' sons and daughters as both anima and animus of the central figure (e.g. Urizen, Los). In Jerusalem, Blake identifies Shiloh, representing France, as a male emanation or animus figure as opposed to his usual female emanation. Thus one can set up the correspondence between the anima/animus and Blake's idea of the emanation. Erdman states that the " 'emanation' was a term used by the Neo-Platonists for a spiritual exhalation of the personality; Blake's emanations, though more strongly individualized, are also essentially parts of the total personality, and may be sent out from it for a while for some purpose, but always belong to it" (294). This gender-neutral description of the emanation or anima/animus brings up the whole question of what "feminine" and "masculine" characteristics are. Jung is heavily steeped in the religious and mystical history of the traditional assignments of gender (masculine -- active; feminine -- passive)<sup>11</sup> and an attack of this traditional assignment for this thesis is unnecessary since anima means "soul" in Latin (related more toward feeling) while animus means "spirit" or "mind" (thought). These two are thus linked by definition and the characteristics of the two are obviously traits of both men and women.<sup>12</sup> Marie-Louise von Franz states that "the character of a man's anima is shaped by his mother,...[and] the animus is basically influenced by a woman's father" (Man 189). Jung further states that "the first bearer of the soul-image is always the mother,

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<sup>11</sup> These traditional gender assignments are reversed in some cultures.

<sup>12</sup> Jung has hinted at an anima-animus nexus within the individual which could be renamed "animaus". This neologism could certainly solve the dilemma of the traditional assignments of gender since the "animaus" would be a nexus of so-called "male" and "female" characteristics.

later it is borne by those women who arouse the man's feelings whether in a positive or negative sense" (Two Essays 197). Thus Blake's mother and his wife Catherine are the prime motivators of Blake's anima. In the former quotation, Jung again hints at the positive and negative aspects of the anima and expands upon the simultaneity of its duality in Aion. The anima

belongs to him, the perilous image of Woman; she stands for the loyalty which in the interests of life he must sometimes forego; she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life. And, at the same time, she is the great illusionist, the seductress, who draws him into life with her Maya [Sanskrit for "the web of sensory illusion"].

(17)

I will discuss the positive aspects of the anima before turning to the negative.

Beulah, the region that surrounds the intense mental fires of Eden (the Self), is a feminine "land" or state of rest for those who need rest from the intensity of Eden. Beulah, which means "married" in Hebrew (Gallant 143), can be considered as a divine syzygy since it is united with the masculine Eden. In The Pilgrim's Progress, Bunyan confirms this idea of a syzygy when he states that "In this land also the contract between the bride and the bridegroom was renewed: Yea here, as the bridegroom rejoiceth over the bride, so did God [Eden] rejoice over them" (208).<sup>13</sup> Blake certainly knew The Pilgrim's Progress since he designed a number of plates that illustrate the text. One of the earliest and most vivid descriptions of Beulah is found in the First Night of The Four

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<sup>13</sup> Bunyan is quoting from Isaiah 62:5.



Zoas. Blake states that:

There is from great Eternity a mild and  
 pleasant rest  
 Named Beulah, a soft moony universe,  
 feminine, lovely,  
 Pure, mild and gentle, given in mercy to  
 those who sleep  
 Eternally, created by the Lamb of God around  
 On all sides, within and without the  
 Universal Man.  
 The daughters of Beulah follow sleepers in  
 all their dreams  
 Creating spaces lest they fall into eternal  
 death.  
 (297 l.84-90)

Beulah can be seen as the traditional idea of heaven, whereas Eden, for Blake, is the greater heaven that generates the lesser. In Milton, Blake invokes the daughters of Beulah (there are sons but they are rarely mentioned) as muse figures of inspiration, just as Milton invokes his muse at the beginning of Paradise Lost. The daughters of inspiration represent the positive anima for Blake whereas the daughters of memory represent the negative anima. It is interesting to recall Blake's categories of the Prolific and the Devouring at this point. Blake is on the side of the Prolific since he endlessly creates, but all creators necessarily devour the works of their mentors (be it Raphael and Michelangelo or Milton and the Bible). Jung would support this defining of Beulah and the daughters of Beulah since the anima takes "on the role of guide, or mediator, to the world within and to the Self" (Man 183). Beulah is also identified with the positive aspects of the benevolent mother since "she" appears to its inhabitants "As the beloved infant in his mother's bosom, round encircled / With arms of love and pity and sweet

compassion" (542 l.11-12). Beulah is also identified with sexual union between the male and female since "In Beulah the female lets down her beautiful tabernacle / Which the male enters magnificent between her cherubim, / And becomes one with her..." (717 l.34-36). This sexual union between male and female can be contrasted to the androgynous state of Eden where the sexes, or more precisely, the sexlessness of the fully integrated collective individual, is and are one.

As previously stated, "the anima, in the form of the mother-imago, is transferred to the wife" (Two Essays 197). For Blake, the syzygy of Los and Enitharmon is an archetypal vision or version of the co-creative acts of Blake and his wife Catherine. Like the Fates, Enitharmon is the Neo-Platonic weaver figure who

...erected looms in Luban's gate  
 And called the looms Cathedron; in these  
 looms she wove the spectres  
 Bodies of vegetation, singing lulling  
 cadences to drive away  
 Despair from the poor wandering spectres... .  
 (405 l.29-32)

Also in The Four Zoas, Enitharmon sings "o'er Los, reviving him to life" (327 l.552). Thus Enitharmon is the benevolent mother archetype who sings and weaves in co-creation with her eternal consort. The key to this archetype is found in the same prophetic book where Blake states: "And first he [Los] drew a line upon the walls of shining heaven, / And Enitharmon tintured it with beams of blushing love" (388 l.462-463). It is a fact that Catherine richly coloured many of Blake's later plates only hinted at here by Blake's mythologizing. This "royal" couple, where each successfully projects the anima or animus into the other to

achieve relative wholeness, is beautifully represented in the following lines where

Blake writes:

For Los and Enitharmon walked forth on the  
 dewy earth,  
 Contracting or expanding their all flexible  
 senses --  
 At will to murmur in the flowers, small as  
 the honey bee;  
 At will to stretch across the heavens and  
 step from star to star;  
 Or standing on the earth erect, or on the  
 stormy waves  
 Driving the storms before them, or delighting  
 in sunny beams  
 While round their heads the elemental gods  
 kept harmony.  
 (326 l.505-511)

Each of the archetypes, or the archetype of the syzygy, can identify itself with either the macrocosm or microcosm at any given "time" and become what it perceives. In Milton, Blake expands upon these archetypes and identifies Los with Time and Enitharmon with Space (528 l.68). Time is the masculine mover and projector into the future (what the qabalist would call the force of Chokmah: "wisdom") while space is feminine since it contains and is essentially a matrix (what the qabalist would call the form of Binah: "understanding"). In describing the anima and animus, Jung states that "they are quite literally the father and mother of all the disastrous entanglements of fate and have long been recognized as such by the whole world. Together they form a divine pair" (Aion 21). Here, Jung stresses the negative aspects of the pair, but his notion of fate can be seen as the conjunction of Blakean time (Los) and space (Enitharmon). One imagines William and Catherine working side by side, yet quarrelling at times, but

essentially creating as a team. Some biographers have stressed the importance of Blake and diminished the role Catherine played in "his" creating, but her influence is strongly felt in the vivid colouring of the plates and in certain key lines referring to Enitharmon as previously mentioned. Again, Jung uncannily captures the image of the two at work when he states that "Just as a man brings forth his work as a complete creation out of his inner feminine, so the inner masculine side of a woman brings forth creative seeds which have the power to fertilize the feminine side of man" (Two Essays 209).

As Enitharmon is the dominant positive aspect of the anima in The Four Zoas, so Ololon is in Milton. Bloom traces the origin of the name and successfully analyzes her importance in Milton. He states that "Her name is evidently based on a Greek word for the lamentation of women to the gods, and her function is the ironic reversal of such a meaning, for though she laments over Milton, she shares in his resolving courage, and emulates him by voluntarily abandoning Eden for the perilous struggles of earth" (Apocalypse 332). Like Beulah, "who" is also described as a "pleasant river, soft mild, parent stream" (735 l.3), Ololon is described as "a sweet river [in Eden], of milk and liquid pearl" (518 l.15). As Ololon descends in the track of Milton, Blake reveals her collective aspect when he refers to her as "they". Thus the river in Eden, Ololon "and all its mighty hosts / Appeared -- a virgin of twelve years" (551 l.16-17) in Blake's garden at Felpham. This multiformed and multifaceted aspect of the anima archetype reveals two essential insights: the simultaneity involved in one's "meeting" of the archetypes and the various dynamic forms that the archetypes

themselves can take. These two aspects, in turn, complete matters because they are simultaneous as well. A physical twelve year-old girl may have entered Blake's garden at the time he was composing Milton. She captured Blake's mythic imagination and became the identified and unifying form that Blake projected his dynamic anima into. This projection is also a revelation since the girl synchronistically<sup>14</sup> appeared to Blake at such a crucial juncture in his life. Her journey forms "a wide road [that] was open to Eternity, / By Ololon's descent through Beulah to Los and Enitharmon" (550 l.35-36). Thus Ololon is the mediative anima or psychopomp (Greek for "soul guide") that can lead the male directly to Beulah and finally to Eden. At the end of Milton,

...the virgin divided sixfold [Milton's three  
wives and three daughters], and with a shriek  
Dolorous that ran through all creation, a double  
sixfold wonder,  
Away from Ololon she divided and fled into  
the depths  
Of Milton's shadow, as a dove upon the  
stormy sea.  
(564 l.3-6)

Thus the anima is successfully reintegrated into Milton's shadow (here, his unconscious) as Blake successfully reintegrates the two (Milton and Ololon) in himself to prepare the way for the ultimate confrontation with the anima in the figure of Jerusalem.

