

THARMAS IN THE FOUR ZOAS

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Ὅτι οὐκ ἔστιν ἡμῖν ἡ πάλη πρὸς
αἷμα καὶ σάρκα, ἀλλὰ πρὸς τὰς ἀρχάς,
πρὸς τὰς ἐξουσίας, πρὸς τοὺς κοσμοκράτορας
τοῦ σκότους τοῦ αἰῶνος τούτου, πρὸς τὰ
πνευματικὰ τῆς πονηρίας ἐν τοῖς ἐπουρονίοις

Ἐφεσ. 6 Κεφ., 12.

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LIST OF ABBREVIATIONS

The following abbreviations of Blake's work have been adopted for convenience in the footnotes.

- TNR: There is no Natural Religion
MHH: The Marriage of Heaven and Hell
A: America, a Prophecy
BU: The First Book of Urizen
E: Europe, a Prophecy
FZ: Vala, or The Four Zoas
VLJ: A Vision of the Last Judgement
M: Milton, a Poem in Two Books
J: Jerusalem

Works cited only once or twice are not abbreviated. Abbreviations of the editions cited are presented in n. 1 of Chapter One.

INTRODUCTION

Reading The Four Zoas is very much like digging at an archeological site upon which many cities have been built, decayed, been built again, destroyed and built again, salvaging, whenever possible, whatever materials were useful. To confuse matters even more, whole buildings seem to have been transposed from one stratum to another: there has been extensive shifting and settling for which no one can account. Still more confusing, the golden builders appear to have abandoned the most recent city in a state of incompleteness, the response to which can be only wonder and the question: "Why was it never completed?"

While the metaphor belies the organic nature of The Four Zoas, it assists us in appreciating the complexity of the final form of the poem and the uncertainty and confusion of its origin. It need hardly be pointed out, however, that even if we have clear in our minds the textual complexity of The Four Zoas and are able to separate the confused strata, this is of little assistance in understanding the significance to which one cannot penetrate without great effort and persistence. This is so, not because Blake was muddled, crazy or inarticulate but because he has penetrated so deeply into the realms of psychology and metaphysics and expresses himself so thoroughly in

symbols rather than discursive logic. At a level less primal than Blake's symbols we can understand some aspects of Blake's intuitive psychological and metaphysical perceptions not by asking ourselves whether these symbolic expressions can be "reduced" to rational and discursive terms but whether this transposition is at all helpful to comprehending Blake's symbols on their own terms. What can be said in rational and discursive terms is not, of course, a substitute for Blake's poetry.

I do not pretend to teach anyone "how to read Blake". This thesis is an attempt to examine the symbolic significance of Tharmas. Clearly, no critical treatment of The Four Zoas will be of much value if our conception of the Zoas themselves is either deficient or erroneous. Unfortunately, however, a clarification of the symbolic significance of the four Zoas is too broad a subject for thorough treatment in an M.A. thesis. Consequently, the most advantageous procedure will be to present as clear and comprehensive as possible (given the limitations of length and scope) a treatment of one of the Zoas. Tharmas is the Zoa about whom the least has been written: this is so because Tharmas is the most amorphous and disorganized Zoa of the four: around him, unlike around Urizen, no minutely and accurately arranged set of symbols is constellated. Luvah appealed less because he is not central to Blake's vision

of the external world; nor is Urthona, though he is the most important of the four Zoas.

So much has been written about Urizen because he is the most comprehensible of the Zoas: after all, we live in a Urizenic age and all of Western culture and civilization is based on the Urizenic archetype. Its primal manifestation is found in Parmenides' claim for the thinkability of all Being: its latest appearance is found in the world-dominating notion of the universal applicability and efficacy of technique. Its intermediate stages have included various forms of science, dogmatic religion, morality, tyranny, censorship and other recognized and unrecognized forms of repression. Consequently, a careful and thorough treatment of Urizen would consist in a cultural history of rationalism. Although this has not yet been done, the scope is too great for an M.A. thesis.

Luvah presents difficulties of a different order to the reader: what these difficulties lack of breadth, they compensate in ambiguity and foreignness. Ultimately, Luvah did not appeal to me, despite the fact that Blake says many important things about the relationship between love and perception.¹

¹cf. Night The Second^{ll. 72-79} where Blake describes the calcination of Luvah and his distribution into the physical universe.

Urthona and Los, on the other hand, have appealed to the last few generations of critics which have sprung up, like Kadmos's army, since it became not only fashionable but prerequisite for critics to speculate on the nature of poetry. The general critical interpretation of Los as poet and prophet consists^s in a conjunction of the prevalent ideas of "Romantic" poetic principles and Hebraic ideas of prophecy. When this is coupled with Blake's denunciations of the rationalists it provides an enlightening exposition of the characters of Los and Urthona. Again, however, as with Urizen, this field of enquiry is so fecund that it provides much more material than would be reasonably incorporated in an M.A. thesis.

My interpretation of the dynamics of the poem differs very little from those of Frye,² Bloom,³ Percival,⁴ or Damon:⁵

²H. N. Frye, Fearful Symmetry (Boston, 1965).

³H. Bloom, Blake's Apocalypse (Garden City, 1965).

⁴M. O. Percival, William Blake's Circle of Destiny (New York, 1938).

⁵S. F. Damon, William Blake (Gloucester, 1958).

the events of the poem are not what is unclear or disputable. At times, however, my interpretation of the symbolic significance of characters and events (notably those of Tharmas and Enion) is appreciably different. At times, these differences are central to my argument;⁶ at other times, they are almost inconsequential;⁷ at still other times, the recognition of a problem ignored by other critics has resulted in complicated "intepretations" which do nothing but increase the obscurity of the poem.⁸

In the main, my interpretation of the four Zoas has its foundation in Jungian psychology. Kerrison Preston⁹ and Foster Damon¹⁰ refer to Jung's theory of psychological types but neither elucidates either the poem or the Zoas in these terms to any great extent. It needs hardly be pointed out that Jung's term "archetype" means precisely what Blake calls the object of visionary fancy or imagination, "ever existent Images" and "Eternal Forms". Preston says that the Zoas

⁶Cf. my interpretation of Enion as a rudimentary rational function, infra.

⁷Cf. the distinction between the circle of destiny and Enion's web, infra.

⁸Cf. the remarks on the double genealogy of Enitharmon, infra.

⁹Kerrison Preston, Blake and Rosetti (London, 1944), pp. 14 et seq.

¹⁰Damon, op. cit., pp. 140-167.

. . .are not only adapted from the four living creatures in Ezekiel and the four beast in the Book of Revelation . . .but also they are almost identical with Dr. Jung's four basic functions of psychic activity, Thinking, Feeling, Sensation and Intuition.¹¹

To typify the four Zoas as such and to consider them only in this light is somewhat restrictive: ultimately, it forces us to look more at aspects of the poem of which Blake was not conscious and thereby prevents us from understanding what Blake consciously incorporated in the poem. Certainly both these aspects are enlightening, but I have chosen primarily to focus on Blake's conscious statements in my interpretation of Tharmas. The small amount of substantiating material taken from Jung's writings serves to corroborate my interpretation of the psychological significance of a character or action.

Within the framework of psychological criticism of any literary work, one encounters a manifestation of the effects of the popularity of Freudian psychology: most psychological interpretations are based on Freudian psychology.¹² This, in my opinion, has led to the mistaken interpretation of Tharmas as having to do with sexual energy, since, for the Freudians, the primal instinctive

¹¹Preston, op. cit., p. 15.

¹²Cf. especially, H. Bloom, op. cit.

organic energy is sexual. Similarly, the word "Desire" is usually construed as sexual desire rather than as an irrational urge or instinctual "drive": consequently such scholars as Milton Percival, in order to ostensibly "explain" phrases or passages, merely explain them away through not very helpful misinterpretation.¹³

It is not my intention to outline in any detail the basic psychological theories of Jung for they are not necessary to the major arguments of my interpretation.¹⁴

John Beer¹⁵ argues that "It is unwise, for example, to link his [Blake's] four Zoas with Jung's four 'Psychological functions' for the principles of organization are different". This is certainly true, for Jung's categories "extravert" and "introvert" do not correspond in all cases to Blake's categories "prolific" and "devouring". In part, Beer is unwilling (and rightly so) to discuss Blake as an expendable precursor of Jung. Nonetheless, there is a

¹³Cf. Percival's supposed explanation of the epithet "angel of the tongue" (op. cit., p. 42) discussed below pp. 12-15.

¹⁴The interested reader may consult C. G. Jung, Collected Works (New York, 1964), Erich Neumann, The Origins and History of Consciousness (New York, 1962) and M. Esther Harding, Psychic Energy (New York, 1963) for a fuller treatment of the ideas of archetype, psychological types and individuation.

¹⁵John Beer, Blake's Visionary Universe (Manchester, 1969).

propinquity of basic conception between the four Zoas and Jung's psychological types. Jung, however, admits that he is a phenomenologist: consequently, we should not take his "learned lumber" in order merely to construct a Procrustean bed for Blake's poem.

I have treated Tharmas as a "sensation type" or, more accurately, as the sine qua non of sensation or perception. To clarify the meaning of this categorization I shall examine Blake's conception of the external world and its relation to the perceiver as presented in several works. From this I shall proceed to discuss Tharmas in more detail, especially with relation to the phrase "parent power" and its association with Tharmas's appearance in Jerusalem as the angel of the tongue.

From thence I shall proceed to attempt to clarify Enion and her relation to Tharmas. My main deviation from the usual interpretation of Enion rests in my consideration of her as an undeveloped rational function, essentially, at least before she mingles with the Spectre of Tharmas, Urizenic in nature and action.

After her union with the Spectre of Tharmas, I shall discuss her in much the same vein as Frye, Bloom, Percival and Damon, although with some modifications, particularly with reference to the circle of destiny.

The bulk of the thesis concentrates on the fall of Tharmas as presented in Night One, for it is here that things

are most confused and most rich in evocative detail. A good deal of material which substantiates my interpretation has come from other of Blake's writings; to a great degree this has been necessary because some principles and ideas are carried over implicitly from earlier works and because other ideas are more fully developed in later works. I do not think that in considering and presenting these passages out of context my desire to understand has clouded or obliterated Blake's meaning.

Tharmas is conventionally interpreted as having to do primarily with instinctual bodily energy: this interpretation I challenge to some extent, for in most cases this theory explains nothing and merely substitutes a more common, though no less incomprehensible word ("instinct") for an assumed bizarrerie of Blake's symbolism. That aspect of bodily energy to which Tharmas pertains I interpret as perception: it will become clear in the course of this thesis that for Blake perception is not instinctual (i.e. essentially uncontrollable, passive and beneficent) but is in fact an action of the most conscious and voluntary nature.¹⁶ Indeed, the very word "instinct" is so charged with Darwinian

¹⁶This idea is clearly put forth by Blake in VLJ, K 617: "'What,' it will be Question'd, 'When the Sun rises, do you not see a round disk of fire somewhat like a Guinea?' O no, no, I see an Innumerable company of the Heavenly host crying, 'Holy, Holy, Holy is the Lord God Almighty'."

overtones that it occludes a proper understanding of Blake's idea of the "natural man".

