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MILTON: THE EMERGENCE OF PROPHETIC DESTINY

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by

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ABSTRACT

William Blake's analysis of the influence of John Milton's beliefs led him to a spontaneous insight into the link between the origins of religion and poetry on the one hand, and human creativity on the other. The common thread of divinity which Blake discerned in mankind was what he called the Poetic Genius. Manifesting itself in various ways throughout history, this highest of human faculties was the source of man's bondage and liberty. In Milton Blake re-casts the cosmology of human existence as the story of the emergence of the Poetic Genius. His prophetic myth renders the most basic of physical limitations -- space and time -- as the embryonic substance from which mankind must eventually be reborn into Eternity.

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INTRODUCTION

Blake's conceptions of the role of the prophet and of the redemptive process are a poet's response to the irrefutable evidence of history that the human spirit has been systematically repressed and denied access to its own divine origins.

In the prophetic poem Milton, we find the product of Blake's intuitive struggle to reconcile the contradiction of man's extreme spatio-temporal dependence with his own perception of a boundless spiritual reality just beyond the palpable fringe of earthly existence. The irrepressible source of his poetry brought him into confrontation with all systems, religious and philosophical, that reduce man to a slave of nature on the narrow road between birth and death, the Fall and the Apocalypse.

While under the patronage of William Hayley at Felpham from 1800 to 1803, a despairing Blake set about to engage the anti-visionary forces of his age, and to redeem the artist from the eighteenth-century persona of the man of reason and civility:

The Enquiry in England is not whether
 a Man has talents and Genius. But whether
 he is Passive and Polite and a Virtuous
 Ass: and obedient to Noblemens Opinions
 in Art and Science. If he is; he is a
 Good Man: If Not he must be starved.¹

If Blake's project was vast, the motto he chose
 for it underscored its literary and religious genealogy:
 "To Justify the Ways of God to Men." The epic project
 of the poem is laid down in the Preface. Boldly comes
 the pronouncement that English literary and philosophical
 schools are breeding grounds of rampant error. Their
 false prophets are about to be silenced by the voice of
 a new generation of poetic visionary, acting in the
 service of the "Eternal Great Humanity Divine" (Mil. 2:8).²
 Traditional literary values are to be proscribed, and not
 even the greatest names are exempted from the general
 censure: "Shakespeare and Milton were both curbed by the
 general malady and infection from the silly Greek and
 Latin slaves of the sword" (1:7-9). To those who comprehend
 the call of the "New Age" (1:10), the rejuvenated vehicles

¹Blake Records, ed. G. E. Bentley Jr., p. 102.

²All quotations from Milton are taken from Blake. The Complete Poems, edited by W. H. Stevenson, with a commentary by David V. Erdman. Mil. 2:8 is to be read as Milton, Plate 2, line 8.

of poetry and prophecy³ point the arduous way to a redeeming vision and a renewal of spiritual vigour. There is but one condition: to be "just and true to our own imaginations, those worlds in which we shall live for ever..." (1:18-20).

Even if we make allowance for the epic rhetoric in his address to the "Young men of the new age" (1:10), Blake's invocation did herald the arrival of a new era of thought.⁴ For Blake, certainly, his time had come.⁵ As the instrument of Divine Revelation, his talents could finally be harnessed to their fit and proper use:

Daughters of Beulah! Muses who inspire the
poet's Song!

³"Poetry is the expression of human experience in the most efficient language. Blake...conceived the role of the poet to be that of the prophet: the great prophets were poets, and great poetry is prophecy, for the terms are interchangeable." S. Foster Damon, POETRY, A Blake Dictionary, p. 331.

⁴Harold Bloom, Blake's Apocalypse, p. 95.

⁵"To his friend Thomas Butts (22 November 1802) he confided:

Tho I have been very unhappy I am so no longer.
I am again Emerged into the light of Day I still
and shall to Eternity Embrace Christianity and
Adore him who is the Express image of God but I
have traveld thro Perils and Darkness not unlike a
champion I have Conquerd and shall still go on
Conquering Nothing can withstand the fury of my
Course among the Stars of God and in the Abysses
of the Accuser My Enthusiasm is still what it was
only Enlarged and Confirmed."

The Poetry and Prose of William Blake, ed. D. V. Erdman,
p. 691.

intellectual and spiritual resources to eliminate it. Disappointment and disgust had replaced the fervour engendered by the French and American revolutionary spirit, while the all-pervasive influence of the Puritan revolution in England had all but dashed Blake's hopes for a return to more visionary modes of political thinking. Deist theories, propagated throughout the eighteenth century by John Milton's influential writings, seemed all-pervasive. In short, to all appearances, lack of toleration persisted as a hallmark of post-revolutionary European society.

Blake's mature life was spent in an all-out war against the principles of Natural Religion or Deism. Harold Bloom notes that, while "Blake's Deism and historical Deism are not the same thing,"⁸ "with some justice Blake decided that the Church of England had absorbed its defeated enemy and become Deist in spirit."⁹ According to Bloom's analysis, Blake was reacting to a systematic encroachment on the one faculty, free thought and imagination, which, by virtue of its liberating tendencies, joined man to his divine origins:

⁸H. Bloom, Blake's Apocalypse. p. 24.

⁹Ibid., p. 25.

Blake's passion against the Deistic Anglicanism of his day was also based on his own sense of the parallel between Deism and neo-Classicism. Leslie Stephen, a very sympathetic critic of eighteenth century thought and literature, makes the point that 'the most conspicuous literary phenomenon in the latter half of the eighteenth century in England is the strange decline of speculative energy.' Blake attributed this decline to Deism and its constricted vision of God as a divine watch-maker. In 1788 Blake attacks Deism with a fervor he was to maintain for forty years, in the conviction that Deism was the negation of Imagination.¹⁰

Blake found himself in an instinctive conflict with the puritanical attitudes of his age, and Paradise Lost was the tract which gave Puritanism one of its most authoritative voices. Blake's opposition was reinforced by the nature of the relationship with his well-intentioned protector, William Hayley, during the critical period of the composition of Milton. Whether on the personal or social level, the pressures to submit to the established order were so concentrated that a synthesis had to be found and a solution mounted to counteract the barriers to self-expression. To survive, a captive genius could only lash out.