Like Ololon, Jerusalem has a number of facets. She is at once a woman, a city, a bride in Eternity and the emanation of the giant Albion, whom Blake

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<sup>14</sup> Synchronicity is a Jungian acausal principle where coincidences in time and space are considered as meaningful to the perceiver.

identifies with the Eternal Man of The Four Zoas. The first mention of Jerusalem is in The Four Zoas where she is discussed and named by Enitharmon.

Blake states:

And they appeared a universal female form,  
     created  
 From those who were dead in Ulro, from the  
     spectres of the dead.

And Enitharmon named the female Jerusalem  
     the holy;  
 Wondering she saw the Lamb of God within  
     Jerusalem's veil --  
 The Divine Vision, seen within the inmost  
     deep recess  
 Of fair Jerusalem's bosom, in a gently  
     beaming fire.  
 (411 l.180-185)

Jerusalem, as the anima, contains Christ as the Self at her innermost centre.

Here, she is clearly identified as the "universal female" and she is fully discussed as both a woman and a city in Jerusalem. As the heavenly city, she represents the archetype or the mandala of the Self, whereas, as a woman figure, she represents the most spiritually refined aspect of the anima (i.e. Sophia). Again, the archetypes of the unconscious, as encountered in the process of individuation, must be seen as a continuum<sup>15</sup> where the shadow is ultimately linked to both the anima or animus and the Self. Likewise, the entire contents of the unconscious also form a continuum or a nexus with consciousness. One of the finest descriptions of Jerusalem is found in the fourth and final chapter of Jerusalem where Blake writes:

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<sup>15</sup> The conscious-unconscious continuum could also be called a continuing of the (un)conscious.

...O lovely mild Jerusalem, winged with six  
     wings  
 In the opacious bosom of the sleeper,  
     lovely threefold  
 In head and heart and reins, three universes  
     of love and beauty.  
 Thy forehead bright: Holiness to the Lord,  
     with gates of pearl  
 Reflects Eternity beneath thy azure wings of  
     feathery down,  
 Ribbed delicate and clothed with feathered  
     gold and azure and purple  
 From thy white shoulders shadowing; purity in  
     holiness!  
 (814-15 l.1-7)

Since Jerusalem, as the anima, is so interconnected with Christ and to the Holiness to the Lord (the Self), one must compare her with the qabalistic idea of the Shekhinah, "the feminine counterpart" (Poncé 209) of the "male" Jehovah. She is identified with Israel<sup>16</sup>, as Jerusalem-Albion is for Blake, and her redemption from the captivity of Babylon (the negative anima as both city and woman as well) "is actually the redemption of a portion of God Himself" (Poncé 219). Thus the Shekhinah for the qabalists, and Jerusalem for Blake, are the highest forms of the anima that can be actually united with the Self or God-imago (Jehovah).

The nature of the negative anima or emanation is revealed by Blake in Jerusalem when he states, "Man divided from his emanation is a dark spectre, / His emanation is an ever-weeping melancholy shadow" (736 l.25-26). If the emanation or anima is integrated into consciousness, it is essentially positive whereas when it is ignored or neglected, it holds a despairing and melancholic

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<sup>16</sup> The nation or people of God.

power over the individual. Erdman states that when the emanations "are lost, the personality is unable to reach out to others, and becomes enclosed in itself" (294). Obviously Satan, who casts out his emanation Ahania, is one of the "greatest" examples of the isolated selfhood or the ego-personality threatened by either the shadow or the negative Self. Blake clearly states that the emanation must be mastered and directed by consciousness since they "Are weak, they know now whence they are, nor whither tend" (757 l.17). The emanations are weaker and essentially aimless when they are first roughly assimilated by the ego-personality, but when they are separate from their consorts (repressed or ignored aspects of the unconscious in Jungian terms), they can be extremely powerful and dangerous. The most deadly aspects of the negative anima are seen in the figures of Babylon, Rahab and Tirzah, who are " 'states' of Vala" (625), the daughter of Luvah, the Zoa of feeling and emotion. Vala is the central figure in The Four Zoas and becomes the "shadow" of Jerusalem in Blake's last prophetic book. Blake uses the term "shadow" as "the evil self of the female emanation" (720), which corresponds to the Jungian idea of the negative anima. In the fourth chapter of Jerusalem, Blake explains the nature of the negative anima or "shadow" of the emanation:

The feminine separates from the masculine  
 and both from man,  
 Ceasing to be his emanations, life to  
 themselves assuming!  
 And while they circumscribe his brain, and  
 while they circumscribe  
 His heart, and while they circumscribe his  
 loins, a veil and net  
 Of veins of red blood grows around them like  
 a scarlet robe... .  
 (824 l.1-5)



Likewise, Jung discusses the autonomy of the archetypes ("life to themselves assuming") and it is clear that the separated anima or emanation becomes the Devouring Mother archetype who, like Urizen, constricts and violently circumscribes the ego-personality (consciousness). The scarlet robe identifies the negative anima or "shadow" of the emanation with the Whore of Babylon in The Book of Revelation. John of Patmos writes:

And the woman was arrayed in purple  
and scarlet colour, and decked with gold  
and precious stones and pearls, having a  
golden cup in her hand full of abominations  
and filthiness of her fornication.

And upon her forehead was a name  
written, MYSTERY, BABYLON THE  
GREAT, THE MOTHER OF HARLOTS  
AND ABOMINATIONS OF THE EARTH.  
(17:4,5)

Traditionally the figure was used to label whatever individual or group that was opposed to another group or individual (e.g. the Protestants identified the Roman Catholic Church with the Whore of Babylon). She can be seen as the all-consuming and all-fornicating Terrible Mother archetype who consumes and devours individual consciousness. Note that Jerusalem, as the ultimate positive aspect of the anima, has "Holiness to the Lord" written on her forehead, whereas Babylon (also a city and a woman) has "MYSTERY, BABYLON THE GREAT..." written on hers. These polar opposites are thus the two halves of the same anima archetype. In Jerusalem, Vala is also identified with a scarlet robe and with "the poison cup / Of jealousy" (761 l.39-40). The golden cup fascinated Blake since he also used the image in "The Mental Traveller" from The Pickering Manuscript.

He states:

And if the babe is born a boy  
 He's given to a woman old,  
 Who nails him down upon a rock,  
 Catches his shrieks in cups of gold.  
 (578 l.9-12)

The mother or "woman old", as the negative anima, is forever binding, crucifying, and "nailing down" the infant<sup>17</sup> or the individual personality in much the same way as Urizen, who also measures, confines and restricts. The most lucid passage that reveals the negative anima in the role of the mother is found in "To Tirzah", a poem from the same manuscript that chronologically follows the writing of Milton and precedes the writing of Jerusalem. Blake states:

Thou mother of my mortal part,  
 With cruelty didst mould my heart,  
 And with false self-deceiving tears,  
 Didst bind my nostrils, eyes and ears,  
  
 Didst close my tongue in senseless clay  
 And me to mortal life betray.  
 The death of Jesus set me free.  
 Then what have I to do with thee?  
 (591 l.9-16)

Again, the negative anima is linked to binding and weeping "self-deceiving" or "crocodile" tears. The last line alludes to Jesus's confrontation with his mother Mary when he sees her on his Father's mission and states that he has broken off connections with the mother (i.e. matter, the matrix of the physical world). Note that Jung sees Jesus, the man, not the archetype of the Self as the Christos or Saviour, as a one-sided personality that neglects, or in Blakean terms, negates the

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<sup>17</sup> For Jung, the infant or the Divine Child represents the Self.

feminine and the chthonic or earthly. In "The Everlasting Gospel", Blake revises the role of Jesus and casts him as a fully integrated personality who is both "Humble to God, [and] haughty to man " (852 l.68). This text of Blake's reconciles both the Lamb and the Tiger, questioned in his early writing of "Songs of Innocence and Experience", in the figure of Jesus, who now represents the integrated positive and negative aspects of the Self in Jungian terminology.