In addition to this, Tharmas's metamorphosis from Hope to Despair (a metamorphosis brought about by his fall) is instructive inasmuch as there is a definite difficulty in understanding hope and despair as functions of bodily energy. In fine, the divergence of my interpretations of the relation of spiritual with bodily energy from other interpretations lies in my argument that for Blake spiritual energy is primal.¹⁷

In those cases where I have summarized or presented in rather terse form a psychological principle with which the reader may not be altogether conversant, I have endeavoured to direct him to relevant passages in Jung or Neumann which will clarify in the shortest time the basis of my argument. Similarly, when I have had to enucleate a particular critical notion, I have referred the reader to the critic's work in order to ensure that my enucleation is recognized as such. The rest, I trust, is clear.

¹⁷Cf. Chapter One.

CHAPTER I

THE WORLD AND THE SENSES

After a brief thematic introduction and invocation to the Muses (which contain the essentially simple plot of The Four Zoas), we "Begin with Tharmas, Parent power, dark'-ning in the West!"¹ The interpretation of the epithet "Parent power" is complex and difficult for it depends upon a consideration of the "reality"² of the "phenomenal"³ world for it is through the fall of Tharmas that the external world

¹Geoffrey Keynes, ed., Blake Complete Writings (London, 1969) FZ i, 24; D. J. Sloss and J. P. R. Wallis, eds., William Blake's Prophetic Writings (London, 1969) FZ i, 18; D. V. Erdman, ed., The Poetry and Prose of William Blake (Garden City, 1965) FZ 4, 5. All quotations are taken from the Keynes edition which is abbreviated K. For convenience references are also given for the editions of Sloss and Wallis (abbreviated S&W) and Erdman (abbreviated E). References to FZ in K and S&W are by Night (in lower case Roman numeral) and line (in Arabic numeral); other works will be referred to by Blake's page or plate number and line. References to FZ in E are by Blake's page number and line. When references to passages in K, S&W and E are identical only one will be given. All references to prose passages are by the page number of the edition prefixed by the abbreviation of the editor's surname. Only in cases where comparison of texts reveals significantly divergent editorial readings will I make any attempt to justify the reading which I have adopted.

²I have enclosed this word in inverted commas because I am aware that it means "thing-ness". The fact that it now means "has incontestable existence" is contradictory to Blake's meaning.

³The root meaning of this word is "appearing through a shining forth". While the "shining forth" is not appropriate to Blake's conception of the physical universe, the am-

comes into existence.

For Blake, the Imagination is

. . .the real & eternal World of which this Vegetable Universe is but a faint shadow, & in which we shall live in our Eternal or Imaginative Bodies when these Vegetable Mortal Bodies are no more.⁴

This World of Imagination is Infinite & Eternal, whereas the world of Generation, or Vegetation, is Finite & Temporal. There exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature.⁵

Mental Things are alone Real; what is call'd Corporeal, Nobody knows of its Dwelling Place: it is in Fallacy, & its Existence an Imposture.⁶

Blake's conception of the relation of the Ideal to the Real world has been dealt with in some detail by Kathleen Raine⁷ and George Harper.⁸ They treat the Platonic and Neoplatonic origins of Blake's division of the cosmos into the intellectual world of Eternity and the vegetable world of Time.

biguity of "appearing" is conducive to a more correct interpretation of Blake's version of the world of things. Henceforth I will use both this word and the word "reality" in the conventional modern sense in order to avoid unnecessary confusion.

⁴J 77.

⁵VLJ K 605; S&W Vol. II, 343; E 545.

⁶Ibid., K 617; S&W Vol. II, 353; E 555.

⁷Kathleen Raine, Blake and Tradition (Princeton, 1968).

⁸George M. Harper, The Neoplatonism of William Blake (Chapel Hill, 1961), Harper's work is based on the nowhere proved contention that Blake had probably met Thomas Taylor, a popular Platonist and Graecophile, or had at least read his

In the Neoplatonic, specifically the Plotinian, conception of the cosmos, the world of things loses reality in proportion to its removal and estrangement, through what Plotinos calls "emanations", from the Eternal.⁹ For Plotinos, the Neoplatonists and for Blake, the Eternal is the One.¹⁰ The world of things, which is emanated from the One, is the Many. The Many is a debased form of the One and, as the One is perceived by the human soul, the Many is perceived by the debased portion of the human soul, the senses. An excerpt from Plotinos, published by Taylor in 1787,¹¹ says that "Matter is neither soul, nor intellect, nor life, nor form, nor reason, nor bound, but a certain indefiniteness". What, therefore, perceives matter must be correspondingly indefinite.

For Blake the senses are the "Five windows [which] light the cavern'd Man".¹² Through them Man perceives the

works. Even granting that he had, Harper's explication of Platonic and Neoplatonic thought leaves much to be desired. He is content to interpret Plato through Paul Shorey, a popular but incompetent interpreter of Plato. Shorey's misapplication of nominalist abstraction to Plato's "realism" is a typical example.

⁹This very brief statement must suffice to outline a complex idea. I refer the reader to Harper and Raine (with caution) for a more lengthy exposition.

¹⁰Cf. FZ i, 469-475 (S&W ii, 211-217; E 12, 1-7) where Blake describes the exalted senses expanding and beholding "as One".

¹¹Taylor, ed., Plotinos' Select Works (London, 1817).

¹²E Pl. 3; S&W Appendix to E 1; E Pl. 3.

external world which has come to be through the fragmentation of the primordial Albion. In the fallen world, the world of Vegetation, only the senses serve to relate the internal (the perceiving subject) and the external (the perceived object):

"Man cannot naturally Perceive but through his natural or bodily organs".¹³ These "doors of perception" are closed up but if they "were cleansed, every thing would appear to man as it is, infinite".¹⁴ In the same passage and earlier¹⁵ Blake indicates that the body is a "portion of the soul discern'd by the five Senses, the chief inlets of Soul in this age". The interpretation of the external world can be based on this relationship between the soul and the senses: because "man has clos'd himself up",¹⁶ the senses delude him into thinking that there is an external world which exists apart from the delusory image produced by the opacification of the soul:

¹³TNR 1st Series, I; S&W IV; E: I.

¹⁴MHH 14.

¹⁵Ibid., 4.

¹⁶Ibid., 14.

In new Expanses, creating exemplars of Memory and of
 Intellect,
 Creating Space, Creating Time, according to the
 wonders Divine
 Of Human Imagination throughout all the Three regions
 immense
 Of Childhood, Manhood & Old Age; & the all tremendous
 unfathomable Non Ens
 Of Death as seen in regenerations terrific or com-
 placent, varying
 According to the subject of discourse; & every Word
 & Every Character
 Was Human according to the Expansion or Contraction,
 the Translucence or
 Opakeness of Nervous Fibres: such was the variation
 of Time & Space
 Which vary according as the Organs of Perception vary;
 & they walked
 To & fro in Eternity as One Man, reflecting each in
 each & clearly seen
 And seeing, according to fitness & order.²⁰

Perception varies with the openness of the perceiving organ.

As the Eye, Such the Object.²¹

The Sun's Light when he unfolds it
 Depends on the Organ that beholds it.²²

By analogy to Blake's method of printing, flexible senses,
 like the corrosives which eat away a part of the plate to be
 engraved, serve in "melting apparent surfaces away, and
 displaying the infinite which was hid".²³ Similarly, the

²⁰J 98, 24-40.

²¹Annotations to Reynold's Discourses, K 456; E 634.

²²For the Sexes: The Gates of Paradise, K 760; E
 257.

²³MHH 14. Cf. also The Book of Los, Plate 4, ll. 43-
 45, where Blake describes the formation of the "finite in-
 flexible organs".

flexible senses operate in

. . .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; & that One Man
They call Jesus the Christ, & they in him & he in
them

Live in Perfect harmony, in Eden the land of life,
Consulting as One Man above the Mountain of Snowdon
Sublime.²⁴

The "all flexible senses" are the senses before the fall, while perception is internal, sees all in the divine unity but can still also contract and behold the multitude of minute particulars. When the senses are expanded, all is One, a "Perfect Unity" and "tho' it appears Without, it is Within".²⁵ Milton Percival says that "to keep the infinite senses expanded" means "to see life as a whole".²⁶ When the senses are contracted things are seen as a multitude of particulars, each of which is a part of Albion and each of which also, because the senses are not closed up but merely contracted, partakes in the divine vision and does not fall into Self-hood.

The perfect unity which the exalted and expanded

²⁴ FZ i, 469-475; S&W ii, 211-217; E 12, 1-7.

²⁵ J 71, 20.

²⁶ Percival, op. cit., p. 165.

senses perceive is difficult to understand. What can be said for certain is that it is the unity of all life through its participation in the life of Albion and seen through the four-fold vision: this unity or eternity (I equate these terms) is the divine vision, perfect harmony, for the fall is described in The Four Zoas as being brought about through Albion's "Turning his Eyes outward to Self, losing the Divine Vision".²⁷ In The Book of Urizen the fall is presented as a state of being "unprolific", i.e., being unable to maintain the divine vision through imaginative perception, "self-clos'd, all-repelling", dividing, measuring and obscuring "prolific delight . . . more & more / In dark secresy".²⁸

But this unity or harmony cannot be static: there must exist some sort of dynamic tension, for otherwise it is inconceivable that the Zoas should strive for dominion over each other and over Albion. But it is not possible, it seems to me, to say definitely what was the relationship between the Zoas in this original dynamic, though harmonious, tension, for nowhere does Blake describe it in any detail. Clearly each Zoa has a particular position and function since to each pertains a specific constellation of symbols which is developed after the fall. While we are offered much material

²⁷ FZ ii, 2; S&W ii, 212; E 23, 2.

²⁸ BU 10, 12-13; S&W: Chapter IV (a) 12-13; E 10, 12-13.

problems, the central significance of this passage lies in the relation of females to males in Eden: though separate, the females are subservient, willing sacrifices whose deaths renew the immortal males. In the temporal world of Generation, however, the separate females refuse to sacrifice themselves for their male counterparts (cf. Enion in The Four Zoas and Enitharmon in The Book of Urizen).

Elsewhere Blake says of Eternity:

This world of Imagination is the world of Eternity; it is the divine bosom into which we shall all go after the death of the Vegetated body. This World of Imagination is Infinite and Eternal, whereas the world of Generation, or Vegetation, is Finite & Temporal. There Exist in the Eternal World the Permanent Realities of Every Thing which we see reflected in the Vegetable Glass of Nature. All Things are comprehended in their Eternal Forms in the divine body of the Saviour, the True Vine of Eternity, the Human Imagination. . . .30

In Eternity one Thing never Changes into another Thing. Each Identity is Eternal.31

The fall of each identity from Eternity produces the unstable, protean world of Generation.