¹⁰Ibid., pp. 26-27.

Blake refused to accept Milton's cosmology insofar as it was a derivative of the latter's doctrine of feminine culpability, for literal interpretations of Scripture were anathema to him:

I cannot conceive the Divinity of the books in the Bible to consist either in who they were written by, or at what time, or in the historical evidence which may be all false in the eyes of one man and true in the eyes of another, but in the Sentiments and Examples, which, whether true or Parabolic, are Equally useful as Examples given to us of the perverseness of some and its consequent evil and the honesty of others and its consequent good.¹¹

Milton's view of women was intimately and causally linked to his concept of sin. Man and woman were essentially non-complementary opposites in character and inclination, and woman's perpetual opposition, by infecting man, was the source of sin:

.Adam repli'd.
Is this the Love, is this the recompense
Of mine to Thee, ingrateful Eve, express't
Immutable when thou wert lost, not I,
Who might have liv'd and joy'd immortal bliss,
Yet willingly chose rather Death with thee:
And am I now upbraided, as the cause
Of thy transgressing? not enough severe,
It seems, in thy restraint: what could I more?

¹¹Quoted in H. Bloom, Blake's Apocalypse, p. 26.

I warn'd thee, I admonish'd thee, foretold
 The danger, and the lurking Enemy
 That lay in wait; beyond this had been force,
 And force upon free Will hath here no place.
 But confidence then bore thee on, secure
 Either to meet no danger, or to find
 Matter of glorious trial; and perhaps
 I also err'd in overmuch admiring
 What seem'd in thee so perfect, that I thought
 No evil durst attempt thee, but I rue
 That error now, which is become my crime,
 And thou th' accuser.¹²

Sin and disobedient wilfulness were thus synonymous
 for Milton:

Thus it shall befall
 Him who to worth in Woman overtrusting
 Lets her Will rule; restraint she will not brook,
 And left to herself, if evil thence ensue,¹³
 She first his weak indulgence will accuse.

By surrendering his original freedom of choice to the
 feminine will, Adam lost the means to redeem himself, and
 was driven out of Eden. Only by renouncing the wayward
 feminine will and dedicating himself to the search for
 perfectibility, could man hope once again to reproduce a
 form of harmony on earth. Since, ultimately, only Christ's
 sacrifice could redeem man from his earthly exile, man,
 "with his 'Deist' belief in 'a scheme of Human conduct

¹²John Milton, Paradise Lost, IX, 1162-82, John Milton,
Complete Poems and Major Prose, ed. by M. Y. Hughes.

¹³Ibid., IX, 1182-86.

perceptions, are become weak Visions of Time and Space' (J:49:21)."¹⁵ If the thought structures that inform this mystical paradox are coherent, they should lead us to the heart of the myth itself.

The conception of poetry which is expressed in Milton incarnates the spirit of prophecy. The third chapter of this study will demonstrate that acceptance of Blake's vision of Eternity is not a precondition for its inclusion in the body of truly prophetic writings. I shall examine Blake's conception of poetry with a view to elucidating his identification of time and place with the emergence of an archetypal, hence timeless, prophetic mission. I also hope to show that Blake's description of the well-springs of the prophetic spirit was but the harbinger of a thorough-going secularisation of the poet's relationship to his art, foreshadowing the genre of the Künstlerroman, with its emphasis on the artist as the secular champion of human values.

¹⁵Damon, TIME, A Blake Dictionary, p. 404.

CHAPTER I

TIME, THE CONCILIATOR

1. The Creation: Blake's Personal Vision

Milton is divided into two books which might be characterized as follows: Book I tells about Milton's decision to descend to earth, and develops the mythological context which makes his descent possible. Book II heralds the onset of Blake's prophetic mission, and depicts Milton's reunification with his female counterpart, Ololon, and his resultant redemption. The whole poem, in S. Foster Damon's words,

...concerns Milton's coming to Blake so that his errors could be corrected. It is a criticism of Milton's ideas and of their effect on Blake. It is also the autobiography of the poem itself, a study of the psychology of creation; like Joyce's Ulysses, it is a book whose subject is its own composition.¹

And, as Harold Bloom elaborates, Blake's choice of alter-ego seemed dictated by divine decree:

¹S. Foster Damon, MILTON, A Blake Dictionary, p. 277.

Of Los, that ever burneth with fire, ever
 & ever. Amen.
 Let the four Zoas awake from slumbers of
 six thousand years!
 (Mil, 39:3-13)

The experience at Felpham so filled Blake with a renewed sense of his prophetic mission that creative life took on ultimate importance for him as a link in the redemptive process. Christian that he was, Blake could none the less not accept doctrines which reduced man's existence to a simple matter of denying his natural impulses in exchange for a promise of eternal life. His conviction came from an artist's understanding of life as matter to be experimented with, until its hidden meaning is unlocked:

But first the notion that man has a body distinct from his soul, is to be expunged. This I shall do by printing in the infernal method by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid.

(МНН, 14:75-79)

Blake treated the personal vision of the origin of the world, which he had begun to elaborate in The Four Zoas, as essentially confirmed to him by divine means in the garden:

I am inspired; I know it is truth, for
According to the inspiration of the I sing
Who is the eternal all-protecting Divine poetic genius
Humanity.