In The Four Zoas, Tirzah and Rahab form the twelve daughters of Albion who, like the other archetypes, fluctuate in form and number. Blake states that "They stood in beaming beauty, and sometimes as one, even Rahab / Who is Mystery, Babylon the great, the mother of harlots" (418 l.317-318). It can be argued that the emanations, when divided from their consorts, become as animus-possessed women since they are existing independently of the male figures. This would solve the dilemma of the one/many problem of the archetypes since "the animus does not appear as one person, but as a plurality of persons" (Two Essays 207). Elsewhere Jung identifies the animus with the name "Legion", the plural host of devils that were cast out of the herd of swine by Jesus (Mark 36:9). Jung also states that, "Like the anima, the animus is a jealous lover" (Two Essays 208). In Jerusalem, Vala enchants and entices Albion away from Jerusalem and enslaves him in her "love". She is thus driven by her negative animus to possess the male figure, whereas Albion is literally enchained by his negative anima as embodied in Vala. Blake briefly hints at others who have been enslaved by the feminine, and hence by their anima when he tells how Arthur was cuckolded by his wife Guinevere and Merlin was tricked and imprisoned by Vivien. Blake is

forever on his guard against the nefarious and subtle trappings of the anima-animus nexus that can also be seen as the shadow of the healthy syzygy of male and female. We shall return to this idea in the figure of the Hermaphrodite as discussed in the chapter on the negative Self. In Jerusalem, Hand, Hyle ("the brothers Hunt, who...attacked Blake in 1808-09 [in print]" (625) ) and Hayley (as Hyle, Greek for "matter" (625) ) are the three enemies of Los who desire "to build / Babylon, the city of Vala, the Goddess Virgin-Mother. / She is our mother! Nature! Jerusalem is our harlot sister / Returned with children of pollution, to defile our house / With sin and shame" (662 l.28-32). Blake has his enemies see Jerusalem as evil, since they exalt Babylon as their benevolent mother (Nature). Blake is ridiculing their view since he exalts imagination and downplays nature, but this passage effectively shows that the anima is both of these images of the feminine: both the physical Mother Earth (the Chthonic Mother) and the spiritual or imagined Jerusalem (Sophia). Rahab-Babylon is further described as "Religion hid in war, a dragon red and hidden harlot" (792 l.20). The red dragon is identified with Satan and with the "woman clothed with the sun" (12:1), who tries to save her child from the devouring red dragon in The Book of Revelation. The red dragon represents the Terrible Mother archetype that seeks to devour her offspring whereas the "woman clothed with the sun" is the benevolent and protective mother archetype. The two figures of Babylon and the "woman clothed with the sun" are fused in Blake's mind and represent the most dangerous aspects of the negative anima, although one can also see them as contrary forms of the same archetype. As stated previously, Rahab-Babylon, like

Jerusalem, is simultaneously a woman figure and a city. Her near-formlessness, detested by Blake, the engraver of definite forms, is revealed in Jerusalem where Blake states:

...Rahab like a dismal and indefinite  
 hovering cloud  
 Refused to take a definite form. She  
 hovered over all the earth,  
 Calling the definite 'Sin', defacing  
 every definite form,  
 Invisible, or visible, stretched out in  
 length or spread in breadth  
 Over the temples, drinking groans of  
 victims, weeping in pity,  
 And joying in the pity, howling over  
 Jerusalem's walls.  
 (802 l.51-56)

She is "drunken with the blood of the saints" (Revelation 17:6), as John of Patmos testifies, and is indefinite and formless whereas, as the city which enslaves Jerusalem, she is too concrete and restrictive. Thus the negative anima swings from the extremes of lax formlessness to overly constrictive form, whereas the positive anima can be seen as the roughly balanced mean between these two dangerous extremes. The city of Babylon can be seen as both the ultimate negative aspect of the anima as well as the negative Self, since the physical structure of a tower, palace or synagogue can also represent the everlastingness of the Self. Just as the demarcation between Jerusalem as the Skekhinah of YHVH and Jehovah "Himself" is necessarily blurred (since the encountering of the archetypes is best represented as a continuum), so Rahab-Babylon is both the negative anima that "overlaps" or merges into the negative Self. Blake states:

The walls of Babylon are souls of men,  
her gates the groans  
Of nations, her towers are the miseries  
of once happy families.  
Her streets are paved with destruction,  
her houses built with death,  
Her palaces with hell and the grave,  
her synagogues with torments  
Of ever-hardening despair, squared and  
polished with cruel skill.  
(673 l.31-35)

Babylon is thus the "shadow" of the heavenly Jerusalem, the ultimate polarized forms of the anima-Self nexus that forms a negative syzygy.

Lesser forms of the negative anima can be seen in the daughters of Albion, Ahania, Leutha and the wives and daughters of Milton. The daughters of Albion are sometimes positive but primarily negative since they are "With Rahab as she turned the iron spindle of destruction"<sup>18</sup> (813 l.28) in Jerusalem. When they speak to Los, they question and diminish the masculine when they state " 'What may man be? -- Who can tell? But what may woman be / To have power over man from cradle to corruptible grave?' " (742 l.3-4). The feminine psyche, when ruled by the animus, can belittle and mock the role of the masculine without even knowing that the bias is emanating from the masculine aspect of their unconscious. Conversely, "Men can argue in a very womanish way, too, when they are anima-possessed and have thus been transformed into the animus of their own anima" (Aion 15). Thus even the anima and the animus are part of the continuum of the conscious-unconscious, where both can be found within the

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<sup>18</sup> One can identify the polar opposites of Rahab as Fate, who turns "the iron spindle of destruction", and Enitharmon as the soft and benevolent weaver of souls (also as Fate as previously mentioned).

male or female individual. In The Four Zoas, Urizen's emanation falls into non-entity when she is thrown "from his bosom obdurate" (336 l.126). Earlier, Ahania is identified as "The mother of pestilence" (271 l.43) in "The Book of Ahania", which identifies her as a prefiguration or prototype of Rahab-Babylon. In the same prophetic book, one finds the parallel between Urizen and his emanation Ahania and Milton's Sin which springs from Satan's head, (as Athena did from Zeus) in Paradise Lost. Blake writes:

7: ...Deep groaned Urizen, stretching his awful  
hand  
Ahania (so named his parted soul)  
He seized on his mountains of jealousy.  
He groaned, anguished, and called her Sin,  
Kissing her and weeping over her,  
Then hid her in darkness, in silence,  
Jealous though she was invisible.  
(270-1 l.31-37)

For Blake, the negative anima or emanation is ultimately associated with jealousy, covetousness and secretiveness, three characteristics which Blake loathed. Like Ahania, Leutha also "came forth from the head of Satan" (501 l.38) in Milton, where she was hiding after she originally "sprang out of the breast of Satan" (500 l.10) in the same text. She is primarily a negative anima figure although she is also (not forgetting Blake's simultaneity) a daughter of Beulah who offers "herself a[s] ransom for Satan, taking on her his sin" (499 l.30) before the great Assembly in Eden. This reworking of Milton's origin of Sin casts Milton as the Satanic selfhood who must redeem and be redeemed by his own positive anima (Ololon) who gathers the collective negative anima into herself at the end of Milton. Blake forces Milton to see himself after he descends from Eden. "He saw the cruelties

of Ulro, and he wrote them down / In iron tablets; and his wives and daughters' names were these: / Rahab and Tirzah, and Milcah and Mahlah and Noah and Hoglah" (510 l.9-11). His six wives and daughters correspond to rocky masses in the desert of Midian and thus represent the "greatest" and most dangerous aspects of the negative anima, since two of their names are Rahab and Tirzah. The iron tablets are Milton's own writings that, first, identify him with the tyrannical lawgiver, Urizen, whom he meets and battles in Milton, and, secondly, indicate that his work must be corrected and regenerated by and through Blake himself. The "iron tablets" must become fluid, living texts that inspire others by avoiding absolute Urizenic commandments.

Thus the Jungian anima/animus corresponds to Blake's idea of the emanation. Beulah, Enitharmon, Ololon and Jerusalem are the predominant representations of the positive anima, whereas the Tirzah-Rahab-Babylon nexus represents its negative aspects. Lesser forms of the negative anima, such as the daughters of Albion, Ahania and Leutha, have led into the discussion of Blake's pivotal text Milton, to which we shall now turn.



## MILTON AS SHADOW, PERSONA AND SELF

For Blake, Milton is a complex figure who acts as Blake's shadow, persona and even the Self as one of the starry eight. Jung defines the persona in negative terms when he states that it is "a mask that feigns individuality, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective speaks" (Two Essays 141). Likewise, Marie-Louise von Franz states that the persona "has two purposes: first, to make a specific impression on other people: second, to conceal the individual's inner self from their prying eyes" (Man 287). Both thinkers fail to discuss the positive aspects of the persona. This "mask" assists in social integration since one must adapt or create a somewhat socially acceptable persona or fall prey to the wrath of the collective. Secondly, the persona can be another writer, thinker or artist whom the immature and struggling individual can adopt as an embodiment of his or her own ideals and aspirations. For the young Blake, it is Milton and Blake himself who act as the bard figures through whom the Poetic Genius speaks. In the Introduction to the "Songs of Experience", Blake writes:

Hear the voice of the bard,  
Who present, past, and futures sees --  
Whose ears have heard  
The Holy Word  
That walked among the ancient trees... .  
(209 l.1-5)

In this case, the voice of the bard simultaneously represents the persona (i.e.