This description of the relationship between the world of Generation and the world of Imagination is central to the interpretation of Tharmas for, inasmuch as he is the

³⁰VLJ pp. 69-70; K 605-606; S&W 342; E: 545.

³¹VLJ p. 79; K 607; S&W 343; E 546.

Zoa of sense perception, his fall must be understood in terms of the fall of the potency of perception from the expanded senses, through the contracted state to the state described in The Marriage of Heaven and Hell, that of the senses being closed up. The senses no longer perceive the unity of the divine vision nor the component multiplicity of the minute particulars of Albion, but the isolated and discrete multiplicity of external phenomena which are interpreted as having an existence beyond the perceiver's experience of them.

We can now return to the attempt to explicate the significance of the phrase "Parent power". The meaning of the phrase cannot be found in the parental function of begetting, at least not in connexion with the other Zoas, for they are co-eternal.³² If, at this point, we remember Blake's marginal references to John XVII, 21-3 and John 1, 14³³ at the beginning of Night One, it appears as though he meant the unity of the Zoas to be of the same sort as the unity of God the Father and God the Son.³⁴ Also, it is clear that

³²Cf. J 36, 31: "And the Four Zoas, who are the Four Eternal Senses of Man".

³³It is instructive to note that the Greek preposition *ἐν*, translated "in" in John XVIII, 21-3, also appears in 1, 14 and is there translated "among". Blake, however, does not translate the passage *καὶ ἐκκρυπτοῦ ἐν τῇ αὐτῇ*, perhaps implying that he wished it to be read "within" or left ambiguous. This translation would be quite in accord with Blake's idea of Jesus existing within men as opposed to among men.

³⁴It might be questioned, as the Arians questioned, whether the Zoas, like God the Father and God the Son, are

Tharmas is not the Zoa most important to regeneration because The Four Zoas has for its theme Urthona's "fall into Division and his Resurrection to Unity".³⁵

It is most likely that the parenthood of Tharmas indicates his pre-eminence over the other Zoas with respect to their associations with sensation or specific senses. In Jerusalem,³⁶ Blake says that in the "West flow'd the [river of the] Parent Sense, the Tongue . . .". The fallen tongue is described in more symbolic detail:

Tharmas, the Vegetated Tongue, even the Devouring Tongue,
A threefold region, a false brain, a false heart
And false bowels, altogether composing the False Tongue,
Beneath Beulah as a wat'ry flame revolving every way,
And as dark roots and stems, a Forest of affliction,
growing
In seas of sorrow.³⁷

The common interpretation of Tharmas as the Zoa of the body accounts for the prevalent tendency to "explain"

$\delta\mu\sigma\text{-}\sigma\upsilon\sigma\tau\omega\nu$ or $\delta\mu\sigma\iota\text{-}\sigma\upsilon\sigma\tau\omega\nu$ (of a same or of like substance). The translation of $\sigma\upsilon\sigma\tau\iota\alpha$ as "substance" is erroneous: "being" is a more correct translation. Neither God nor the Zoas can be discussed intelligibly in terms of "substance". Likewise questions of the similarity or identity of their being will inevitably lead to the matter of trinitarian or unitarian conceptions of the being of God. As far as I can ascertain this is of no importance to Blake and, therefore, shall not concern me here.

³⁵ FZ i, 21; S&W i, 15; E 4, 4.

³⁶ J 98, 13.

³⁷ J 14, 4-9.

difficult passages in terms of "sexuality" as speculative as bewilderment is deep. If, in a sexual interpretation, Tharmas were "Parent power" before the fall, sexuality must be a function of the soul, for, as yet, the senses have not been closed up. But, as Erdman observes, "sexual communication is the beginning of generation. At the same time, the division which sex implies and which makes communication necessary, marks a fall from perfect unity".³⁸ Consequently, if the phrase "Parent power" refers to sexuality, it can refer to Tharmas only after the fall and I cannot, therefore, accept Milton Percival's explanation that the phrases "Parent power" and "angel of the tongue" "have a sexual implication".³⁹ Nowhere does Percival make clear what this "implication" is: certainly he is right in saying that "parent" implies a sexual aspect, but this will serve only as an explanation of how one becomes a parent (which cannot be done for Tharmas) and not what it is to be a parent. I cannot imagine, however,

³⁸Erdman, Blake: Prophet Against Empire (Garden City, 1969), p. 298.

³⁹Percival, op. cit., p. 42. As Erdman points out (p. 298) "the division which sex implies and which makes communication necessary, marks a fall from perfect unity". If all things in Eternity are Men (J 71, 17) and, assuming that these Men have bodies (this assumption is not entirely warranted), the main aspect of the bodies of Men in Eternity is not necessarily sexual. "Male" and "female" for Blake often signify "prolific" and "devouring" respectively and, consequently, are symbols, not statements of facts. Cf. n.15, pp. 33-34 infra for a clarification of this idea.

what "sexual implication" there is in the phrase "angel of the tongue".

Frye contends that "Tharmas is also the power to create life at will, the first privilege lost to Man".⁴⁰ If this sentence is meant to be an explanation of the phrase "Parent power", I would like to point out that this interpretation can be only a guess which is entirely unwarranted and textually unfounded.

Middleton Murry proposes that Tharmas represents "the unconscious unity of Innocence"⁴¹ but this state can be understood only partially and only in connexion with the "Parent Sense". He offers no interpretation of the term "Parent power".

According to Harold Bloom, Tharmas is an "instinct for wholeness".⁴² Unfortunately, however, the only explicit connexions he has with wholeness is The Four Zoas are described in his complaints over the loss of his emanations⁴³ and the shattering of the perfect Unity. Bloom continues:

⁴⁰ Frye, op. cit., p. 278.

⁴¹ John Middleton Murry, William Blake (New York, 1968), p. 188.

⁴² Bloom, op. cit., p. 205.

⁴³ FZ i, 25; S&W i, 19; E 4, 6.

Since he is the parent power of the other faculties, the fall of Tharmas -- who is the body's instinctual energy which can comprehend and hold together the rival energies of intellect, imagination, and emotion -- must necessarily bring all the rest down with him.⁴⁴

That Tharmas represents the body's instinctive energy seems to be an interpretative convention for which there is very little textual support.⁴⁵ The most explicit associations are with the tongue and the senses in general. To say that the parent power is the instinctive energy of the body (or the instinct for wholeness), means, in effect, that fallen man is by nature good, for in this system he instinctively, i.e. uncontrollably, tends towards Unity. Concerning the supposed natural goodness of men, Blake says: "that Man is Righteous in his Vegetated Spectre [is] an opinion of fatal & accursed consequence to Man".⁴⁶ Further, Blake distinguishes between man and natural man with respect to their ability to comprehend the divine world: "Man may comprehend, but not the natural or external man".⁴⁷

⁴⁴Bloom, op. cit., p. 210. Despite the double grammatical error in this passage Bloom's idea is nonetheless clear.

⁴⁵This interpretation is advanced by Percival (op. cit., p. 42), Bloom (op. cit., pp. 205, 210) and Margoliouth (William Blake [London, 1951], p. 116): the arguments are rather tenuous.

⁴⁶J 52.

⁴⁷Marginalia to Swedenborg, K 90; E 592. Bloom's interpretation as applied to Tharmas before the fall will be

Why the tongue is the "Parent Sense" either before or after the fall is obscure. Curiously, Blake maintains that there are "Four Eternal Senses", Sight, Hearing, Smell and Touch-Taste. In Eden, the senses expanded and directed inwards (if the senses expand sufficiently, they include all "objects" and, therefore, see all as parts of the One) are not deluded into believing in the reality of what appears, in the world of Generation, to be external. Foster Damon asserts that the tongue is the parent sense because it is the first sense to operate in a child but this explanation is unsatisfactory, for it explains nothing and would have us accept a chronological in place of a qualitative distinction. Peter Fisher~~s~~ says:

It will be noted that Tharmas or the "strong Man" is rarely mentioned in Milton and Jerusalem and then only with reference to the tongue uniting touch and taste -- the senses most dependent upon the natural environment. In eternity, however, he is the "Parent power" (The Four Zoas, i, 18) who organizes the relationship between the observer and the field of experience.⁴⁸

According to Blake, however, the "field of experience" in Eternity depends upon whether the senses are expanded or contracted: if expanded, the field of experience is the One, Albion, the Divine Vision; if contracted, it is the multitude which comprises the One. In both instances the "observer"

discussed below.

⁴⁸Peter Fisher, Valley of Vision (Toronto, 1961), p. 235n.

sees through imagination and knows that when the senses are contracted, "tho' [an object] appears Without, it is within". It is possible that Fisher's claim for Tharmas as an organizer derives from his function as a shepherd, but in this explanation "parent" is obviously used metaphorically.

Similarly, the explanations which take into primary consideration the sexual aspect of the sense of touch are hard pressed to reasonably include the sense of taste in their interpretation. The metaphorical equation of sex and eating, as an attempt to relate touch and taste, is rather spurious in this connexion for it does not assist us in any way in the clarification of Tharmas.⁴⁹

Blake's Annotations and Marginalia to Reynold's Discourses, his notebook and the Descriptive Catalogue reveal that Blake had enormous respect for Michael Angelo's painting and drawing. A possible source for the idea of the sense of touch being the parent sense is in Michael Angelo's famous painting of the Creation of Adam which depicts God withdrawing his outstretched hand,⁵⁰ just having infused

⁴⁹This association has more appeal and validity for those critics who maintain that Tharmas has to do with the primal energy of life, an interpretation which I think incomplete.

⁵⁰Here is a possible association between Tharmas and God the Father: also, the image of God stretching out his hand and vivifying Adam corresponds to Tharmas stretching out his hand and turning round the circle of Destiny.

him with life. If Tharmas is associated with God the Father, this possibility becomes more likely. The sense of touch, concentrated in the hand,⁵¹ accounts for *παλαιοις*, making, shaping, giving form and creating: as such it is a parent power and parent sense. Christ healed by the "laying on of hands": ordination and anointing are done by the hands and symbolize an infusion of power or purity.⁵²

Touch can also be considered the "Parent sense" in that all sense perception operates through a contact of the stimulus and organ of perception: light strikes the eye, sound strikes the ear, tastes and odours touch the tongue and objects touch the hand. (It is significant that touch is distinguished from all the other senses because it requires a greater degree of motility in the perceiver.) Clearly, if all the senses were internal, touch would be the only sense. Aristotle (whom I quote only to illustrate that the idea of the proximity of taste and touch is quite old) says:

. . .the medium through which are transmitted the manifoldly contrasted tactual qualities must be a body naturally attached to the organism. That they are manifold is clear when we consider

⁵¹This fact argues against the confusion of "parent" as primarily sexual.

⁵²The motif of divine touch is also prevalent in Greek tradition in the birth of Epaphos (touch-born), an ancestor of Herakles, from Io by Zeus. The original Greek healer is the centaur Cheiron whose name means "hand".

touching with the tongue; we apprehend at the tongue all tangible qualities as well as flavour. Suppose all the rest of our flesh was, like the tongue, sensitive to flavour, we should have identified the sense of taste with the sense of touch53

Henry More, whom Blake had surely read, develops the theme of Touch, which he calls Haphe (a transliteration of the Greek word ~~Αφή~~ -- Touch) in Canto I of "Psychozoia" in which he describes the three garments of Psyche (soul), Physis (Nature), Arachnea (Sense Perception), and Semele (Imagination) whose arch-enemy is Hyle (Matter).