(Mil, 13:51-14:1-2)

As an artist, Blake knew that the act of creation was neither the hallmark nor the exclusive province of the divinity. He rejected the notion that the world was created from nothing. His interpretation of Genesis was that formlessness and chaos were not eternally present:

Many suppose that before [Adam] <the Creation> All was Solitude and Chaos. This is the most pernicious Idea that can enter the mind as it takes away all sublimity from the Bible and Limits All Existence to Creation and to Chaos To the Time and Space fixed by the Corporeal Vegetative Eye and leaves the Man who entertains such an Idea the habitation of Unbelieving Demons Eternity Exists and All things in Eternity Independent of Creation which was an act of Mercy.

(A Vision of the Last Judgment, p. 91)⁴

This vision of the Creation, which seemed to be confirmed by his mystical encounter with Milton, encompasses the twin concerns of the origin of evil and the possibility of transcending it.

⁴The Poetry and Prose of William Blake, ed. David V. Erdman, pp. 552-3.

God, in Blake's view, is neither by character nor of necessity a creative being. God did not create man for the sake of creation, for man, in the sense of the archetypal human characteristics, of which the four Zoas are abstracts, is from Eternity a part of the Divinity. Being only a part of the Divinity, however, he is necessarily incomplete and, in a state of error, hence in need of redemption:

Error is Created Truth is Eternal.
 Error or Creation will be Burnt
 up & then & not till then
 Truth or Eternity will appear
 It is Burnt up the Moment Men
 cease to behold it.

(L. J., 95)⁵

God's part in creation, as revealed to mankind through the Bible, was, first, the institution of the rule of Old Testament law and, second, the substitution of mercy as transcendent over the law.

The ineffable moment in the garden at Felpham gave Blake the notion that it is the Creation which is of Time and Space, and that the process instituted with the Creation can lead man back to Eternity just as surely as it had led him away from it. The act of Creation,

⁵Ibid., p. 555.

therefore, contains elements of timelessness and time-rootedness which point to an interpretation of the artist's role on earth.

The artist, who momentarily experiences the timelessness of Eternity through his creative trances, is participating in the ongoing process of creation as a means of eradicating error. Since the Creation for Blake was by definition a reflection of a fallen state in Eternity, and not antecedent to the Fall, the Eden of Genesis was already a fallen state.

For the Fall to have any meaning within the context of a humanist theology such as Christianity, Blake understood that it was the Creation which defined man's situation on earth, because a fall without limits precluded the possibility of natural order or existence as experienced by man.

The Divine Hand found the two limits; first
of opacity, then of contraction.
Opacity was named Satan, contraction was
named Adam.

(Mil, 13:20-21)

In defining the Creation, Blake saw that both Satan and Adam were mental concepts which expressed the extreme limits of human self-centredness, on the one hand, and human vulnerability on the other.

Departing from orthodox interpretation of Scripture, Blake defines the Creation, rather than the Fall, in terms of the redemptive process initiated by Christ.

The spirit of Jesus is continual forgiveness
of sin: he who waits to
be righteous before he enters into the
Saviours' Kingdom, the divine
body, will never enter there.

(Jerusalem, 3:15-17)⁶

"Creation is not the beginning of existence, for all things are eternal: it is a consequence of the fall towards 'Eternal Death' (separation from Eternity)."⁷ In Milton both the deistic theory of a mechanistic universe and the countervailing reliance of the mystics on miraculous intervention in natural events, are brought together and opposed. Through Blake's myth of the Fall, the poetic notion of the two Eternities of pre- and post-Creation is prophetically confirmed by the historical parallel between the imaginative process of two literary visionaries. As Christ was the Mental King, the poet is the Mental Prince⁸ whose thoughts form part of the continuum through which the process of

⁶ Ibid., p. 555.

⁷ Damon, CREATION, A Blake Dictionary, p. 94.

⁸ William Blake, Public Address, p. 18.

redemption goes on in time. Chronological time thus ceases to be a factor in man's wait for deliverance. This is one concept with which Blake was struggling in the prophetic works.

2. The Creation of Time

In Milton, Blake dealt simultaneously with two co-existing realities: Eternity and life on earth.⁹ To do this, he formulated a paradox that would permit the synthesis of what is seen with what is unseen, and make such a synthesis attractive to the mind of the reader:

For the various classes of men are all
marked out determinate
In Bowlahoola, & as the spectres choose
their affinities,
So they are born on earth, & every class
is determinate --
But not by natural, but by spiritual power
alone, because
The natural power continually seeks & tends
to destruction
Ending in death, which would of itself be
eternal death.
And all are classed by spiritual & not by
natural power.

(Mil, 27:37-43)

9"Perhaps Blake's greatest contribution to literary methods [was] ... his invention of the dream technique... this technique is closest to our deeper mental processes, and it was Blake's ideal -- complete freedom of the imagination." Damon, FOUR ZOAS, A Blake Dictionary, p. 143.

Time, for Blake, was a part of this paradox, for he conceived of time as both eternal and finite. In Eternity, which is timeless, he discerned the seeds of Time which, in its earthly mode, governs the realm of Eternal Death. Thus, life in Time became Eternal Death, the fitful sleep which is a dim contrast to the unending wakefulness of Eternity: "[All Corporeal lifes a/This Corporeal (All) lifes a fiction/ and is made up of Contradiction]"¹⁰

Book I of Milton details the development of sin and mortality. The timescape at the opening of the poem melds past, present and future on an epic scale in "A bard's prophetic song" (2:22). Milton has been "in Eternity/One hundred years" (2:16-17), having neither solved nor justified "the intricate mazes of providence" (2:16-17). His sojourn there in anticipation of the Last Judgment is marked by feelings of discomfiture at the prospect of having abandoned "his sixfold emanation" (2:19), leaving her "scattered through the deep/In torment" (2:18-29).