Blake's conscious mastering of poetry) as well as the Self (i.e. the quaternity that partially transcends the trinity -- "who present, past and future sees" -- of time). In "A Memorable Fancy" from "The Marriage of Heaven and Hell", Blake writes "through" the prophets Isaiah and Ezekiel when he states that "We of Israel taught that the Poetic Genius (as you now call it) was the first principle, and all the others merely derivative..." (112 l.35-38). Thus the prophet or bard figure can also be seen as the persona through which the Self, as the Poetic Genius, speaks. This figure culminates in Milton where the Bard ends his song by identifying the Poetic Genius with "the eternal all-protecting Divine Humanity" (504 l.2). The Poetic Genius-Divine Humanity nexus represents the union of the individual and collective aspects of the Self which will be further developed in the section on the positive aspects of the Self.

The bard, as stated earlier, is also the shadow as well as the persona. It is the "bard's prophetic song..." (490 l.22), through Blake's writing of Milton, that causes Milton to descend from Eden into the world of Generation in order to annihilate his selfhood, since the bard "took refuge in Milton's bosom" (505 l.9). Milton must reconcile with his sixfold emanation (his anima) and take responsibility for his shadow when he realizes that " 'I in my selfhood am that Satan; I am that evil one, / He is my spectre! In my obedience to loose him from my hells / To claim the hells, my furnaces, I go to eternal death [ironically, our world] '" (506 l.30-32). Blake forces Milton to realize that he, in creating the Satan of Paradise Lost, is essentially identical with him in much the same way as the created world is considered evil by the gnostics, since it is created by the evil

Demiurge. Blake is "taming" his own shadow at this point, since Milton's poetic influence is assimilated by the poet, although it threatens to engulf him right up until the end of his writing of Milton. Echoes of Paradise Lost are continually felt by the reader in Milton. For instance, as Milton descends;

...his shadow kept its course among  
the spectres, called  
Satan; but swift as lightning passing  
them, startled the shades  
Of Hell beheld him in a trail of light  
as of a comet  
That travels into chaos.  
(508 1.17-20)

In Paradise Lost, Satan is also identified with a blazing comet and he too descends into chaos as Milton does in Blake. Blake's reworking of Milton is thus a conscious mastering of both shadow and persona as well as a glimpse of the Self since Milton, accompanied by the seven eyes of God in Milton, becomes the fully integrated starry eighth in Jerusalem, where it acts as a symbolic representation of the collective aspect of the positive Self.

The role of the critic can also be seen as both corrective and corrosive of its parent text, since Milton acts as the fatherly persona who must be corrected and redeemed by his prodigal son. Blake criticizes Paradise Lost in "The Marriage of Heaven and Hell" when he states:

But in Milton the Father is destiny, the  
son a ratio of the five senses, and the Holy  
Ghost vacuum!

Note. 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.  
(106 1.50-55)

This often-quoted passage by various critics reveals the praise and condemnation of Milton in one and the same statement. At the beginning of Milton, Blake consciously adapts Milton's attempt in Paradise Lost "To Justify the Ways of God to Men" (487) since his text begins with the same declaration. What is really intended by this statement can be paraphrased as, "To Redeem the Ways of Milton to God" in Blake's view. In the Preface to Milton, Blake chastises both "Shakespeare and Milton [because they] were both curbed by the general malady and infection from the silly Greek and Latin slaves of the sword" (488 1.7-9). He identifies these writers as slaves of the daughters of memory (i.e. the negative anima) as opposed to the prophetic writers, such as Ezekiel, Isaiah and himself, who are spontaneously inspired by the daughters of inspiration (the positive anima) to create. Memory, although downplayed by Blake, is a vital part of his own creativity, since one can trace the influence of the Qabalah, Gnosticism and Neo-Platonism throughout Blake's work. Likewise, Frye has successfully traced the influence of Milton and the Bible on Blake in Fearful Symmetry.

In analyzing Blake's entrance into his poetry as a character or persona for the first time in Milton, Bloom states that "Blake's part in the poem rises out of his desperate need for Milton's strength. Blake knew better than any man how hard it is to fight off the spectre..." (Apocalypse 322). Bloom unconsciously identifies Milton with the Self as the Saviour since, in his early writings, he also states that "the poem Milton is not written to correct Paradise Lost so much as to

invoke Milton as a saviour for Blake and for England, and therefore for mankind" (Apocalypse 308). It is interesting to juxtapose Bloom's earlier optimistic analysis with his idea of the anxiety of influence and his ideas in Ruin the Sacred Truths. Here, he states that Blake is anxious to rid himself of Milton's too-powerful influence on him, since Bloom later realizes that "Milton...is cancelled rather than fulfilled in Blake's Milton..." (123). Both views are simultaneously correct since Blake's Milton, as previously stated, is both corrective and corrosive of its parent text.

Gallant's Jungian analysis of Blake's Milton is closer to the mark and needs to be examined as well:

The greatest danger in Milton is that Blake will become possessed by those archetypes from the unconscious with which he has become familiar: schizophrenia. Either he will see himself as the literal reincarnation of Milton with all of the great power associated with that cultural hero; or he will be engulfed by the archetypes, hearing and seeing Milton and Los as objective realities which he will no longer be able to use for his own conscious mythic purposes.  
(133)

In Jungian terms, Milton is the crucial and pivotal text wherein Blake reworks and masters Milton, as the negative persona, shadow and negative Self, and can continue to work without a flooding of the unconscious into the ego-personality that would lead to schizophrenia. After her insightful analysis, Gallant too simply concludes that "Milton himself seems to act as the Wise Old Man archetype [the Self] in the poem" (134). To summarize, Milton is simultaneously the paternal persona of the bard, the negative shadow that seeks to drown Blake in Milton's

powerful influence, as well as representing both the negative and positive aspects of the Self.

On a final biographical and somewhat Freudian note, James King adds that

Blake meditated upon his envy and jealousy in Vala (begun in 1797), but his anger was so intense that the poem led merely to chaos, and he abandoned it. He then turned to the illuminated book Milton, where, in a bitter act of sibling rivalry, he redeemed his spiritual father, Milton -- and himself -- by surpassing Hayley's earlier sympathetic reconstruction of Milton's life [in Hayley's book, The Life of Milton].  
(XVII)

I have also only hinted at Milton as the paternal figure for Blake since Jung, as he corrects and corrodes his "spiritual father" Freud, states that "X's idea of his father is a complex quantity for which the real father is only in part responsible, an indefinitely larger share falling to the son" (Aion 18). Thus the idea and image of the father (e.g. Milton) is greater than the influence of one's physical father since, as Jung argues, the archetype or primordial image already contains the influence of the physical father in a state of eternal potential. Jung himself compared the archetypes to the Ideas or eidos of Plato that are essentially the potential forms from which all forms can and do derive.

Blake's reworking of Milton has been archetypally prefigured in "The Book of Los" and in The Four Zoas, where Los refashions Urizen in much the same way as Milton battles and gives new form to Urizen in Milton. In "The Book of Los", Los, the eternal prophet who forever builds and rebuilds

Golgonooza, forges Urizen's heart when

5: Roaring, indignant, the bright  
       sparks  
 Endured the vast hammer; but unwearied  
 Los beat on the anvil, till glorious  
 An immense orb of fire he framed.  
 (284 l.150-153)

In The Four Zoas, Los binds Urizen with "the thundering / Hammer of Urthona, forming under his heavy hand the hours, / The days and years, in chains of iron round the limbs of Urizen" (345 l.178-180). In Milton there is a synthesis of the creating and binding of Urizen, this time at the hand of Milton. In battling and attempting to master his shadow, Milton is attacked by his spectre:

...with cold hand Urizen stooped down  
 And took up water from the river Jordan,  
       pouring on  
 To Milton's brain the very icy fluid from  
       his broad cold palm.  
 But Milton took of the red clay of Succoth,  
       moulding it with care  
 Between his palms and filling up the  
       furrows of many years,  
 Beginning at the feet of Urizen and  
       on the bones  
 Creating new flesh on the demon cold  
       and building him,  
 As with new clay, a human form in the  
       valley of Beth Peor.  
 (512-13 l.7-14)

Milton does not nor cannot destroy his spectre or shadow but eternally recreates and masters Urizen by giving him human form with "the red clay of Succoth". Since Adam or Adamah means "earth" or "red clay" in Hebrew, Blake is alluding to the idea that Urizen is the unregenerate physical form of Christ, who is considered as the second and ultimately redeeming Adam of the spirit. Blake,

through both Milton and Los, partakes of the Saviour (the Self) since he is recreating both Milton (the positive aspect of the Self) and Urizen (the shadow or negative aspect of the Self) in the act of writing Milton. In the light of Blake's idea of instantaneous simultaneity (i.e. multiple events in time occurring simultaneously in Eternity -- for Jung, the synchronistic confrontation with the archetypes of the unconscious), prominently featured in Milton in particular, Los reworks Urizen (in "The Book of Los" and The Four Zoas) as Milton reworks Urizen (in Milton) as Blake reworks Milton in the act of writing the prophetic book of the same name.