48

.
The second we thin Arachnea call,
Because the spider, that in Princes hall
Takes hold with her industrious hand, and weaves
Her dainty tender web; far short doth fall
Of this soft yeilding nest; this vest deceives
The spiders curious touch, and of her praise bereaves.

49

In midst of this Fine web doth Haphe sit:
She is the centre from whence all the light
Dispreads, and goodly glorious Forms to flit
Hither and thither. Of this mirour bright
Haphe's the life and representing might
Haphe's the mother of sense-sympathy;
Hence are both Hearing, Smelling, Taste and Sight:
Haphe's the root of felt vitality;
But Haphe's mother hight all-spread Community.⁵⁴

More adds in a note:

⁵³ Aristotle, On the Soul (New York, 1952), II, 2, 423a.

⁵⁴ G. Bullough, ed., The Philosophical Poems of Henry More (Manchester, 1931), "Psychozoia", Canto 1, 48, 49.

Every sence to be a kind of touch, was the opinion of the ancient Philosophers, as you may see in Theophrastus *περὶ αἰσθήσεως*. Every sense in Psyche in plainly and perfectly Touch, or more than Touch, rather, I mean, a nearer union.⁵⁵

In this sense Tharmas is "parent" before the fall.

After the fall, the beginning of which is indicated by Tharmas losing his brightness and "dark'ning in the West", a phrase which I interpret as a metaphor for the fall, Tharmas is associated with the body of the natural man and with the senses. In the world of Generation he is the "Parent power" because externalized objects (whose existence is founded on misinterpreted senses) must first be perceived by the senses. In the same sense that Divine Touch infuses with power or purity him who is touched, the fallen sense of touch, no longer able to maintain the divine vision, infused whoever is touched with sensations and perceptions of an external world. The Unity of Eternity is fragmented into a multiplicity which, unlike that perceived by the contracted senses, is assumed to be both real and external: thus ego-consciousness, self-hood, has come to be. It is the nature of consciousness (not only rational, but spiritual consciousness) to split everything into pairs of opposites, Blake says that

⁵⁵Ibid., p. 185. Cf. also Sir J. Davies, Nosce Tepsium in Works, p. 109, cited in Bullough, op. cit., p. 184.

"Without Contraries is no Progression".⁵⁶ The progression to which Blake refers is the progression towards unity, re-integration of the four Zoas through the development of the imagination and imaginative perception which will correct the error that perception has fallen into. The fallen Tharmas, as sensation, is the parent of the world of externally perceptible objects for, as such, he generates within the perceiver the images of the external world. Jung's ideas of consciousness are opposite and sum up the dilemma of perception and the external world.

Consciousness is primarily an organ of orientation in a world of inner and outer facts. First and foremost it establishes that something is there. I call this faculty sensation. By this I do not mean the specific activity of one of the senses, but perception in general.⁵⁷

That Tharmas and Enion have "become . . . Victim[s] to the Living . . ." ⁵⁸ expresses the fall of Tharmas from the Divine Vision into the world of Generation and Decay. Because of extensive revision and interpolations, the text of Night One presents Tharmas's outburst (i, 25-34; S&W i, 19-28; E 4, 6-15) in incomprehensible isolation. Summarily (but

⁵⁶ MHH plate 3, K 149; S&W 13; E 34.

⁵⁷ C. G. Jung, The Structure and Dynamics of the Psyche (New York, 1960), p. 123.

⁵⁸ FZ i, 26; S&W i, 20; E 4, 7.

only for the time being) I interpret the relation of Tharmas and Enitharmon as representative of the internalization of Space with the consequence that perception is now of external objects in a spatial continuum which is a limitless devourer of human energy.

For Blake, the fall means the establishment of ego-consciousness (isolated from the other Men in eternity), the concomitant division into opposites⁵⁹ and the separation from Eternity. As Eliot says, "The natural wakeful life of our ego is a perceiving".⁶⁰ The fallen sensation function now exists merely to prove the reality of the corporeal world. Tharmas has become

. . .the Vegetated tongue, even the Devouring Tongue
A Threefold region, a false Brain, a false heart
And false bowels, altogether composing the False Tongue
Beneath Beulah⁶¹

The "false Brain" is more familiar in the figure of Urizen, the "false heart" in the fallen "mad . . .infected" Los (or the Spectre of Urthona) and the "false bowels" in the character of Luvah. In this passage Blake says that the False Tongue comprises the falsity of the three other regions and the fall of Tharmas in some way is the basis for the

⁵⁹Cf. BU Chapter 1.

⁶⁰T. S. Eliot, Complete Poems and Plays (New York, 1962) "Triumphal march from Coriolan", p. 85.

⁶¹J 14, 4-7.

One aspect of touch provides sexual experience and progress towards Beulah, a restful state where "Contrarities are equally true" and where, if the threefold vision is augmented by Imagination to the fourfold, "The Daughters of Beulah [will] follow sleepers in all their Dreams / Creating spaces lest the ^y fall into eternal death".⁶⁵ Peter Fisher says

. . . Blake's fall is a fall in perception, or a fall in the relationship of the observer and the observed. This is, initially, the fall of Tharmas, who becomes the consolidation of the fallen man's relationship to the immediate data of experience, that is, his instincts and sensations.⁶⁶

Because he has fallen, Tharmas lost his emanations: Frye describes the emanations as "the total form of all the things a man loves and creates"⁶⁷ but which, through the fall, has become separate.

The feminine Emanation symbolizes the visionary capacity in man, his "spiritual perceptions" and, as the vision is unifying or "concentering", it is the means whereby ideal unity is possible. It therefore stands in opposition to the disintegrating physical perception.⁶⁸

In Jungian terms, the feminine emanation is the anima, the psychic figure which embodies those elements of the emanator which are necessary to fulfilment and totality. That Tharmas

⁶⁵ FZ i, 99-100; S&W i, 91-92; E 5, 34-35.

⁶⁶ Fisher, op. cit., p. 232n.

⁶⁷ Frye, op. cit., p. 73.

⁶⁸ S&W, Vol. II, p. 153.

has lost his emanations reveals the desperate condition which has arisen through the belief that the cosmos is a collection of discrete physical entities which exist outside the imagination, for in this situation perception becomes a mere tool of rationalism. Tharmas despairs because he is continually and progressively estranged from Eternity.

The development of consciousness, beginning with the emergence from the psychic stage symbolized by the ouroboros,⁶⁹ consists in a series of consolidations of the perceiving ego which is immediately faced with the external non-ego and must discover some way of ordering the welter of perceptions. Perception is the lowest and most fundamental level of consciousness. Blake says:

The desires and perceptions of man, untaught by any thing but organs of sense, must be limited to objects of sense.⁷⁰

Reason, or the ratio of all we have already known, is not the same that it shall be when we know more.⁷¹

⁶⁹That Blake was aware of the symbolism of the ouroboros is pointed out by Damon (op. cit., p. 140): the "257th design for Young's Night Thoughts represents the Everlasting of Nature as a serpent coiled upon itself. Cf. also E, 10, 21-22: "Then was the serpent temple form'd, image of infinite / Shut up in finite revolutions . . .".

⁷⁰TNR Series 1, K 97; S&W [a] VI 4; E 1.

⁷¹TNR Series 2, K 97; S&W [b] II 4; E 2.

These passages are the foundation of Blake's psychology of perception. Where perception is dominated by reason (Urizen or Enion, who is a rudimentary rational function⁷²), knowledge can be only a ratio between discrete perceptions which exist, in a manner of speaking, in the memory (which Blake calls the "perishing Vegetable Memory"). This ratio, since it is "limited to objects of sense" and has not to do with Imagination, continues to support the delusions of the world of external objects and cannot pass beyond a correlation of sense perceptions for it is grounded in the supremacy of experience of external objects, regulated and associated in conformity with previous experience and with a principle which bounds and represses energy, which repeats "the same dull round over again",⁷³ and which "change[s] the infinite to a serpent".⁷⁴

The sensation of external objects based on rational correlation is passive: it is something which one undergoes and which treats the perceived objects as irrevocably "given". In essence, it is a consolidation of the external "other"

⁷² Cf. infra, chapter 2.

⁷³ TNR Series 1 Conclusion K 97; S&W 4; E 1.

⁷⁴ E 10, 16; S&W 1. 86; E 10, 16.

which initially appears in conjunction with the newly separate ego. The world of the fallen senses is an enantiodrama of internal and external and what distinguishes it in this respect from the original "perfect unity" is the external "other". To both the perceiving ego (in Blake's word, "selfhood") and the perceived objects pertains a proportional illusion and unreality: each demands the other and the extent to which one sanctifies the ego, one sanctifies the external world.

Tharmas, as sensation and perception of the external world, is passive: perception is the registration of influxes which are interpreted independently of the imagination of the perceiver. When perceptual patterns are established (i.e. when the ego is sufficiently consolidated so as to be able to maintain a stable position apart from "the other" and thus perpetuate a dynamic tension between self and other), something must develop to correlate perceptions. In Blake's myth, this is first Enion and later Urizen. Both these figures represent the control of the ego through rationalism: that Enion first controls as a reductive and analyzing agent. represents a loosely organized rationalism that is not as minutely constellated as Urizen's. Historically it represents the stage of the development of consciousness during which

appeared the belief in Fate and Destiny, cause and effect.⁷⁵
 Its operation consists in breaking up the continuum of sensation into discrete perceptions related to discrete external objects.

Why wilt thou examine every little fibre of my soul,
 Spreading them out before the Sun like stalks of
 flax to dry?⁷⁶

Rational treatment of perception or emotion will discover only "Death, Despair and Everlasting brooding Melancholy",⁷⁷ for rationalism will essentially falsify the awareness and the interpretation of an affect. The "biography" of Urizen is the record of this series of misinterpretation and falsification: the "biography" of Tharmas is the record of that which suffers these misinterpretations and falsifications.

⁷⁵ This is the stage of development revealed in the pre-Socratic philosophers. As they were overshadowed by Socrates and Aristotle, Enion is overshadowed by Urizen.

⁷⁶ FZ i, 47-8; S&W i, 41-2; E 4, 28-9.

⁷⁷ FZ i, 51; S&W i, 45; E 4, 33.

CHAPTER II
THARMAS AND ENION

The first hundred lines of Night One present a highly concentrated outline of the series of falsifications and misinterpretations which accompany the fall. It is extremely difficult, however, to trace the causes of the actions presented therein and we must eventually rest with only a partially explicable and comprehensible interpretation. The fall is once presented as the fall of Tharmas (equivalent to the fall into ego-consciousness), again as the result of Albion "Turning his Eyes outward to Self, losing the Divine Vision"¹ and again (twice) as a conflict between Luvah and Urizen. In each case, however, the "first cause" of these actions is obscure -- indeed, nowhere presented. This is to be expected for there is no way we should be able to know the ultimate origins of all things. If we interpret the symbolism of the fall psychologically, we would be faced with the question (which can be asked quite apart from religious beliefs): Why did consciousness arise?