The heart of the poem is the Bard's Song, a vehicle which transmits Blake's perception of the source

¹⁰William Blake: The Complete Poems, ed. Alicia Ostriker, p. 860.

Four-fold Vision is the attribute of the Eternal Humanity Divine. It is a manifestation of the uninhibited, dynamic equilibrium of the four Zoas. Personality and selfish individuality result when the Zoas fall from their stations as a result of a battle among them for superiority: "when one of the faculties of a man, or of Man, is elevated or elevates itself at the expense of the others, the man will collapse."¹² The world of Time and Space, or the Mundane Egg,¹³ is an amalgam of these energies in a fragmented, fallen form, contaminated by the presence of Chaos.

Plates three, four and five set the stage for the ultimate dissolution of Eternity into the separated realm of Eternal Death. Blake's apprehension of time as having a root in Eternity receives form in these plates through the figure of Los. The death-like sleep of "the Ancient Man", Albion, was induced by a war among his psychic energies, the four Zoas. Since the disarray of the Fall, Los, the creator, has been set to watch over fallen Humanity, until Albion once again awakens and regains

¹² Blake, The Complete Poems, ed. W. Stevenson, p. 288.

¹³ "The Mundane Egg is this three-dimensional world of time and space, in which fallen Man incubates until he hatches and re-enters Eternity. Man's consciousness has shrunk: the greater part of the four Zoas remain outside this ken." S. F. Damon, THE MUNDANE, A Blake Dictionary, pp. 287-8.

control of his psychic household:

But I, the fourth Zoa, am also set
The watchman of Eternity; the three are not
& I am preserved.

(Mil, 24:8-9)

During Albion's sleep, the unremitting work of Los separates out the eternal shapes which have become distorted and disembodied. His most strenuous feat was to forge a shape for Urizen:

Urizen lay in darkness and solitude in chains
of the mind locked up.
& Los seized his hammer & tongs; he laboured
at his resolute anvil.

(3:6-7)

Where the Urizen of The Four Zoas is the deadly destroyer, Los counterbalances Urizen's destructive analytical powers by continually rebuilding shattered humanity and creating a semblance of its original wholeness. As part of his effort, Los creates time:

The eternal prophet heaved the dark bellows.
And turned restless the tongs, and the hammer
Incessant beat, forging chains new and new,
Numbering with links hours, days and years.

(The First Book of Urizen, 10:176-183)

In giving shape to Urizen, Los fulfills his role as "the Vehicular Form of strong Urthona" (J, 53-1). Unrestrained, and acting out his role as the guarantor of individuality, Los "became what he beheld" (Mil, 3:29),

defining the universe, but unable to halt the process of the Fall:

As Urizen sleeps through his changes,
 Los labors to organize some definite
 outline for him, including the
 desperate invention of clock-time
 (10: 15-18). This Los is as much a
 satirical figure as Urizen is, and
 his botching efforts result in the
 grotesqueness of our fallen body.¹⁴

As an integral part of creation, Los became
 separate form,¹⁵ dividing into his own spectre and his
 own emanation:

he wept over it, he cherished it
 In deadly sickening pain, till separated
 into a female, pale
 As the cloud that brings the snow. All
 the while from his back

¹⁴Harold Bloom, Commentary in The Poetry and Prose of William Blake, ed. Erdman, p. 820.

¹⁵"Pity, as in 'Human Abstract' of Experience, is a divisive element for Blake, being allied as it is to the fear and selfish possessiveness of the natural heart. Here, Pity is a satiric equivalent of Christian agapé, the charity of God that led to the creation of Adam and Eve. Los, by this equivocal Pity for Urizen, becomes the Urizenic death he beholds, and is divided in two. The result is a fallen Los or Adam, and Enitharmon or Eve, whose name indicates her role as the mother of 'numberless' fallen descendants. Horrified by this separate female form, the unfallen Eternals complete the Fall by fastening down the woof of Science as a tent over the fallen, thus giving an objective existence to the order of nature. Within this tent, Los as a diminished perception resulting in time, and Enitharmon as a materialized perception of space unite, after a 'natural' courtship of mutual torments, so as to generate time's serpent, Orc. His appearance in fallen nature seems a manifestation of Orcus or Hell to the Eternals, who close down Eternity for their self-protection." Ibid.

A blue fluid exuded in sinews, hardening
 in the abyss,
 Till it separated into a male form howling
 in jealousy.
 (3:32-36)

Ultimately, Los and Enitharmon, having participated in the process of sexual reproduction, or Generation, "builded the looms of generation" so that the process of giving forms to the fragmented energies might continue. Their particular vision of wholeness took shape as they "builded great Golgonooza times on times, ages on ages" (3:39) and gave birth to a family of spirits embodying the full range of human emotions.

Even as they are woven into form by Enitharmon's looms, the sons of Los assume a will of their own, which reflects their characters:

At last Enitharmon brought forth Satan,
 refusing form in vain:
 The miller of Eternity made subservient to
 the great harvest.
 (3:41-42)

Wilfulness is central to all of creation, as a manifestation of Blake's concept of energy as the prime mover: "Energy is the only life and is from the body" (MHH, 4:26).

Los's efforts to preserve a vestige of the original unity of Eternity may be characterized as active and purposeful in nature. This is why Los is associated with Time. No matter what he does, he cannot reverse himself; he is bound to progress to a further stage of evolution.

A hierarchy is established among the sons of Los and Enitharmon, according to their abilities to contribute to the created world of Golgonooza: "Every man's wisdom is peculiar to his own individuality" (Mil, 4:8). Conflict arises when Satan, the "youngest born" (4:9), disagrees with his assigned station, wanting to make it the work of "Eternal life" rather than "Eternal death" (4:18):

'Anger me not! Thou canst not drive the
 harrow in pity's paths.
 Thy work is eternal death, with mills and
 ovens and cauldrons.
 Trouble me no more: thou canst not have
 eternal life!'