As a type of bard figure, the prophet must also be examined in relation to Milton and to the Jungian persona. Marie-Louise von Franz states that "the mantle [e.g. a cloak, a coat, or in Blake's case, Los's sandals] represented [by] the prophet's power and role...[is] to be assumed by his successor" (Man 286). She also states that the mantle represents the persona of the ego-personality. For Blake, Milton is partially the persona of the prophet or bard, although both artists partake in the archetype of the eternally creating prophet whom Blake calls Los. Los's name can be a play on the word "loss" as some critics have suggested (William's loss of his brother Robert), but it can also be a play on the Latin word sol, meaning "sun". Blake was well aware of Hebrew, which is written right to left, since some of his plates contain mirror or reversed writing that usually pertains to a partially concealed revelation or insight. Thus Los is not to be identified with the physical sun, but with the energy or "Sun behind the sun" (i.e. God -- the Self) of which the qabalists frequently write. At the opening of



Milton, Blake quotes Numbers 11:29 where Moses reprimands Joshua, "Would to God that all the Lord's people were prophets!". Clearly, Blake is himself caught in the mythos of the prophet or bard, yet he controls this "mask" as Milton had mastered it in Paradise Lost.

In Milton, the quintessential and instantaneous moment occurs when Milton, as prophet, enters Blake's left foot. Blake states:

Then first I saw him in the zenith as a  
     falling star,  
 Descending perpendicular, swift as the  
     swallow or swift;  
 And on my left foot, falling on the tarsus,  
     entered there;  
 But from my left foot a black cloud redounding  
     spread over Europe.  
 (509 l.47-50)

Milton's descent, like Satan's fall in Paradise Lost, is essentially sinister since Blake is traditionally identifying the left with evil (although he reverses this identification at other times) and, more obviously, with the "black cloud"<sup>19</sup> of Milton's unredeemed Satanic influence on Europe.<sup>20</sup> Bloom identifies the tarsus with Saul of Tarsus and his miraculous encountering of Christ on the road to Damascus. For Blake, Milton is not the Self as encountered by Paul, but the persona and shadow that enter into consciousness to be redeemed. As the spirit of Milton enters Blake (as a character or persona within the text), he states that "I

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<sup>19</sup> For Blake, the image of the cloud is essentially negative, since it borders on the formless and conceals the light of the sun. In Jungian terms, the cloud can represent the shadow which conceals the Self from the ego-personality. Clouds are also associated with Urizen for Blake and with YHVH in Exodus.

<sup>20</sup> A possible projection of Milton's overwhelming influence on Blake himself.

knew not that it was Milton, for man cannot know / What passes in his members  
 til periods of space and time / Reveal the secrets of Eternity" (518 l.8-10). Blake  
 is not contradicting himself because he is working within the acausal principle of  
 instantaneous simultaneity, or what Jung calls synchronicity. When Blake realizes  
 that it is the spirit of Milton, "this vegetable world appeared on my left foot, / As  
 a bright sandal formed immortal of precious stones and gold: / I stooped down  
 and bound it on to walk forward through Eternity" (518 l.12-14). This mantle of  
 the prophet has become more than a symbol of the persona, since the "precious  
 stones and gold" link the sandal to the precious stones in the walls of the heavenly  
 city of the New Jerusalem (a mandala symbol of the Self).

With the sandals on, Blake encounters a fierce and terrifying Los:

While Los heard indistinct in fear what  
     time I bound my sandals  
 On to walk forward through Eternity,  
     Los descended to me;  
 And Los behind me stood, a terrible  
     flaming sun, just close  
 Behind my back, I turned round in  
     terror, and behold!  
 Los stood in that fierce glowing fire,  
     and he also stooped down  
 And bound my sandals on in Udan-Adan.  
     (520 l.4-9)

Both Blake and Los simultaneously bind the sandals onto Blake's feet. This  
 strong and frightening identification with the archetype of the eternal prophet  
 reveals that Blake has passed through both the shadow and persona encounters  
 (i.e. Milton's overpowering influence and Blake as a character or persona in  
Milton) and the ego-personality (Blake) is one with both the positive and negative

aspects of the Self (Los). Blake adds that, "I became one man with him, arising in my strength; / 'Twas too late now to recede. Los had entered into my soul; / His terrors now possessed me whole. I arose in fury and strength" (520 l.12-14).

Blake has successfully integrated his shadow through the writing of Milton, and mastered the persona in the process of individuation, but he is now on the dangerous threshold where the Self can either subsume the ego-personality or be successfully integrated into it. Blake has achieved relative wholeness up to this point, but one must also point out that the Jungian process of individuation, when tempered with Blake's insights, is both dangerously dynamic and not merely an inevitable process in time where one gradually "recollects" oneself. The terms "relative wholeness" and "dynamic balancing" redeem Jung's somewhat static and step-by-step notion of individuation and also help to "tame" the energetic creative fury of Blake that can erupt into chaos (e.g. The Four Zoas).

Thus Milton acts as Blake's shadow, persona and Self at various and simultaneous times throughout Blake's work. We have examined the role of the bard or prophet in some detail and have shown that the crucial point in Milton is Milton's entering into Blake's (as a persona or character within his own text) left foot, to be both corrected and corroded as an influencing parent or mentor figure. Both Milton, as one of the starry eight, and Los act as representations of what Jung calls the Self. It is to this psychic totality and centre to which we shall now turn.

## THE SELF

Jung states that the Self "is a complexio oppositorum precisely because there can be no reality without polarity" (Aion 267). Since the Self has both light and dark aspects, we must, as in the process of individuation, go through the darkness until it hopefully reaches the light. The negative aspect of the Self, or "the dark side of the Self[,] is the most dangerous thing of all, precisely because the Self is the greatest power in the psyche" (Man 216). We have already briefly encountered the negative aspects of the Self in the figures of Urizen, Milton and, in particular, Los. Blake has succeeded in not completely identifying himself with the encountered archetypes, since this would lead to madness, as Gallant has clearly pointed out. Jung considers the Self as a union or conjunction of the God and Devil-imago, that he believes were once undifferentiated in such "figures" as Jehovah in The Book of Job and Abraxas for the gnostics. It is not surprising that Freud, in Art and Literature, agrees with Jung on this point although for Freud, God is only the psychic remnant or memory of the physical father of the child in the unconscious of the adult. Freud states that

It does not need much analytic perspicacity to guess that God and the Devil were originally identical -- were a single figure which was later split into two figures with opposite attributes. In the earliest ages of religion God himself still possessed all the terrifying features which were

afterwards combined to form a counterpart of him.  
(400)<sup>21</sup>

For Blake, the negative aspects of the Self are also found in the state of Eden and in the figure of Orc. Eden, the furious counterpart to the resting state of Beulah, is described as the fiery fountain of intellectual activity. Blake has "tapped into", and is working from "... the great wars of Eternity, in fury of poetic inspiration, / To build the universe stupendous mental forms creating" (542 l.19-20). Thus Eden, in all its turbulent energy, sounds suspiciously like the traditional idea of hell whereas Beulah would be traditionally identified with the peaceful state of heaven. To identify Eden with the negative aspect of the Self reconciles what only appears to be irreconcilable.

Orc, identified with America and its revolution in the prophetic book of the same name, is identified by Blake with the Antichrist. Albion's angel questions him:

'Art thou not Orc, who serpent-formed  
Stands at the gate of Enitharmon to devour  
her children?  
Blasphemous demon, Antichrist, hater of dignities,  
Lover of wild rebellion and transgressor of God's  
law,  
Why dost thou come to Angel's eyes in this  
terrific form?'.  
(195 l.54-58)

Orc is identified with the serpent in the garden of Eden and with the dragon who seeks to devour the child of the Scarlet Woman in the Book of Revelation. He is only seen as evil by Albion's angel, who is on the side of God's (i.e. Urizen's)

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<sup>21</sup> Freud would probably call Jung's divine syzygy an over-idealization of the parents that is introjected or absorbed into the unconscious of the child.

draconian societal laws and thus his perceived "wild rebellion" is actually what saves America. Since Jung states that Christ is a symbol of the Self, the Antichrist, by which Orc is addressed, must be considered as the negative aspect of the same Self. Without Orc's violent desire for change, the Self would become a stagnant pool without the dynamic tension of its opposite aspect. In The Four Zoas, Orc is the fierce child of Los and Enitharmon who is enchained by his father. Jung also states that the Self is sometimes symbolized by what he calls the Divine Child archetype. Orc is identified with "blood and fire" (523 l.6) in Milton and thus can be identified with the fiery energy of Eden to come full circle.