We do not know why Tharmas has "hidden Jerusalem in

¹FZ ii, 2; S&W ii, 212; E 23, 2.

silent Contrition".² Further, if Jerusalem is "the spiritual liberty of all men"³ or the capacity for vision in Albion or the "daughters of inspiration",⁴ these explanations do not make it any easier to answer Tharmas's question to Enion ("Why hast thou taken sweet Jerusalem from my inmost Soul?"⁵) for if the act of hiding Jerusalem "in silent Contrition" is a result of the fall and Enion's theft of Jerusalem is explained as the prohibition of vision, it is still extremely difficult to understand why Tharmas has hidden Jerusalem. Bloom says that this means that Tharmas "forgot his unifying function and sought the outer delight of the perceptive or imaginative faculty . . ."⁶ but, as a fallen Zoa, he has no unifying

²FZ i, 27; S&W i, 21; E 4, 8.

³Bloom, op. cit., p. 225.

⁴S&W op. cit., Vol. II, p. 182.

⁵FZ i, 29; S&W i, 23; E 4, 10.

⁶Bloom, op. cit., p. 217. In my interpretation (and in Blake's poem) it is impossible to equate these two faculties. This quotation from Bloom applies to Tharmas taking in Enitharmon (i, 31-2; S&W i, 25-6; E 4, 12-13): I have interpreted this as the "internalization of space with the consequence that perception is now of external objects in a spatial continuum which is a limitless devourer of human energy." (cf. p. 22). Contrary to what Bloom assumes, this action occurs after the fall, for Enitharmon, even in the confused chronology of Night I and considering either version of her genealogy, does not exist before the Fall.

function beyond that of any other Zoa.⁷ The sense of contrition which Tharmas feels derives from the sense of loss which accompanies the fall in perception: his senses are no longer flexible and they cannot be expanded to see all as a Unity in the divine vision of Albion. I interpret Tharmas's hiding Jerusalem in silent contrition as a symbolic expression of the fall into ego-consciousness and the loss of unity: his contrition I interpret as the sense of guilt which accompanies this fall.⁸

Blake presents the results of the fall of Tharmas and his metamorphosis:

All Love is lost: Terror succeeds, & Hatred instead of Love,
 And stern demands of Right & Duty instead of Liberty.
 Once thou wast to Me the loveliest son of heaven
 -- But now
 Why art thou Terrible? and yet I love thee in thy terror till
 I am almost Extinct & soon shall be a shadow in Oblivion,
 Unless some way can be found that I may look upon thee & live,
 Hide me some shadowy semblance, secret whisp'ring in my Ear,

⁷It is helpful to remember (or realize) that symbolically (and factually) it is the function of a parent to diversify, not to unify. Blake presents almost no benevolent parents in his whole corpus: I find it difficult to assume without question that the parenthood of Tharmas is entirely beneficent.

⁸Cf. Erich Neumann, The Origins and History of Consciousness (New York, 1962), pp. 123-4. For a fuller treatment of the sense of guilt which accompanies the development of consciousness. Cf. also FZ vi, 87-99.

In secret of soft wings in mazes of delusive beauty.
 I have look'd into the secret soul of him I lov'd, ⁹
 And in the Dark recesses found Sin & cannot return.

Benevolence changes to malevolence through fear. The source of Tharmas's fear is the apprehension of the probable course of events after the fall and his own fate as an isolated and independent psychological function. Enion, as a rudimentary rational function, has attempted to analyze Tharmas (cf. l, 38-9) and accuses him of having sinned. Reproachfully he accuses her of examining "every little fibre of [his] soul, / Spreading them out before the Sun like stalks of flax to dry . . .".¹⁰ Each sees the disastrous results of the other's actions and both are powerless to change their attitudes.

Percival,¹¹ Damon,¹² Shorer,¹³ and Frye,¹⁴ interpret

⁹FZ i, 36-45; S&W i, 30-9; E 4, 17-26.

¹⁰This image indicates that Enion does not analyze merely for the sake of analysis: the eventual aim is systematization and synthesis: stalks of flax are set to dry in the sun before they are prepared (ironically, by a process known as "heckling") for spinning.

¹¹Percival, op. cit., p. 43.

¹²Damon, op. cit., p. 156.

¹³Shorer, William Blake: The Politics of Vision, (New York, 1959), pp. 269-70.

¹⁴Frye, op. cit., p. 279. To associate Enion with the fruitful Demeter (as Frye does) is entirely incorrect, for it

Enion as an Earth Mother, though at this point there is little justification for this identification since, before she mingles with the Spectre of Tharmas, she has nothing to do with the feminine.¹⁵ At this point, the notion of Enion

substitutes for Blake's idea that Nature is the work of the Devil, the notion that the world of phenomena has its origin in fruitful gods and goddesses who, while they too can and do suffer, affirm the essential goodness of mortal existence and the reality of the external phenomenal world. Worse still, Frye's association of Enion with "the classical Penelope" is roughly the same as equating "the giant Albion" with Poluphemos.

¹⁵I use the word "feminine" in the symbolic sense as defined by Neumann: "It is in this sense [i.e. as symbols and psychic categories] that we use "masculine" and "feminine" throughout the book, not as personal sex-linked characteristics, but as symbolic expressions. When we say masculine or feminine dominants obtrude themselves at certain stages, or in certain cultures or types of persons, this is a psychological statement which must not be reduced to biological or social terms. The symbolism of masculine and feminine is archetypal and therefore transpersonal, in the various cultures concerned, it is erroneously projected upon persons as though they carried it as qualities. In reality every individual is a psychological hybrid. Even sexual symbolism cannot be derived from the person, because it is prior to the person". (Neumann, *op. cit.*, xxii n.)

In the figure of Enion, Blake presents a curious constellation of psychological symbols. Neumann (pp. 39-101) outlines the relationship of the developing ego with the Great Mother (Earth Mother) and explains that the Great Mother often uses as her accomplice in the attempt to overwhelm the ego, a father figure who represents the moral code of the collective (clearly, in Blake, Urizen). This stage of ego development is symbolized by the "world wheel, the humming loom of time, the Weird Sisters [who are curiously parodied in Urizen's three Daughters in Night the Sixth, 1-23] and the wheel of birth and death" (Neumann, *op. cit.*, p. 45). But until Enion mingles with the Spectre of Tharmas, producing the "bright wonder, Nature" (i, 183; cf. n. 49 *infra*) despite the fact that she has woven the circle of destiny and may therefore technically be construed as an Earth Mother, she adopts only the masculine characteristics

as an Earth mother is incompatible with Enion's analysis, for the Earth Mother is traditionally associated with the unconscious and femininity¹⁶ whereas analytical rationalism is associated with consciousness and masculinity. Tharmas calls Enion "a root growing in hell".¹⁷ It is clear from The Book of Urizen and The Four Zoas that Blake uses the symbolism of entwining (spiders webs, nets, spun or woven materials) to represent the laborious intricacies and mechanical and unimaginative systematization of repressive and devouring rationalism. In terms of the Zoas themselves, these are identified with Urizen. I think that Frye¹⁸ and Dorothy Plowman¹⁹ are correct in deriving the name "Urizen"

which Blake later associates with Urizen, analysis, lack of spontaneity and repression. Until the circle of destiny is complete, Enion presents an extremely Urizenic face which results in the "stern demands of Right and Duty instead of Liberty" (i, 37). (Cf. infra where more similarities between Enion and Urizen are presented.)

¹⁶Cf. Neumann, op. cit., pp. 39-101.

¹⁷FZ i, 57; S&W i, 51; E 4, 38.

¹⁸Frye, op. cit., p. 209.

¹⁹Plowman, ed., A Facsimile Reproduction of the Book of Urizen (London, 1929), p. 17.

from the Greek word *οὐρίζειν*, "to separate, bound, limit; to determine, appoint, lay down". I think, moreover, that it also contains a pun on the word *ρίζα* "root" or "anything growing from a central stem". It is with these intertwining branches and deadly roots that Urizen is associated in Night VII when he is watching Orc.²⁰ That Tharmas thinks she is sometimes "a flower expanding",²¹ sometimes a "fruit breaking from its bud / In dreadful dolor and pain"²² attests to the confused state of perception in the new world of the ego²³ and externally perceived objects. Enion has taken on a separate and external existence and refuses to imitate the females of Eden who "sleep the winter in soft silken veils

20 For Urizen fix'd in envy sat brooding & cover'd
with snow;
His book of iron on his knees, he trac'd the
dreadful letters
While his snows fell & his storms beat to cool the
flames of Orc
Age after Age, till underneath his heel a deadly
root
Struck thro' the rock, the root of Mystery accursed
shooting up
Branches into the heaven of Los: they, pipe form'd,
bending down
Take root again where ever they touch, again bran-
ching forth
In intricate labryinths o'erspreading many a grizly
deep.

(FZ vii, 28-35; S&W vii, 28-35; E 78, 1-8.)

²¹FZ i, 60; S&W i, 54; E 4, 41.

²²FZ i, 59; S&W i, 53; E 4, 40.

²³This description also foreshadows Enion's future organic significance as a Great Mother figure. The confusion

/ Woven by their own hands, to hide them in the darksome grave".²⁴ Blake contrasts the weaving of Enion to that of the females in Eden, the state of fourfold vision, where the feminine is sacrificed for the masculine: the opposites still exist but, for the sake of Imagination, the lower and negative sacrifices itself and is regenerated. Enion's sin is her unconditional affirmation of her separate existence: this represents a division into subject and object (to a certain extent through the establishment of two independent subjects, each of which considers the other the object²⁵). Enion's refusal to renounce her separate existence (a renunciation which Tharmas must make later in the poem) leads to the depotentiation of the perception through perverse abstraction (cf. Enion abstracting Tharmas's nerves, veins and lacteals for the Circle of Destiny).

Enion further obscures Jerusalem²⁶ by "weaving soft

between flower and fruit may indicate doubt whether Enion is a maker or something made.

²⁴FZ i, 64-5; S&W i, 58-9; E 5, 1-2.

²⁵Urizen's seduction of Enitharmon in Night II illustrates Blake's idea that once the external becomes independent of the internal, it becomes an object of rational control.

²⁶Cf. supra, pp. 33-34.

Bloom,³¹ and Frye³² all argue that it represents the "cycle of organic existence"³³ which is based on the laws of cause and effect.³⁴ The drawing on Plate 82 in Bentley's facsimile edition depicts a male figure turning round the Circle of Destiny. The stars on the circle symbolize the world of generation and decay presented as the periodicity of the heavenly bodies.³⁵

In i, 69, Enion begins to weave "A tabernacle for Jerusalem" and in line 74 Tharmas turns "round the circle of Destiny". On first reading, one is tempted to consider

³¹Bloom, op. cit., p. 213.