(4:16-18)

Plates seven to fourteen reconstruct the myth of the revolt of Satan. We can see from Satan's revolt the place accorded to the elements of free will and divine mercy in Blake's myth. Satan preaches the tenets of a new and oppressive religion:

Plate ten identified Orc as the cause of Satan's
fall into Generation:

Then Los and Enitharmon knew that Satan
is Urizen
Drawn down by Orc & the Shadowy Female
into Generation.
(10:1-2)

Damon explains: "Orc is only a stage, and no immediate answer to the problem: revolution in the material world degenerates, till in its fury it loses all of its original meaning."¹⁷ As the counterbalance of free will, rebelliousness eventually runs its emotional course, until it leaves the way clear once again for a return to equilibrium:

The sin was begun in eternity & will not
rest to eternity,
Till two eternities meet together.
(13:10-11)

The psychology of emotion thus sketched out adds a note of poetic harmony to Blake's myth of rising and falling humanity.

Leutha's intercession on behalf of Satan before the Great Solemn Assembly introduces a further dimension

¹⁷Damon, ORC, A Blake Dictionary, p. 311.

to Blake's myth of the Fall: the role of the female in the institution of Time and Space. Leutha symbolizes the inner voice of contradiction in man which, when turned to surreptitious ends, interferes with the normal fulfillment of natural instincts and desires.

Leutha influences Satan's brain with the "feminine" perceptions, creating an admixture of "admiration joined with envy,/Cupidity unconquerable" (12:7-8). Total disorder results when Satan, his "masculine perceptions" "stupified", loses control of the process which he is trying to master, and eventually resorts, with Leutha's help, to cajoling the workers, in hope of regaining control and saving face with Palamabron:

But when the gnomes refused to labour more,
I came forth from the head of Satan; back
And called me Sin, and for a sign of
the gnomes recoiled
portentous held me.

(12:37-39)

As Satan's Emanation, Leutha pleads for him in his weakened, separated state, and freely offers herself as a "Ransom for Satan, taking on her, his Sin" (11:30). But her character as an Emanation, like that of the other females in Milton, is generally protective, and undirected in any strong sense: Sin is basically an influence whose work of "suggestion" emanates from within the "inmost palace" of man's "nervous fine wrought brain" (12:48).

The fact that it is the gnomes who first use the term "Sin" is interesting. The gnomes call Leutha "Sin" because of their "portentous" intuition (12:39) that she is the secret motive for Satan's inconsiderate treatment of them during the day. Blake seems to imply ironically that those who are least informed about events make the quickest judgments. At any rate, the traditional attribution of primary responsibility for the Fall to the sin of Leutha-Eve is being called into serious question here. While Leutha influences Satan, it is not she who incites him to evil, since he was the first to rebel against the established order in Eternity.

Evil, by contrast, is defined in the myth as the active suppression of natural sentiments beneath a veneer of self-righteous dissimulation. Evil is the denial of others, through the denial of self:

Wild with prophetic fury, his [Satan]
 former life became like a dream.
 Clothed in the serpent's folds, in selfish
 holiness demanding purity
 Being most impure, self-condemned to
 eternal tears, he drove
 Me [Leutha] from his inmost brain, & the
 doors closed with thunder's sound.

(12:45-48)

So sin is whatever man does "to pervert the divine voice in its entrance to the earth" (9:23). Sin is not equated with evil itself, since it is Satan's consciously evil

act which directly produces the need for retribution, and the corresponding need for forgiveness: "Enitharmon.../ Created a new space to protect Satan from punishment " (13:12). To obey Satan's "principles of moral individuality" (9:27) is to forget that all men are charged with the same personal struggles to achieve a spiritual balance among their conflicting Zoas. The moral individualist is he who, like Satan, postulates error in others without first acknowledging it in himself:

For Satan, flaming with Rintrah's fury
 hidden beneath his own mildness,
 Accused Palamabron before the assembly
 of ingratitude.
 (9:19-20)

The female as the originator of sin inspires the male in Blake's myth. But it is the male who determines the course of events by acting on his own impulses, thereby creating the evil of separation from Eternity. Thus the Fall, or break from Humanity, occurs whenever fellow feeling is replaced by divisive emotions, such as indignation and jealousy, which are strongly time-dependent in their orientation toward self-deception and dissemblance.

Satan's dominion is not absolute, for he will reject transgressors against his own law. Because he possesses the free will of Divine Humanity, those who follow him may also be released from their bondage to him

by the exercise of free will. Thus the Great Solemn Assembly, in deference to Enitharmon's maternal pity, imposed a merciful limit on the period of Satan's free reign, in order that the spread of error with its threat of "dreadful Death" (9:48) of the spirit not go unchecked: "the Assembly dark and clouded...ratified/The kind decision of Enitharmon & gave a time to the space, Even six thousand years" (13:15-16).