In Jerusalem, Blake identifies Orc with both the polypus (an abhorred "form" that verges on the chaotic and formless for Blake) as well as with Albion's Tree. In Jerusalem, these three figures that are identified as one are extremely negative for Blake but, in the light of Gnosticism and the Qabalah, with both of which Blake was familiar, they can be seen as at least potentially positive. Orc is identified with the serpent which wraps itself around the polypus-tree. For the gnostics, the serpent is identified as an agent of the highest God, who is "beyond" the evil Demiurge, and his successful tempting of Eve is really the necessary salvation of the "royal" couple. The Ophites<sup>22</sup> and the Christian qabalists have gone even further and identify the serpent with the Christos or Saviour since the word for serpent (nachash) and the word for messiah (messiach) correspond by gematria (where each Hebrew letter corresponds to a number). The tree can

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<sup>22</sup> A gnostic sect so named for its worship of the serpent. The name is derived from the Greek word "ophis", meaning serpent.

obviously be identified with the tree of knowledge of good and evil and it can simultaneously be identified with the tree of life (otz chiim). Thus the Orc-polypus-Albion's Tree nexus can be seen as an aspect of the Self that may be primarily negative but, as shown above, contains more than the seeds of the positive.

Another example of the negative Self can be seen in the figure of the androgyne or Hermaphrodite. Marie-Louise von Franz states that the Self "is often conceived of as a bisexual being" (Man 204). In Eden, there is no male and female or separation of the sexes since each individual is essentially a Platonic whole unto itself and others (i.e. Plato's myth of the psyche as a sphere of male and female that eventually splits into two, as explained in The Symposium: 59-65). In the fallen world of Generation, "the figure of the hermaphrodite is symbolic of chaos and utter imperfection precisely because it is beyond the human" (Gallant 82). In Milton, Milton, on the verge of Beulah, confronts this hermaphroditic aspect of himself in "A mournful form, double, hermaphroditic, male and female / In one wonderful body. And he entered into it / In direful pain..." (506 1.37-39). Later in the same text, Rahab and Tirzah tempt Milton in "The twofold form hermaphroditic and double-sexed, / The female-male and the male-female, self-dividing..." (513-4 1.32-33). The female-male is the anima-dominated male and the male-female is the animus-driven female, but the Hermaphrodite figure is also the negative Self since its chaotic syzygy of gender is relatively whole although extremely unbalanced and thus dangerous. In Jerusalem, Blake through Los reveals the ultimate danger of the Hermaphrodite

when he states: "Those who dare appropriate to themselves universal attributes [both male and female] / Are the blasphemous selfhoods and must be broken asunder" (825 l.32-33). He warns individual personalities that when they appropriate "universal attributes" (either consciously or unconsciously -- the flooding of the ego-personality by the negative Self), they divide into irreconcilable halves (male and female) eternally at war with themselves and others. Thus the Hermaphrodite for Blake is another form of the negative Self which, as Jung has argued, can assume many different forms even in the same individual.

The final two forms of the negative Self are connected with the previous examples of Orc, the polypus-tree and the Hermaphrodite since the Self, as previously stated, is an archetypal continuum itself within, and yet simultaneously containing the continuum of, the unconscious. The Covering Cherub and the Synagogue of Satan are the two forms of the negative Self that we shall now examine.

The Covering Cherub is both Milton's shadow as well as the hermaphroditic Spectre of Albion in Milton and Jerusalem respectively. The figure is angelic (hence "Cherub") as well as covering or concealing, two attributes which Blake loathed since secretiveness is essentially petty, reductive and divisive to the personality. In Jerusalem, Blake gives us the best "uncovering" of this dangerous figure when he states:

Thus was the Covering Cherub revealed,  
 majestic image  
 Of selfhood, body put off, the Antichrist



accused,  
Covered with precious stones, a human  
dragon terrible...

His head dark, deadly, in its brain  
encloses a reflection  
Of Eden all perverted... .  
(821 l.9-11, 14-15)

Thus the Covering Cherub is simultaneously identified with Orc ("the Antichrist"), Satan ("a human dragon terrible") and, paradoxically, with the walls of the New Jerusalem that are also "Covered with precious stones". The Covering Cherub can be conceived of as the container or walls around Eden<sup>23</sup> that divide and necessarily "pervert" and corrupt by dividing in a Urizenic manner. The covering and surrounding aspects of the Covering Cherub further identify "him" with the Synagogue of Satan and the Druid temples, which Blake ultimately loathes.

Both the Druid temples and the Synagogue of Satan are seen as collective bodies of worshippers contained within the stony structures that restrict and bind the individual. Note that stones and architectural structures such as Stonehenge are symbols of the Self for Jung yet are blatantly detested by Blake. Both are correct. The stone structures or absolute forms of religion do "save" the individual personality from being flooded by the dangerous contents of the unconscious (particularly, the negative Self), and hence can be seen as positive or as that which preserves consciousness. They are also extremely dangerous since they reduce the individual to a mere "limb" (if that) of the spiritual body and prevent one from actually confronting the archetypes for themselves (i.e. having a

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<sup>23</sup> The Covering Cherub can also be identified with the cherubim that guard Eden after Adam and Eve's banishment (Genesis 3:24).

meaningful religious experience). Hence the Covering Cherub and the Synagogue of Satan represent both the negative aspects of the Self as well as the collective forces which precisely restrict one from achieving the relative wholeness of individuation.

Thus the Self is both Satan (the adversary) and the God-*imago*.

Following Jung, I am not asserting the metaphysical presence or absence of this force as an entity apart from humanity. I am stating that the Satan-God nexus (what some gnostics have called Satanael) is the archetype which reconciles both the positive and negative aspects of what Jung calls the Self.

Jung also defines the Self, both positive and negative, as "the innermost nucleus of the psyche" (Man 196) as well as being the totality of the conscious and unconscious processes within the individual. If imagined as a sphere, it is the central point as well as everything contained within the circumference. This psychic nucleus or nuclear atom, as Marie-Louise von Franz suggests, can be considered as the "inventor, organizer, and source of dream images" (Man 161).

The discovery of the Self is the final and most difficult task of individuation and it corresponds to Blake's idea of self-annihilation. In Uriel's Eye, Nancy Moore Goslee states that Milton's daughters "are not making a total sacrifice of the self but a partial sacrifice of aspects of the self, thus pursuing[,] through their entry into Eternal Annihilation[,] their own route to redemption" (45). Thus Blake's "self-annihilation" can be considered as the ego-personality that casts off its petty interests in order to "make room" for the calls of the Self. Marie-Louise von Franz states the idea more clearly when she proclaims that "the

ego's extraverted orientation toward the external world will disappear in order to make way for the Cosmic Man. This happens when the ego merges into the Self' (Man 203). For Blake, the external vegetable world of Generation cannot disappear but can be actively transformed by the human imagination.

The Self can take many forms as all of the previously encountered archetypes were able to up to this point. One of the primary manifestations of the Self is "as a gigantic, symbolic human being who embraces and contains the whole cosmos" (Man 200). Likewise, Frye, although he denies the collective unconscious, freely speaks of "the nightly awakening of a titanic self" (Anatomy 105). For Blake, the most obvious example of the Self is "Albion the Ancient Man" (292) who contains the four Zoas within him. Albion is analogous to the qabalistic idea of Adam Kadmon, the Great or Cosmic Man who can be said to be a personification of the created universe:

The En-Sof [or Ain Soph -- "without end"] rayed  
out a single beam of light to form the first  
configuration ever fashioned, the body of Adam  
Kadmon (the primordial man), from which there  
then burst forth from his eyes, mouth, nose and  
ears the lights of the Sephiroth [the numbers or  
vessels of the ten attributes of God].  
(Poncé 80)

Note that the Naasenes (also derived from the word for "serpent"), an early group of gnostics, identified the eyes, mouth, nose and ears with the four rivers of Eden, namely Pison, Euphrates, Tigris and Gihon (Aion 199).<sup>24</sup> Blake also identifies these outlets of the soul with Urizen, Luvah, Urthona and Tharmas respectively.

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<sup>24</sup> Frye rearranges these rivers to Hiddekel, Gihon, Pison and Euphrates in his extensive listing of Blake's fourfold patterning in Fearful Symmetry (277-8).

The fourfold Albion is also identified with the various cities of England, and each of these can be considered as mandala-like representations of the collective aspect of the Self. In Jerusalem, Blake writes:

And all the cities of Albion rose from their  
 slumbers, and all  
 The sons and daughters of Albion on soft  
 clouds waking from sleep;  
 Soon all around remote the heavens burnt  
 with flaming fires,  
 And Urizen and Luvah and Tharmas and Urthona  
 arose into  
 Albion's bosom.  
 (836-7 l.38-42)

This is the first of two passages where the relative wholeness of Blake's successful individuation (i.e. the mastery of the archetypes in his text) is clearly revealed; Albion (the Self), as both the collective cities and as one Great Man, successfully awakens (balances) his sleeping "sons and daughters" (the anima and animus) and reorganizes the four Zoas (as Jung's psychological types or the four elements) within him. The second passage at the end of Jerusalem will be dealt with in the conclusion of this section. This dynamic play of the inner and outer world by both the Self and the ego-personality is discussed by Marie-Louise von Franz when she states that "this relation of the Self to all surrounding nature and even the cosmos [in Greek, kosmos: "an ordered whole"] probably comes from the fact that the "nuclear atom' of our psyche is somehow woven into the whole world both outer and inner" (Man 207). She is going beyond Jung's strict adherence to empiricism and what pertains to the psyche, but her insight is helpful in understanding Blake's poetic mastery in the passage above.