³²Frye, op. cit., p. 279.

³³Bloom, op. cit., p. 213.

³⁴Damon, op. cit., p. 366.

³⁵While there is no reference to Tharmas or the Circle of Destiny on this page of Blake's Ms, neither is there any other specific phrase for which the drawing might be an illustration. In The Four Zoas there are many pages on which appear illustrations which are not applicable to the text (cf. Bentley, op. cit., pp. 180-183). I infer from the outstretched position of the figure's arms that, although he appears to be running, he cannot be construed as running and carrying it somewhere.

the tabernacle and the Circle as two distinct and unrelated objects. But in line 87 we learn that the Circle of Destiny and the tabernacle for Jerusalem have been amalgamated and the "Circle of Destiny Complete"; this despite the fact that nine days earlier Tharmas was said to have "turn'd it round". The additions, deletions and revisions, however, do not allow for the notion that this confusion arises through revisions which contradict the sense of previous passages or the chronology of this section.³⁶ The confusion³⁷ which exists is unavoidable and insoluble by any hypothesis: we are faced with two³⁸ equally undeniable but mutually exclusive statements each of which has textual support. If one argues that the Circle of Destiny exists before Enion's weaving is

³⁶Bentley points out (p. 5) that lines 9-20, 23-28, 46-57 "are written over about 18 erased copperplate lines". Since they were all written at the same time and remain unaltered, it is not reasonable to conjecture that Blake changed his conception of the relation between the tabernacle for Jerusalem and the Circle of Destiny while composing this passage and neglected to revise the portion written down before his change of mind.

³⁷Not to admit the ambiguity of this passage (i.e. to assume automatically that the Circle of Destiny and the tabernacle for Jerusalem were intended to be identical symbols of the same idea) displays a disregard for the text.

³⁸It is possible that the expression of the same idea through the different symbols of the tabernacle of Jerusalem and the circle of Destiny arises from Blake's casting his idea into both a Greek and a Hebrew symbol. Still, the problem remains that, up to a certain point, he treats the tabernacle and the Circle as two separate entities.

completed, one is forced to interpret Tharmas's turning it round as equivalent to setting it in motion. Enion's weaving must then be interpreted as the appropriation of the phenomena of the cosmos by rationalism. If one argues that Enion produces the Circle of Destiny and that it is identical with the tabernacle for Jerusalem, one is hard-pressed to discover what it was Tharmas could have turned round that Blake mistook for the circle of Destiny.

This quandary, however, is far from crucial, for the interpretation is essentially the same for each alternative. The cycle of generation and decay is precipitated from the ouroboric, plerometric state with the birth of consciousness and when the rational function regulates the attendant perceptions, the idea of the cosmos as an orderly cycle of generation and decay arises.

All that in cosmic bears the trademark of periodicity. It has beat-rhythm. Everything microscopic possess polarity. We talk of tense thought, but all wakeful states are in their nature tension -- subject and object, I and You. To become aware of the cosmic beat we call to feel; microcosmic tensions we call perceptions. The ambiguity of the word Sinnlichkeit, sensitive faculty, sensuousness -- has obscured the difference between the plant and animal sides of life; the former always bears the mark of periodicity, beat: the latter consists in tension, polarity of light and object illuminated, of cognition and that which is cognized.³⁹

³⁹Oswald Spengler, The Decline of the West, tr. C. F. Atkinson (New York, 1965), p. 226.

So saying, he sunk down into the sea, a pale white
corse.
In torment he sunk down & flow'd among her filmy
Woof,[40]
His spectre issuing from his feet in flames of fire.
In gnawing pain drawn out by her lov'd fingers, every
nerve
She counted, every vein & lacteal, threading them
among
Her woof of terror. Terrified & drinking tears of woe,
Shudd'ring she wove nine days & nights, sleepless; her
food was tears.

Wond'ring she saw her woof begin to animate, & not
As Garments woven subservient to her hands, but
having a will
Of its own, perverse & wayward. Enion lov'd & wept.
Nine days she labour'd at her work & nine dark sleep-
less nights;
But on the tenth trembling morn, the Circle of Destiny
complete,
Round roll'd the Sea, Englobing in a watr'y Globe,
self balanc'd.
A Frowning Continent appear'd where Enion in the
desert
Terrified in her own Creation, viewing her woven
shadow,
Sat in dread intoxication of Repentance & Contrition. 41

Enion's weaving (associated with Urizen's webs) represents the infusion of a rational system of cause and effect into

40 This line is further support for the (admittedly not crucial) argument that the tabernacle for Jerusalem and the Circle of Destiny were originally separate objects. It does not seem self evident to me that if Tharmas stretches out his "holy hand in the vast deep sublime" to turn around the Circle of Destiny and then "sank down into the sea . . . and flow'd among her filmy Woof" that the Woof and the Circle are the same thing.

⁴¹FZ i, 76-91; S&W i, 63-85; E 5, 6-28.

the cycle of organic existence which is first recognized and activated by sensation. Like Urizen, Enion represses, bounds and divides -- "every nerve / She counted".⁴² The consolidation of rationalism orders and interprets sensation of the misconstrued external objects and thereby prevents spiritual activity. The completion of this process in nine days is compensated through the nine nights of regeneration in The Four Zoas.⁴³

⁴²FZ i, 80-81; S&W i, 74-75; E 5, 16-17, emphasis mine. Spengler observes: "It is by means of names and numbers that the human understanding obtains power over the world. Consequently, in all acts of the intellect germane to mathematical number -- measuring, counting, drawing, weighing, arranging and dividing -- men strive to delimit the extended in words as well, i.e. to set forth in the form of proofs, conclusions, theorems and systems; and it is only through acts of this kind . . . that waking man begins to be able to use numbers, normatively, to specify objects and properties, relations and differentiae, unities and pluralities -- briefly, that structure of the world picture which he feels as necessary and unshakable, calls 'Nature' and 'cognizes'". Also: "Number is the symbol of causal necessity" (op. cit., p. 43).

⁴³For a fascinatingly erroneous explanation of the supposed significance of this number symbolism I refer the reader to George Harper's The Neoplatonism of William Blake (op. cit.). His zeal for associating Blake and the neoplatonists sometimes obscures common sense. Of this number symbolism he says: "The finishing in 10 years also has symbolic implications since the number 10 was one of the significant numbers of the Alexandrians. Embracing the first nine numbers it represented all possible numerical combinations, that is, the whole of number. Including the zero, indicating a return to its starting point, it symbolized the circle" (p. 144). To begin with, all numbers were "significant" to the Alexandrians. Further, if one begins at zero and counts to ten, it seems to me that one has eleven and not ten numbers. (If one argues that zero is not a number, one must also admit that neither are 10, 20, 30 etc.) The

What is most frightening about the veil which Enion is wearing is that, before long, she sees it "begin to animate", "having a will / Of its own, perverse and wayward".⁴⁴ Historically, this incident represents the capitulation of rational thought to the idea of Necessity or Destiny, exemplified by the three Fates to whom even Zeus is inferior:⁴⁵

number 10 was "important" to the Alexandrians because it was the ancient Puthagorean tetractus which was represented thus:

..... In effect, then, it is a triangular, not a circular number and by no means does one return to the starting point with the number 10. Further, because the ancients use the alphabet modified with strokes and apostrophes as the written form of the cardinal numbers, the first 10 numbers are represented by entirely different symbols: thus the number 10 cannot represent "all possible numerical combinations" for the letters representing 20, 30, 40, 50 &c., 100, 200, &c. are not used previous to their appearance in these specific numbers; also 10 is merely the 10th letter of a modified alphabet and bears no relation to the number one (1 is A, 10 is K). Finally, it seems incredible to me that Harper is unaware that arabic numerals were not introduced into Europe until the twelfth century A.D. and the zero, altogether inadmissible and incomprehensible in Greek mathematics, not until the 13th.

⁴⁴It should be noted in connexion with Enion's animated veil, that in Night VI, Blake mentions that Urizen, in his attempt to "measure out the immense & fix / The whole into another world better suited to obey / His will" (230-232) "lamented . . . in a selfish lamentation / Till a white woof covered his cold limbs" (239), "A living Mantle adjoined to his life & growing from his soul" (246). The similarities to Enion are obvious.

⁴⁵Again I point out the connexions between Enion, Urizen, Urizen's daughters (cf. n. 15 supra), the Fates, Norns, the spindle of Necessity and the circle of Destiny and weaving.

Necessity is seen as the ultimate cause of all events. In The Four Zoas, Blake presents this idea somewhat similarly: the deduction of laws of cause and effect from the cycle of organic existence has upon rationalism the effect that this cycle, through its relation to the Circle of Destiny (Necessity), because it must be misinterpreted by the fallen senses, has an existence independent of its "givenness" as an existential cycle. The idea of its independence from rational thought is an expression of man's consciousness or perception of this cycle.⁴⁶ Consequently rationalism surrenders itself to Fate, to the overpowering force of cause and effect (as Enion becomes a subject of the Circle of Destiny) which the fallen sensation function has perceived in the allegedly external world. The independence of the veil causes Enion's "dread intoxication of Repent^gance and Contrition" for she is the cause of this situation. The independent will of the circle of Destiny and the veil which Enion weaves represents the mistaken notion that Nature has an existence of its own, a notion which is a concomitant of rationalism. For when we cease to animate "all sensible objects with Gods or geniuses", but attempt "to realize or abstract the mental deities from these objects . . .",⁴⁷ we must assume that

⁴⁶Clearly for Blake the polarization of "thing in itself" and "thing perceived" must be overcome.

⁴⁷MHH plate 11, K 153; S&W 17; E 37.

Nature is alive and meaningful, for rationalism will not attribute this life to the action of imagination.

When Enion has begun her weaving, she becomes a figure of the Great Mother, for it is then that she is a regulator of the prima materia of organic existence.

The primordial mystery of weaving and spinning has also been experienced in projection upon the Great Mother who weaves the web of life and spins the thread of fateIt is not by accident that we speak of the body's "tissues", for the tissue woven by the Feminine in the cosmos and in the uterus of woman is life and destiny.⁴⁸

The passage from ll. 86-100 contrasts sharply with the preceding lines in both tone and mood, but the meaning develops further the implications of the fall of Tharmas. The circle of destiny is compared to Beulah where "The Daughters of Beulah follow Sleepers in all their Dreams, / Creating spaces lest they fall into Eternal Death".⁴⁹ The world of Beulah is passive and represents a place of rest for the active imagination.⁵⁰ It is a place where "Contrarities are equally True"⁵¹ and, therefore, is a place

⁴⁸Erich Neumann, The Great Mother (New York, 1963), p. 227. For related material cf. pp. 226-280. Neumann also points out: "Rather surprisingly, the mill stands side by side with the loom as a symbol of fate and death. . . .[T]he mill becomes a symbol of the negative wheel of life, the Indian samsara, the aimless cycle" (p. 234). In Milton, Satan is presented as a miller.