The period of Satan's protection from punishment is the time of human history from 4004 B.C. to Blake's own lifetime and the apocalypse two thousand years after Christ. The passage of time is marked by the appearance of increasingly repressive forms of "contraction," or religious belief, which culminate in the myth of "the body of death" (13:25). The end of the six thousand years of error is envisioned as a meeting of the Elect and the Redeemed where, by the working of "divine Mercy alone" (13:32-33), they discover that the Transgressor has been released from Satan's curse to "rend him off forever" (9:28). Furthermore, both classes will come to understand that, without Divine Mercy, their "virtues and cruel goodnesses" (13:34) are equally deserving of Eternal Death because, in assuming an existence separate from the classes of men that spawned them, they brought chaos to the divine realm. Thus Contraction is time, or involuntary separation from the truth, while

Opacity is the substitution of error for truth, with no hope of redemption. In the fallen universe, truth has become "opaque" and man limited, a "contraction". Furthermore, as "every thing is fixed" in Time, everything there is excluded from the continuous harmonizing process found in Eternity. Living in sin, man at his lowest plane of existence is stagnant and unchanging; Eternity is, in contrast, a dynamic process. Satan's containment through his birth into the "female space" (10:6) symbolizes the deteriorating effects of Generation on man's spiritual and physical capabilities. The birth in sin of "that body,/which was on earth born to corruption" (17:14-15) precludes a reversal of the process without the intervention of divine mercy: "a female space... seems infinite... to those within" (10:9).

If the womb symbolizes the false and misleading inspiration of finite existence, the myth does not say that to be generated into error is to be condemned to eternal spiritual death. By virtue of freely given divine mercy, sin and Satan are not in total control over "the spectres of the dead calling themselves sons of God" (11:13). "If the guilty should be condemned, he must be an eternal death,/And one must die for another throughout all eternity" (11:17-18). Time exists as an opportunity for the guilty to recognize and repudiate error, and each

new man is created with the same free choice to reject and repent of the original sin of rebellion which follows all men into the world. The time of the here and now, then, in its most positive sense, is an opportunity for the atonement of sin. In its most negative connotation, it is the final dwelling place of the Elect who perpetuate the error of original sin by being "new created continually moment by moment" (11:20).

Time plays a role in this scenario because the eternal events depicted have been allegorized from a personal crisis, of which the main details are only superficially buried in the text.

The conflict is well known as Blake's version of his quarrel and falling out with his patron, William Hayley. But on a less personal level, it depends on a conception of the created world of time and space, or "Eternal Death," as a necessarily limited sphere of activity. Satan's dissatisfaction with his lot in Eternity signals a new disorder which precedes complete dissolution into the fallen realm of individuality, or Selfhood. As we shall see about other principal concerns of Blake, time has a twofold aspect in this scenario. First, on the personal level, Hayley's purportedly satanic ambitions are ill-starred, for they disrupt an emerging order at Felpham. Second, within

the myth, time becomes manifest as a limiting element in the eternal order whenever the eternal equilibrium is disturbed by the unbalanced interaction of its own internal energies. In effect, the appearance of Time signals a chaotic interlude.

Eternal time in those plates is directly referred to as a cyclical progression of days and nights, and when "Satan laboured all day", "In the evening returning terrified, over-laboured and astonished," "it was a thousand years" (7:14-15). What is important here is not the length of time involved in such a psychological drama, but the magnitude of the internal and external changes which it brings about. The havoc wreaked by Satan-Hayley's attempt to exchange stations with Palamabron-Blake had repercussions on a cosmic scale, in the sense that the emotions that it produced hardened Blake's conviction that Hell was a state within man's life-time, and not beyond it: "And Los said ... this mournful day/Must be a blank in nature" (8:20-21).

Even as error filters down through time, aided in its spread by good and bad intentions alike, there is a counterforce to be reckoned with. To offset the actions of the Hayleys of this world who establish themselves as prophets, there is the voice of "the eternal all-protecting

What do I here before the Judgment? With-
 out my emanation?
 With the daughters of memory and not with
 the daughters of inspiration?
 I in my selfhood am that Satan; I am that
 evil one,
 He is my spectre! In my obedience to loose
 him from my hells
 To claim the hells, my furnaces, I go to
 eternal death.
 (14:28-32)

In Milton's case, time, as measured by the
 progression of events in Albion since his death, has
 brought insight and a renewal of his commitment to the
 role of the prophet as a guide to mankind. But the
 second coming of Christ is approaching, a fact which is
 closely bound up with the awareness of Milton's short-
 comings: "I will go down to self-annihilation and eternal
 death,/Lest the Last Judgement come and find me unannihilate"
 (15:22-23). Milton's predicament is deepened by the
 continuing influence of his writings, which have failed in
 their goal to "justify the ways of God to men,"¹⁸ for "the
 nations still/Follow after the detestable gods of Priam,
 in pomp/Of warlike selfhood, contradicting and blaspheming"
 (14:14-16). The only way open to him to correct the
 error is to "annihilate [his] Self-hood " (16) by

¹⁸"Paradise Lost", Book I, line 26.

passing the torch of his inspiration to one who has intuited the spirit as well as the flaw in his message. Time is thus the artist-prophet's workshop, and in that sense it ennobles those who struggle to deliver their fellows from the clutches of error which will not be burnt off until the end of time.

With Milton's arrival, the gulf between Eternity and the Sea of Time and Space becomes more apparent. The contrast is that between dreaming and waking existence:

"As when a man dreams, he reflects not that his body sleeps,/Else he would wake" (15:1-2). Milton is endowed with a sixth sense about his condition by the Spirit of the Seven Angels of the Presence; "they gave him still perceptions of his sleeping body" (15:4). None the less he is able to perceive his journey through the limited senses of his sleeping body: "But to himself he seemed a wanderer lost in dreary night" (15:16).