In Jerusalem, Blake also uses two traditional synecdoches for God (the Self), namely, the "Divine Hand" and the "Divine Voice" of God, as well as the symbol of the throne of God. Through Los, he states that "There is a throne in every man; it is the throne of God" (685 l.27). The throne is another representation of the Self and it can be traced back to Jewish Merkabah mysticism (so named for the throne or chariot of God) that is derived from Ezekiel's vision of the throne of God surrounded by the four cherubim as well as Isaiah's revelations. In Isaiah 6:1, he reveals that he "saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple". A final Biblical reference to the throne of God is found in Revelation 22:1, where John states that the angel "showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb". In Ezekiel, Isaiah and the Book of Revelation, God (the Self) is mentioned in conjunction with the four cherubim (in Ezekiel), with "his train" (in Isaiah) and with the Lamb of God (or Christ, His son) as witnessed by John of Patmos. Thus the collective aspect of the Self needs to be examined in greater detail.

Marie-Louise von Franz writes of "the collective (or, we could even say, social) aspect of the Self" (Man 219). This Self is a multifaceted collective that is also essentially one. In The Four Zoas, Blake has one of the Eternals state:

‘Not for ourselves, but for the Eternal  
Family we live.  
Man liveth not by self alone, but  
in his brother's face  
Each shall behold the Eternal Father,  
and love and joy abound.’

So spoke the Eternal at the feast: they  
 embraced the new-born Man,  
 Calling him Brother, image of the Eternal  
 Father.  
 (453 l.637-641)

Elsewhere in The Four Zoas, he writes of the "brotherhood of Eden" (293 l.6) and of "the Council of God" (289). Thus the Self, as both the psychic nucleus and totality of the psyche, is collectively individual as well as necessarily dwelling within the collective of other selves. Jung writes of the individuated individual who seeks out other individuals to form such groups as the Surrealists in the arts and of course Jung's own circle of followers in depth psychology. This apparent collective nature of the Self is still one for both Blake and Jung since Blake states, in a rather telling passage from The Four Zoas, that

...those in great Eternity met in the  
 Council of God  
 As one Man. For contracting their  
 exalted senses  
 They behold multitude, or expanding  
 they behold as one,  
 As one Man, all the universal family,  
 and that one Man  
 They call Jesus, the Christ. And they  
 in him and he in them  
 Live in perfect harmony, in Eden the  
 land of life,  
 Consulting as One Man... .  
 (301 l.164-170)

Since Los and Enitharmon can expand and contract their senses at will, they too (through Blake and Catherine) partake of the Council of God in Eden that is both collective yet individualized since they are also united in the figure of Christ.

The collective aspect of the Self is also represented by the "eight

immortal starry ones" (546 l.4) that one encounters in Milton. They are first encountered as "...the Seven / Eyes of God, and[/or] the Seven Lamps of the Almighty" (304 l.248-249) in The Four Zoas, but they enter into Milton in Milton and incorporate him into their eighth aspect or presence. Blake is influenced by Jacob Boehme's "Seven Eyes of God" although Boehme, working from Gnosticism and alchemy, traditionally ascribes them to the seven known planets of his time. Blake, however, names the "eight starry ones" in Jerusalem when he states that "...they [the brotherhood of Eden] elected seven, called the Seven Eyes of God; / Lucifer, Molech, Elohim, Shaddai, Pahad, Jehovah, Jesus. / They named the eighth; he came not, he hid in Albion's forests" (740-1 l.31-33). Blake emphatically does not identify them with the vegetable planets but they are analogous to the Ogdoad (the sacred eightfold principle of the gnostics that transcends the seven physical planets: Hoeller 226). The unnamed eighth, as previously stated, is Milton, who is now definitely a representation, along with the other seven forces, of the collective Self. Lucifer (the light-bringer or bearer), Molech (a "barbaric" god of the Philistines, according to the Jews), Elohim (a plural form of "God" -- thus, "Gods"), Shaddai ("mighty" or "almighty" -- an attribute of God), Pahad ("fear" in Hebrew), Jehovah and Jesus form the ultimate reconciliation of opposites that successfully represent the collective aspect of the Self. These eight, like the Council of God in Eden, are simultaneously collective yet they too form "One man Jesus the Saviour, wonderful! Round his limbs / The clouds of Ololon [are] folded as a garment dipped in blood..." (565 l.11-12). This

image further reconciles the individual-collective Self<sup>25</sup> (Jesus) with the anima (Ololon) and with the mastered shadow ("The clouds" as a garment of Christ).<sup>26</sup> We must now fully concentrate on the figure of Jesus as the Self.

Jung states that "Christ exemplifies the archetype of the Self" (Aion 37). We have already mentioned that Christ embodies both the Lamb and Tiger facets of the Self for Blake in "The Everlasting Gospel". Blake reinforces the reconciled duality of Christ, that makes him a reconciled Self archetype, when he begins Jerusalem with a passage "To the Public" that includes the phrase, "Jesus our Lord, who is the God of Fire and Lord of Love" (628 l.12). For Blake, Jesus is both the purging destructive force of fire as well as the compassionate embodied form of love. Again, the Christian qabalists have anticipated this reconciled duality in their idea of the tree of life, which consists of a pillar of masculine force, a pillar of feminine form, and a middle pillar of equilibrium with Christ at the centre in the sephira Tiphareth ("Beauty"), who reconciles the two extremes.

Blake also traditionally discusses the divine syzygy of "Christ and his bride the Church" (Aion 21) of which Jung also writes. In The Four Zoas, the Eternal Man speaks:

‘Thus shall the male and female live the  
                   life of eternity,  
 Because the Lamb of God creates himself  
                   a bride and wife,  
 That we his children evermore may live in  
                   Jerusalem,

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<sup>25</sup> The individual-collective Self could also be called an I-we nexus.

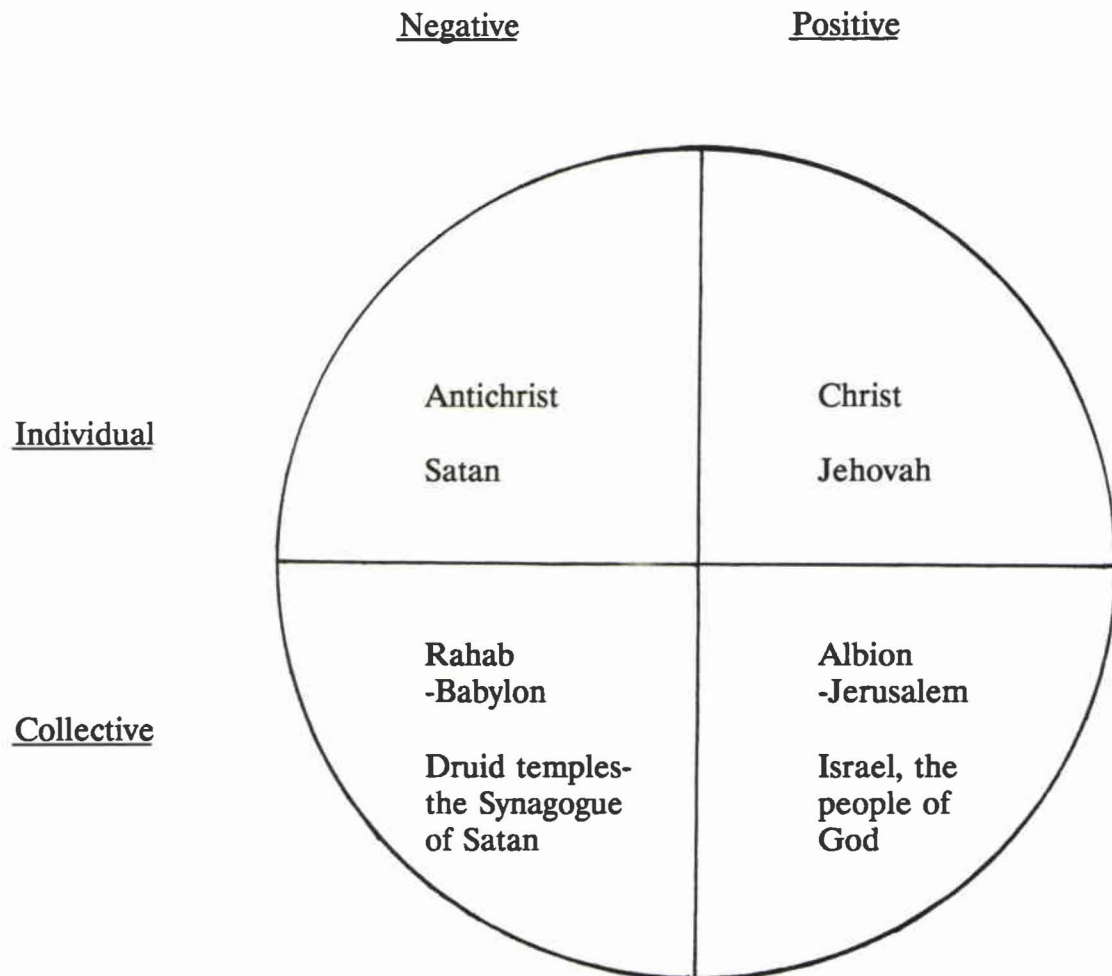
<sup>26</sup> The clouds could also represent the mastered persona since they are like the prophet's mantle as discussed in the section on Milton.