⁴⁹FZ i, 99-100; S&W i, 91-2; E 5, 34-35.

⁵⁰For a fuller interpretation I refer the reader to Bloom, op. cit., pp. 214-215.

⁵¹M plate 30, 1.

where reason is inoperable. But again, because "Contrarieties are equally true", there is no progression for there is no dynamic tension between the contraries.

The Daughters of Beulah relegate the circle of Destiny to Ulro because of its association with the single vision of rationalism.

And every Natural Effect has a Spiritual Cause, and
 A Natural; for a Natural Cause only seems; it is a
 Of Ulro & a ratio of the perishing Vegetable Memory.⁵²
 Ulro is a place of no spiritual vision, not chaotic in the
 ordinary sense of the word⁵³ (for the assumption that natural
 effects are produced by natural causes allows for quite an
 orderly system) but in the sense that the "ratio of the
 perishing Vegetable Memory" is chaotic, i.e. the delusion
 that spirit and Nature are separate and cannot influence each
 other, thus precluding spiritual perception. The system of
 rational analysis perceives an "order" within the "form of
 vegetation" but the ratio of the memory is solipsistic for
 its points of reference are all within itself. The single
 vision of Ulro insists upon the unqualified real existence
 of external phenomena.

⁵²_M 26, 44-46.

⁵³ This is the sense in which Bloom uses it on
 p. 215.

We return to Enion and learn that

She drew the Spectre forth from Tharmas in her shining
loom
Of Vegetation, weeping in wayward infancy & sullen
youth.
List'ning to her soft lamentations, soon his tongue
began
To lisp out words & soon, in masculine strength
augmenting, he
Rear'd up a form of gold & stood upon the glittering
rock
A shadowy human form wing'd, & in his depths
The dazzlings as of gems shone clear; rapturous in
fury,
Glorying in his own eyes, Exalted in terrific Pride
.....
Mingling his brightness with her tender limbs, then
high she soar'd
Above the ocean, a bright wonder, Nature,
Half Woman & half Spectre54

⁵⁴FZ i, 122-9, 182-4; S&W i, 101-111; E 6, 1-7, 4.
In the tenth line of this quoted passage (I i, 183; S&W i, 110 [or 5, 21; E 7, 3) I have adopted the reading of Keynes and Sloss and Wallis as it is more intelligible and justifiable than that of Erdman. Erdman claims that the original reading, "that Beulah shudder'd at" was deleted and only the word "nature" added. Keynes and Sloss and Wallis claim the same. Erdman goes on to say that "The line is left incomplete on p. 7 [K 182 ff.; S&W 110 ff.]; 'Shrieking . . . that . . . shudder'd at' are deleted but not replaced". It seems as though Erdman expects a passage of construction similar to "that Beulah shudder'd at" to have been added. Apart from metrical demands (which, one must admit, are far from rigorous) I can see no justification for such an expectation. Sloss and Wallis include page 7 (& 143) line 4^s of Erdman's edition in an appendix (pp. 338-341). Of it they say: "Further, the number 140 written over against line 7 of the passage on verso, 'A wonder [lovely in the heavens, or wandering on the] earth' [K i, 187: Keynes reads "monster" in place of "wonder"; E 7 (& 143), 7] shows that it was originally part of a considerable piece of manuscript, which, judging from the contents of this fragment, may have been an earlier draft of Night I". Presumably this judgement is based on a comparison of the deletions in what is incontrovertably Night I. Erdman and Keynes evidently assume that this "fragment" was written later and intended as a revision to be interpolated. Presumably they also base this judgement

The Spectre of Tharmas is a negative aspect of Tharmas, in effect, the other rational function in the quaternion of Jung's psychological types, thinking (or reasoning).⁵⁵

Blake makes it plain that the Spectre of Tharmas embodies rationalism through his association with Enion, for it is through "list'ning to her soft lamentations" that "soon

on a comparison of the deleted portions of Night I which remain legible. In their list of substituted upper case letters, Sloss & Wallis do not include the upper case N of "Nature" (K i, 183; S&W i, 110 [or 5, 2]; E 7, 3); i.e. they claim that this word appears in the manuscript with an upper case N. (This is confirmed by the editions of Keynes and Bentley.) Erdman, in addition to pretending that "that . . . shudder'd at" was not, in fact, deleted (or that he is justified in reinstating it despite Blake's deletion) prints "nature" with a lower case "n". If the evidence deduced from the editions of Keynes and Sloss and Wallis were insufficient to refute Erdman's reading, Bentley's facsimile edition shows clearly that only the word "Nature" (with an upper case "N") remains unstruck in the Ms, "that" having been deleted with one stroke and "Beulah shuddered at" with what appears to be a single other stroke. If Blake had intended Erdman's reading, these cancellations and this method of cancellation are most unlikely. Also, there is considerable textual evidence to justify my confidence that, when he wished, Blake could form a lower case n.

⁵⁵Cf. Jung, Psychological Types (op. cit., pp. 412-517) for a clarification of the types. It is common that if one of the rational or irrational functions is stressed inordinately, the unconscious compensates by stressing the other rational or irrational function. Compensation of inordinately stressed conscious functions by unconscious functions (e.g. of thinking by feeling) is also common. The very fact that Jung defines sensation as a rational function illustrates that perception is most likely to be associated with reasoning.

his tongue began / To lisp out words".⁵⁶ The "shadowy human form . . . Exalted in terrific Pride"⁵⁷ is the sensation function as re-interpreted and controlled by rationalism. Enion is a separate manifestation of this aspect and the Spectre is the negative aspect of Tharmas.

The relation between Enion and the Spectre of Tharmas is complex and difficult for they are both negative aspects of Tharmas who consolidate each other. This relation is consummated in their marriage in which Blake depicts them as "a bright wonder, Nature, / Half Woman & half Spectre . . .".⁵⁸ The idea of Nature, according to Blake has its origin in the alliance between perverse and fallen perception and rationalism. Historically, as I mentioned supra, this manifests itself in the notion of the kosmos, the idea that the very physical structure of the universe ^{is} ~~in~~ orderly and rationally knowable. But for Blake nature is devouring, dark, deluding and antithetical to imaginative vision. In addition to having been fragmented from the original unity, thereby having been forced to externalize its energy (this

⁵⁶ FZ i, 124-125; S&W i, 103-104; E 6, 3-4.

⁵⁷ FZ i, 129; S&W i, 108; E 6, 8.

⁵⁸ FZ i, 128-129; S&W i, 110-111; E 7, 3-4.

is equivalent to Albion "Turning his Eyes outward to self, losing the divine vision"⁵⁹), sensation has been overpowered by the rational function and, until it can strike some accord with it, the renunciation of the external world will be impossible.

⁵⁹FZ ii 2; S&W ii, 212; E 23, 2.

CHAPTER III

THARMAS IN THE LATER NIGHTS

The marriage of Enion and the Spectre of Tharmas leads to the birth of Los and Enitharmon who, as Time and Space,¹ are the first offspring of Nature. This has been explicitly stated before with specific relation to the emergence of the ego from the pleroma, the establishment of inner and outer, self and other and the phenomenon of separation (with its concomitant, distance). Space is the continuum in which discrete external objects are located; Time is the continuum in which discrete actions and changes are assumed to "take place". Blake considers both these abstractions as productions of the ego under the influence of rationalism. Space is feminine and devouring: "Time is the Mercy of Eternity",² but mercy is always predicated on a fall.

After the conflict between Urizen and Luvah, Enithar-

¹I am aware that these characters are much more complex than this identification indicates but, since they are not my primary concern, I interpret them in no more detail than is necessary or desirable to clarify the figure of Tharmas.

²M 23.73.

we are to interpret Tharmas's statement "It is not Love I bear to Enitharmon: It is Pity" or the same report that "Tharmas took her in, pitying"⁷ as meaning the opposite of what is written. Of i, 29-32 Bentley says that they "seem to be written over the same thing in pencil (with the exception of line 12 [in Bentley's text line 12 is Keynes's l. 29]), which were written over erased modified copperplate lines, which in turn were written over erased copperplate writing".⁸ It is obvious that this passage concerning Enitharmon is a later revision, and, in a sense, is anachronistic, for in the original chronology -- which is not destroyed but confused by these revisions -- Enitharmon, the child of Tharmas and Enion, cannot be taken in before she is begotten. Sloss and Wallis⁹ rightly observe that this is part of a passage interpolated at (i, 31-34; S&W l, 25-8; E 4, 12-15) to connect the myth of Tharmas-Enion with the Urizen-Luvah conflict. In the second myth, as Bloom rightly says, Enitharmon is "the creation of Urthona", "a portion of

⁷ FZ i, 525; S&W ii, 214; E 22, 22.

⁸ Bentley, op. cit., p. 4.

⁹ S&W, op. cit., p. 158n.

his life"¹⁰ and, after the strife between Urizen and Luvah, she, "dividing from his aking bosom [,] fled / And Tharmas took her in, pitying".¹¹ Here Enitharmon is described as related to Urthona, but what this relationship is remains very obscure for it is nowhere else developed in The Four Zoas, and throughout the rest of the poem her actions are incompatible with this genealogy.

A conjectural interpretation, based on a fusion of these two myths, would reveal that the feud between Reason and Emotion (or, presumably, any two Zoas) is deadly to the integrating Imagination. A portion of the imagination is fractured off and included in the perception function in an attempt to preserve some small part of the Divine Vision. This attempt is defeated for "Enion in jealous fear / Murder'd her [Enitharmon] & hid her in her bosom" (symbolically, this is the same as weaving the tabernacle for Jerusalem). In this connexion, it is possible that the account of Enitharmon's genealogy represents in dramatic form what is elsewhere presented as an historical fact:

The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations and whatever their enlarged and numerous senses could perceive. . . .

¹⁰FZ i, 524; S&W ii, 213; E 22, 21.

¹¹FZ i, 524-5; S&W ii, 213-214; E 22, 21-22.

Till a system was formed, which some took advantage of, & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects: thus began Priesthood.¹²

This process is also briefly outlined at the beginning of

The Four Zoas:

Urthona was his name
In Eden; in the Auricular Nerves of Human Life
Which is the Earth of Eden, he his Emanations propagated,¹³
Fairies of Albion, afterwards Gods of the Heathen.

As the daughter of Enion and Tharmas -- her name is a composite -- EniTHARMon -- and representing Space, her flight to Tharmas represents the internalization of the idea of Space, extension and separation. Tharmas pities her because, ultimately, he is responsible for her existence. The external world is then more strongly separated from the internal, for the ego, which exists in a continuum of Time, inhabits a "body" in a continuum of Space, fallen from a perception of the Divine Vision, and depends upon the idea of separation which is strengthened as the ego strengthens.¹⁴

"The Men have received their death wounds"¹⁵ because "A deep

¹²MHH pl. 11 K 153; S&W 17; E 37.

¹³FZ i, 16-19; S&W i, 12-14; E 3, 11-4, 3.

¹⁴In this interpretation, Enion's jealousy is difficult to explain on any level other than the most elementary (i.e. the "dramatic").