The passage between Eternity and the earth will be discussed in the next chapter as a function of Blake's concept of space, but it deserves attention also within the concept of time. As the transition between the two zones is made, the traveller notices an altered perception of things external to him. The earth is "apparent/ To the weak traveller confined beneath the moony

shade" (15:33) not as "one infinite plane", and not as "A vortex not yet passed by the traveller through eternity" (15:35). This is because the "weak traveller" has descended to Ulro through the opacity of female birth, as did Satan. Thus he lacks the vision of earth as a vortex which "the traveller through Eternity" is privy to. For this reason, Milton's return to earth is marked by a heightened perception of the reality of the Sea of Time and Space, since he has experienced both the vortices of "earth" and of "heaven" (15:35). Thus it should not surprise us when Blake is taken up by Los into Eternity, much to the chagrin of the immortals, in order that he, as Milton's designate, though still alive on earth, might experience "the nature of infinity" (15:21). This experience is preceded by Milton's re-entry into time and space. As he becomes coincident with Blake, his eternal perception is transformed to earthly vision, and nature responds to his presence in the form of "a black cloud redounding . . . over Europe," as an indication of the impact his shadow has had on earth (15:50). Milton and Blake thus come to share an altered perception of time and space which derives from the reality of both vortices, and Milton is the first to benefit from his new spiritual perspective:

Then Milton knew that the three heavens of
Beulah were beheld
By him on earth in his bright pilgrimage
of sixty years.

(15:51-52)

The insertion of the full-page design with the caption, "To Annihilate the Self-hood of Deceit and False Forgiveness," at this point in the text signifies that a trinity of intentions converges at this moment in time: it was Milton's intention, it is Blake's ultimate hope, and it will be Jesus' accomplishment in his final journey through the vortex of space and time at the second coming.

Milton's descent through the earth's vortex gives a premonition of the Last Judgment, when movement in time and space will cease, and the six-thousand-year period for repentance instituted by Divine Mercy is at an end:

And death and hell were cast into the lake of fire. This is the Second death.

And whosoever was not found written in the book of life was cast into the lake of fire.

(Revelation, 20:14-15)

Milton's descent is an extension of Divine Mercy, because it instantly confers new insight upon him, and it results in a transference of the mission of "his bright pilgrimage of sixty years". (Mil 15:52) over a time span of nearly one hundred years to his successor Blake.

But Milton's descent is not without further conflicts as the "black cloud redounding" (15:50) warns us. Even as he travels, counter-forces to his new-found illumination multiply to confound its spread to Ulro. He re-enters Ulro as if marching onto a battlefield, "now wandering through death's vale/In conflict with those female forms, which in blood and jealousy/surrounded him, dividing and uniting without end or number" (17:5-8).

To "resume" or reclaim his Emanations Milton is required to strive with them until their one-sidedness be realigned with his broadened understanding. The conflict arises because his Emanations themselves are separated from the qualities which they had come to represent abstractly in his own relationship with women. Thus, "though their bodies remain closed/In the dark Ulro till the Judgement" (17:4-5), Milton also "knew: they and/Himself was Human" (17:6). The gap in human understanding which this implies exemplifies the need from before the Fall for the direct intervention of Divine Mercy in human affairs. Thus, earth is the stage upon which the eventual redemption of Albion will be worked out:

The ancient tradition that the world will
be consumed in fire at the end of six
thousand years is true, as I have heard
from Hell.

(MHH, 14:65-67)

In Milton's expanded vision, he realizes that his writings depicted "the Cruelties of Ulro", fixed "In Iron tablets" (Mil, 17:10) that ring with the authority of Jehovah's laws given on "the rock of Sinai." Now seeing the chasm between himself and his emanations, "ranged round him as the rocks of Horeb round the land/Of Canaan," (17:12-13) as an artificially created "dictate" (17:14), "Milton's Human Shadow" (17:18) hovers over the Mundane Shell as over a chronological map of human history, taking in its Satanic "Labyrinthine intricacy" (17:26) even as he perceives the location of his own ministry on earth, "In that region called Midian, among the rocks of Horeb" (17:28). Time is compressed in his vision, becoming a simple expression of the human striving for God, enlarging "into dimensions" (17:23) and deforming "into indefinite space" (17:23), but blocked from direct access to heaven at the point "where the lark mounts" (17:27).

As a traveller from Eternity, then, Milton's perception is of the vortex of earth, Satan's seat, for having extricated himself physically from the "Twenty-seven heavens and all their hells, with chaos/And ancient night and purgatory" (17:24-25), he may "pass outward to Satan's seat" (17:29), his inward landscape being already marked by its first exposure to life. The difference between Milton and Blake is that Blake as a

traveller to Eternity has yet to have his interior landscape moulded by the journey "inward to Golgonooza" (17:30), where the fires of Los temper men's souls.

The interchange between the two vortices is a dynamic one, for by moving within oneself in life, one comes into contact with the restive spirit of art and poetry, which is the source of human change, hence the time element represented by Los. On the other hand, the Eternals, who return to their earthly haunts on a divine mission, aware of the extent to which their voyage to Golgonooza achieved the ultimate goal of spiritual purification, are capable of taking up the struggle to alter the landscape which has been left behind but which is not yet in its final form. Thus "Satan's seat" (17:29) becomes a scene of conflict between eternal and human forces engaged in a manipulative war over the final form in which earthly time will be frozen on the day of final judgment.

The descent of Milton is witnessed by a number of characters, apart from his wives and daughters, and Blake. Los and Enitharmon, Urizen and Tharmas, Orc and the Shadowy Female: all misinterpret or fear the purpose of his descent to Eternal Death. As a human creature still free to create or destroy his own birthright of Eternity, Milton is feared for his power over the territory jealously governed by the various warring factions, for his incursion

upsets the order of time and space as defined by the Eternals. On the one hand, Enitharmon's concern is that her Space for Satan will be breached once and for all by the "immortal Man" (17:36) who has a foreknowledge of existence beyond physical death. For Milton's deistic formulation ("the ways of God"), spread abroad as Satan's gospel, will be justified by his return, and the truth about the illusory nature of time and space will disappear for ever from earth. Thus his reincarnate presence will confirm that "Satan's seat" (17:29) is all, and with this resounding victory, the dominion of the mechanistic universe will become infinite.