Which now descendeth out of heaven, a  
 city yet a woman,  
 Mother of myriads redeemed and born in  
 her spiritual palaces,  
 By a new spiritual birth, regenerated  
 from death'.  
 (437 l.217-222)

The syzygy of male and female can represent the anima and animus but it can also represent the union of the dual aspects of the Self. The divine couple, be it Christ and the Church in Christianity, Christ and Sophia in Gnosticism, Jehovah and the Shekhinah for the qabalists, or Los and Enitharmon, Milton and Ololon or Albion-Jerusalem for Blake, are all archetypes of the dual Self which is essentially one. In the previous passage, Jerusalem is restated as both "a city yet a woman" and she is identified with Israel by Blake in the same prophetic book. Along with Israel, Jerusalem, as the emanation of Albion, can be seen as the positive collective counterpart of the negative Satan-Rahab-Babylon nexus, since Satan is strongly identified with the Druid temples and with the Synagogue of Satan in Jerusalem. Thus these twofold collective cities or human structures form one whole with which Jung would probably agree, while Blake would resent it strongly since it reconciles what he would call the irreconcilable. The synthesis of the Self that I am proposing would take the following structure:

## THE SELF



Christ-Antichrist and Jehovah-Satan are the individual aspects of the positive and negative Self, along with Albion-Jerusalem and Rahab-Babylon, Israel and the Druid temples-Synagogue of Satan that are the collective aspects of the same Self. This eightfold structure of the Self is again analogous to the gnostic Ogdoad as well as to Blake's eight immortal starry ones. It is even consistent with Blake's and Jung's numerical symbolism of four and its multiples

as perfected or complete numbers (e.g. Jung's quaternity of the Self and the four psychological types, Blake's fourfold Albion and Blake's attack on the incomplete twenty-seven traditional churches in both Milton and Jerusalem, whereas twenty-eight is considered complete) as opposed to the multiples of three that are considered incomplete.

The final image of Jesus that must be considered identifies him with the traditional image of the good shepherd as well as with Los. In the fourth and final chapter of Jerusalem, Blake states:

...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.  
(835 1.3-7)

Jesus is identified with "the Universal Humanity" (the collective aspect of the Self) and more strikingly with Los. Thus the Blake-Milton-Los nexus that was at odds with itself in Milton, is now fully reconciled within Christ, the ultimate symbol of the Self for both Blake and Jung.

The final question concerning the relationship of the ego-personality (i.e. Blake) and the Self (represented here as Albion) is answered in Blake's astounding passage at the end of the fourth and final chapter of Jerusalem. He states:

Then Albion stretched his hand into  
 infinitude  
 And took his bow. Fourfold the vision:  
 for bright beaming Urizen  
 Laid his hand on the south and took a  
 breathing bow of carved gold;  
 Luvah his hand stretched to the  
 east and bore a silver bow bright  
 shining;  
 Tharmas westward a bow of brass pure  
 flaming, richly wrought;  
 Urthona northward in thick storms a  
 bow of iron terrible thundering.

And the bow is a male and female, and the  
 quiver of the arrows of love  
 Are the children of this bow -- a bow of  
 mercy and loving-kindness, laying  
 Open the hidden heart in wars of mutual  
 benevolence, wars of love;  
 And the hand of Man grasps firm between  
 the male and female loves.  
 And he clothed himself in bow and arrows  
 in awful state fourfold  
 In the midst of his twenty-eight cities,  
 each with his bow breathing.  
 (837 l.6-17)

This ultimate symbol of the reconciled Self or more precisely, the dynamic reconciling Self, is both consciously and unconsciously executed by the skilful hand of Blake. The four Zoas are aligned to their proper directions (in The Four Zoas, they usurp one another's quadrants) and they all partake in Albion's firing of his bow that annihilates "The druid spectre [the shadow]" (838 l.6). The annihilation of the spectre and the annihilation of the Self can both be seen, in Jungian terms, as an assimilation of both the shadow and the ego-personality into the Self. Jung clearly states that these aspects of the individual cannot be annihilated or destroyed, and I think that Blake's use of the term "annihilate"

essentially means a complete destruction of their "unharnessed" energy (i.e. a conscious mastery of their energy, since energy cannot be destroyed). The quintessential Self (Albion), surrounded by the four Zoas with their bows of gold, silver, brass and iron (allusions to the four castes of men in Plato's Republic (94) and to the vision of the titanic Self in The Book of Daniel (2:32,33) ), holds his bow that "is a male and female" (the anima and animus) and fires his "children" ("the arrows of love") to "Open the hidden heart" in a dynamically balancing state which Blake calls the "wars of love" (an echo of the dynamic mental war of creativity in Eden, another representation of the Self). Albion also stands "In the midst of his twenty-eight cities", which represent the fourfold aspect (the wholeness of four multiplied by seven, the holy but incomplete symbolic number found throughout the Bible -- thus the idea of completion and wholeness as both dynamic and eternally continuing) of the collective Self again. In what has been called "The New Jerusalem", the untitled introductory poem to Blake's pivotal work Milton (where he could have been deluged by the archetypes as Gallant correctly indicates), Blake consciously "taps into" and masters the archetypes that are fully revealed by the end of Jerusalem. This earlier poem successfully links Blake (the ego-personality) to the completing act of Albion's firing of the bow and arrow (the dynamic Self in action) when he states:

Bring me my bow of burning gold;  
 Bring me my arrows of desire;  
 Bring me my spear -- O clouds, unfold!  
 Bring me my chariot of fire!  
 (489 l.29-32)

Blake's conscious mastery of the imagery of the bow and arrow links the artist

figure (Blake) to one of the highest representations of his creation (Albion as manifested by Blake and his unconscious) without "losing" the Self or the ego-personality. Either would bring on the danger of megalomania or a schizophrenic state. Blake's "bow of burning gold" and "spear" link him with Urizen and Satan (the shadow and/or negative aspect of the Self as a continuum), the energy of Eros ("arrows of desire", a sexual and spiritual energy which Jung called the "libido"), the clouds of Ololon (the anima successfully integrated through the shadow, persona and Self as exemplified by Milton) and with the energy of Eden (the negative Self reconciled with the positive in the image of the "chariot of fire", recalling Plato's mythos of the charioteer in the Phaedrus (28) and the previously mentioned Merkabah symbolism). The "chariot of fire" is the image which successfully reveals the polarized structure of the Self (i.e. the form of the chariot and the force of fire) that reveals its multiplicity (the multifaceted nature of the continuum of the archetypes in and of the unconscious) and its dynamic power. In concluding (yet beginning), Jung states:

the Self, as an inclusive term that embraces our whole living organism, not only contains the deposit and totality of all past life, but is also a point of departure, the fertile soil from which all future life will spring.

(Two Essays 192)

Thus the Self, like the other encountered archetypes, is a conjunction of opposites or complexio oppositorum, although it "alone" is simultaneously the centre and the totality of the psyche. The negative individual aspects of the Self are represented by the Antichrist (a general term that can include the Orc-

Hermaphrodite-Covering Cherub nexus) and Satan. The Self's negative and collective aspects are best illustrated by Rahab-Babylon and the Druid temples-Synagogue of Satan nexus. The positive individual aspects of the Self are represented by Christ (the individual embodiment of the starry eight and the "brotherhood of Eden") and Jehovah (YHVH). The positive and collective aspects are best illustrated by Albion-Jerusalem (including the four Zoas that comprise the Cosmic Man) and Israel (the nation or people of God).

## CONCLUSION

Blake's writing can be seen as a masterful poetic record of the process of individuation that is illustrated in his prophetic books. His creation of the books can serve as a concluding illustration of the Jungian process of individuation, since the unengraved and incomplete text, The Four Zoas, with its endless erasures and chaotic sketches, is abandoned as Blake begins Milton at Hayley's cottage in Felpham. Milton is engraved and completed, although the heavy use of black reflects Blake's own shadow or spectre-haunted state. Jerusalem bursts forth with bright colours, probably from the hand of Catherine (with Blake, the couple can represent the syzygy of anima and animus), and contains a complete integration of text and illustration (the Self) that reflects the "rough integration" or "relative wholeness" of Blake's work at that time.

After Jerusalem was completed, Blake shifted his focus to the engraving and illustration of various other texts, such as The Book of Job that he completed in 1825. It is likely that Blake realized all he could about the archetypes through writing, and thus turned his full attention to the direct representation of them through their immediate language or medium of visual imagery in his engravings and drawings.



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