¹⁵FZ i, 33; S&W i, 27; E 4, 14-16.

relation, and one which is early felt, exists between Space and Death".¹⁶

The interaction between Tharmas, Enitharmon and Urthona¹⁷ is developed further in Night IV, after Tharmas' deluge of Urizen's collapsed mathematical universe; here, however, Blake stresses the relation between Tharmas and Urthona. Tharmas, since he has become Despair, confusing love and rage, encourages Los to build a new cosmos in hopes that "Perhaps Enion" who, through her recriminations and

¹⁶Spengler, op. cit., p. 89. Cf. pp. 90-94 and 159-60 for an amplification of this oracular statement. Cf. also my introduction. Spengler maintains that "If we can describe the basic form of the understood, viz causality as destiny become rigid, we may similarly speak of spacial depth as time becomes rigid" (92). This identification helps us to understand why for Blake Time is primary and Space, secondary: The Book of Urizen presents this idea explicitly and powerfully. Frye's assertion (Ch. V, n. 29) that Enitharmon's name is derived from εναριθμος -- "numbered"--is strengthened by Spengler's observation that "Numbers belong exclusively to the domain of extension" (p. 47). But if Enitharmon's name is derived from αναριθμος -- "numberless"--one could relate her to Anaximandros's απειρον "a word that is quite untranslatable into any Western tongue. It is that which possesses no 'number' in the Pythagorean sense of the word, no measurable dimensions or definable limits, and therefore no being; the measureless, the negation of form, . . . the αρχη, optically boundless and formless, which only becomes something (namely, the world) after being split up by the senses" (p. 47).

¹⁷This interaction is reconcilable to both accounts of Enitharmon's parentage.

analysis, has been rejected by Tharmas and has become blind and age-bent and has been wandering on the verge of non-Entity, "may resume some little semblance / To ease [his] pangs of heart & restore some peace to Tharmas".¹⁸ His deluge represents the resurgence of a repressed psychic function which, no longer regulated and repressed, swells to a flood of chaotic, despairing and undirected affects (sensations) which are, in themselves, meaningless. Tharmas is frustrated, however, when Los refuses, arguing ironically that his lord, the all-powerful Urizen, has, unfortunately, fallen into the deep.¹⁹ Consequently, Tharmas abducts Enitharmon and, attempts to bribe the spectre of Urthona, for "Tharmas seeks, through Los, a universe to rule over, even though it be one of death and decay".²⁰ It is not merely a malformed world of death and decay which Tharmas is willing to bring about, but also the death of Albion.

This desire is still present in Tharmas in Night VI, for after Urizen dries up the water of human existence, he approaches Urizen only to discover that Urizen is freezing

¹⁸FZ iv, 32-33; S&W iv, 32-33; E 48, 9-10.

¹⁹FZ iv, 40; S&W iv, 40; E 48, 7.

²⁰Bloom, op. cit., p. 250.

objects divorced from Divine Vision presents to rational consciousness its "food", a chaotic and immense variety of images, grotesqueries, partial forms and shapes upon which the rational function "feeds", orders and collates. In part, this unimaginative perception is based on despair (Tharmas, after the fall, becomes despairing) and the ordering on doubt (Urizen, after the fall, becomes Doubt). The world of perception "cannot bear its own disorganization, and reacts only with revulsion to every organizing propulsion".²² Urizen refuses to answer him "For the excellent reason that what Tharmas offers is no different from what Tharmas threatens".²³

The relation of perception to rationalism is common in the history of Western thought, for by common (though not indisputably correct) consent the Western tradition has agreed that phenomena must be interpreted, and we have further agreed (generally, though by no means unanimously) that rational "cause and effect" interpretations are superior to all others.²⁴ But for Blake, fallen reason is the most

²²Bloom, op. cit., p. 259.

²³Ibid., p. 259.

²⁴At approximately the same time Blake was working, Goethe implored: "Do not, I beg you, look for anything behind phenomena. They are themselves their own lesson." (quoted from Spengler, op. cit., p. 84).

debased form of interpretation, for it reduces everything to number, weight and measure, "One King, one God, one Law".²⁵ Because Tharmas fears that Urizen will again become universal tyrant and because Urizen refuses to accept Tharmas's suicide offer, Tharmas and the Spectre of Urthona ally themselves against Urizen: this alliance represents the temporary union of Imagination and perception against sclerotic rationalism.

The movement of Tharmas to bar Urizen from One is a turning point in The Four Zoas, for by such a gesture Tharmas again affirms the will to live.²⁶

Tharmas's will to live is expressed as a desire to return to the primal state of Eternity: his association with the Spectre of Urthona, though well-intentioned, is short-lived for Tharmas is still too disorganized to be effective. In addition to this, the Spectre is too much a negative part of the Imagination and the power of Urizen is too frightening. Urizen has only to reculer and mieux sauter with his "dire web" and both Tharmas and the Spectre flee.

The alliance between Tharmas and the Spectre is half to be expected for, in a sense, they are psychologically identical inasmuch as they are both seen by Blake as the

²⁵ BU, Chap. II, 40.

²⁶ Bloom, op. cit., p. 264.

father of Enitharmon. As Space and Number Enitharmon is closely related to Urizen.²⁷ The Spectre's attempt to overcome Urizen and save Orc is equivalent to coming to grips with his emanation (Enitharmon): Tharmas's attempt represents the desire to overcome the internal-external dichotomy for in doing away with the Urizen-Enitharmon component (both Enitharmon and Urizen give men their death wounds) much progress will have been made in dispelling the illusion of the reality of the corporeal world; i.e. the sense which are now closed up will again become flexible. But Urizen's web is not substantially different from Enion's and, having been overcome by the former, Tharmas flees to avoid the same fate.

In Night IX, the time of the Last Judgement, Tharmas is still looking for Enion.

"O Enion, my weary head is in the bed of death,
 "For weeds [28] of death have wrap'd around my
 limbs in the hoary deeps.
 "I sit in the place of shells & mourn, & thou art
 clos'd in clouds.
 "When will the time of Clouds be past, & the dismal
 night of Tharmas?
 "Arise, O Enion! Arise & smile upon my head
 "As thou dost smile upon the barren mountains and
 they rejoice.
 "When wilt thou smile on Tharmas, O thou bringer of
 golden day?
 "Arise, O Enion, arise, for Lo, I have calm'd my
 seas."

27 This is an extremely deep connexion which reveals the primal relation of the ideas of Space, Number and Réason in the Western mind.

²⁸An interesting pun which reminds us of Enion's weaving.

The final instant of Enion's fallen existence is presented in terms of tears, groans, Ezekiel's vision of the valley of dry bones and the voice of God, reduced to an inarticulate shriek, from the whirlwind. The union of Tharmas and Enion represents their return to Innocence, and a reorganization of their function within the divine heart.

Tharmas's return to the heart signifies the transformation of perception to its original condition: with the apocalypse and the ekpyrosis of the Generative world, perception is again of internal objects and the divine vision through its expansive and contractive power. No longer can anything be hidden from perception and, consequently, "Tharmas took the Winnowing fan" and winnows Mystery into his seas. For the same reason Tharmas can assist Urthona, the visionary "limping from his fall": though the imaginative and visionary function has been injured as a result of the events of the poem, it still retains its power but now must rely on reorganized perception for assistance.

With the preparation of the Bread and Wine of Eternity and in anticipation of the eucharist, "The dark Religions are departed & sweet Science reigns".³²

³²FZ ix, 855; S&W ix, 855; E 139, 10.

CONCLUSION

What has been presented in this thesis is a clarification of one aspect of an incomplete poem. This interpretation has, at times, led me far afield: this has been necessary, for Blake is a writer who drew on many sources, not all of which have been traced. The elucidation of Tharmas as a perception-type has necessitated an examination of Blake's ideas about the relation of the inner and outer worlds, the perceiver and the perceived, both before and after the fall. The results of this examination, since they are derived not only from The Four Zoas but from many other works as well, are useful in an approach to nearly all of Blake's works.

I will readily admit that there has been relatively little recourse to secondary sources, except upon occasion where I have undertaken to refute a critical interpretation which I find particularly shallow,¹ ignorant,² or dishonest.³ This is so, not because I think that these works are not

¹Cf. Percival's argument that the phrase "angel of the tongue" has sexual implications, supra, p. 13.

²Cf. Harper's fabrication about the significance of the number "10" for the Pythagoreans, supra, pp. 42-43, n.

³Cf. Erdman's falsification of the text of Night I, supra, pp. 47-48, n.

worth reading, but merely because their interpretative tack. is so much different from mine that only seldom do they have something to say which bears directly upon any conclusions which I have reached. To attempt to give a partially psychological explanation from outside the pale of Freudian psychology immediately puts one in a position in which one can receive very little assistance from the majority of critics.

Notwithstanding this difficulty, we have reached a more complete understanding of Tharmas especially in his relation to Enion, a relationship which, hitherto, was obscure and not satisfactorily explained by any critic. Also, we have come to a clearer understanding of some aspects of the dynamics of the inter-relation between Tharmas and Urizen and what these signify to the individual.

While nowhere in the thesis have I indicated that what Blake wrote about human existence is applicable to our particular existences, the fact that I have presented a partly psychological elucidation should lead the reader to infer that this is, indeed, the case. Nothing is more damaging to the purpose of Blake's poetry than for the reader to treat it as a curiosity, an intellectual puzzle or a product of madness which cannot speak to him.

Many aspects of Blake's thinking or intuition have emerged which show both the depth and intricacy of his

visions and ideas derived from them. Not only has he challenged the psychology, cosmology and metaphysics of Bacon, DesCartes, Newton (and the rabid Newtonophiles of the eighteenth century), Locke and Hume, he has seen to the roots of the Urizenic archetype of Western culture and challenged its entire psychology, cosmology and metaphysics.

Many critical works have explored Blake's denunciations of established morality and expounded the legitimacy of his penetrating criticisms either in terms of social or personal psychological consequences. While the Freudian interpretation of repression and its effects is, on the whole, accurate, it must be remembered that two very similar "thinkers", Blake and Nietzsche, reached many of the same conclusions as Freud, many years before Freud or the neo-Freudians began to systematize.

More important, the passages cited from Spengler's The Decline of the West in connexion with Enion, Los and Enitharmon, should make clear the profound depth of Blake's intuitive awareness of the essentially metaphysical bases of previous and contemporary conceptions of the "nature" of Time and Space and the correspondingly perceptive insight into the relationship between rationalism, perception and the organic cycle of generation and decay.

These observations, as commonplace as they may be,

raise extremely important questions about the entire philosophical, metaphysical and scientific traditions of the Western world: to ignore these questions is to ignore both Blake and the incongruousness of some aspects of our tradition. Unfortunately, these questions are beyond the scope of the thesis but the allusions to them are intended to give some indication that Blake's concern with these questions does not make him an anachronistic madman, but, rather, an alarmingly perceptive thinker who saw, at their inception, the most profound implications, causes and consequences of certain philosophical, metaphysical and scientific conceptions.

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