On the other hand, "The Shadowy Female seeing Milton, howl'd in her lamentation/Over the deeps outstretching her twenty-seven heavens over Albion." (18:1-2). Her fear is the antithesis of Enitharmon's. Milton's second coming would do away with the Covering Cherub of Mother Church which she has taken on "like the garment of God" (18:35) in place of "the female form" of "times of old" (18:34). That form was made of "pity & compassion" (18:35) in order to "prey" (18:38) upon men by yoking them to the harsh reality of "a hard task of a life of sixty years" (18:14).

Urizen, too, is challenged to assert himself against Milton's incursion on his territory. He tries to cool the "ardorous" (14:10) Milton by baptizing him to a death of "cold" reason (19:13) with "the icy fluid" (19:9) "from the river Jordan" (19:8). Milton's struggle to redeem imagination from the bonds of reason imposed on it by deism is a grim reminder of the struggle which preceded the fall of man, and which is repeated in each human lifetime. His humanizing gesture, "Creating new flesh on the demon cold " (19:23), spells the renewal of reason as the foundation of man rather than as the overpowering spectre of Lockean determinism. But Urizen resists Milton's irrepressible progress toward "the universe of Los and Enitharmon " (19:25), ever unrepentant, recalcitrant, ignoring the warmth of Milton's gesture. And the "enormous strife" (19:29) cannot be won by confrontation alone, for even as Urizen deals a death blow, Milton reacts with the force of living imagination: "one giving life, the other giving death/ To his adversary" (19:29-30).

Reason failing to deter him, feminine wiles are then brought into play in the hope of thwarting his attempt to reawaken Albion:

frozen in the rock of Horeb, and his redeemed portion/
 Thus formed the clay of Urizen" (20:10-12). However
 torn he may appear to be, the struggling artist within
 is still fabricating his ultimate destiny from the raw
 materials of spiritual conflict: "but within that
 [redeemed] portion/His real human walked above in power
 and majesty/Though darkened" (20:12-14). His labour
 is watched over providentially by "the seven angels of
 the presence" (20:14) who are "the seven spirits of
 God sent forth into all the earth" (Revelation, 5:6). As
 Damon elaborates: "Milton's faith in the divine order
 (symbolized by the Eyes, the fixed path of ERROR which
 leads ultimately to the Truth) was unshakable, therefore
 the Seven Angels of the Presence accompany him in his
 descent from heaven, occasionally giving him glimpses of
 his essential genius.¹⁹

Milton's descent from heaven into time and space
 is open to great misunderstanding not only by the
 inhabitants of earth but also by "many of the Eternals"
 (Mil, 20:43) including Los (20:51). Los misinterprets
 Milton's re-emergence in time as a temptation to lure
 Rintrah and Palamabron to Eternal Death: "...a cold pale
 horror covered o'er his limbs/Pondering, he knew that

¹⁹Damon, THE ANGELS OF THE PRESENCE, A Blake Dictionary, p. 23.

But then Blake sees how "all this vegetable world appeared on [his] left foot/As a bright sandal formed immortal of precious stones & gold " (21:12-13).

Realizing that it is the tangible world with its beauties that gives food for his imaginative "left" (21:12) side, Blake "stooped down & bound it on to walk forward through Eternity" (21:14). It is almost as if he were using life as the essential material to build a springboard with which to reach to the higher heights from which Milton descended.

The first step, then, in the process of achieving access to "the secrets of Eternity" (21:10) is to consign "this vegetable world" (21:12) to the melting pot of the Imagination. The next step is to be open to messages from "the Divine Vision" (22:1) which "remains everywhere forever" (22:2) until the gap between worlds is breached by the will to step beyond the limits of "corporeal sight": "I [Blake] bound it on to walk forward through Eternity" (21:14). The third step is to make known one's readiness to defy the limits of Nature which include abandoning the perceptions of one's own capabilities:

...Los heard indistinct in fear what
time I bound my sandals
On to walk forward through Eternity, Los
descended to me;
And Los behind me stood, a terrible
flaming sun, just close

With Blake's miraculous awakening to the vigorous inspiration of Los's Poetic Genius, the full mystery of time and space is unravelled. "The generations of men run on in the tide of time,/But leave their destined lineaments permanent, for ever and ever " (22:24-25). The "blank state" of man's new-born consciousness is exposed as the work of Satan, for "on the earth where Satan/Fell and was cut off all things vanish & are seen no more" (22:21-22). Los watches over and controls the dimensions of the Ulro-space: "both time and space obey my will" (22:17). He makes use of "every fabric of six thousand years " (22:20), "Pitying and permitting evil " (22:30), destroying nothing of the record of "the generations of men ... in the tide of time " (22:24).

4. The archetypal role of Time

The foregoing discussion has centered on aspects of Blake's vision of time as a principle of existence with both personal and mythological frames of reference. If we turn our thoughts briefly to the Bard's song as a whole, it should become apparent that, in form and content, it enunciates these principles of time. At the same time, it contributes to the illusion that "a breach" has been opened between two Eternities.

The Bard's song is Blake's way of explaining how he has learned to view time and space. The Song is a vision of the invisible element of time. It originates from the premise that nothing exists outside the mind, and that accordingly all which passes within the mind is atemporal or permanent:

... a visionary... sees his journey
through time detached from any sense of
spatialized or measurable time. For him
the moment includes totality, and there-
fore his own spiritual body contains the
vision he presents to us. The visionary
transforms every moment into vision. He
does not stop time, for time is the only
means by which creation or transformation
can take place, instead he keeps recon-
stituting it in the form of eternal
moments,

...for man cannot know
What passes in his members till periods
of Space and Time
Reveal the secrets of Eternity.²²

The Song is important as a hymn to Blake's own identification of self as the most important element of

²²Hazard Adams, William Blake. A Reading of the Shorter Poems, p. 78.

the time-space enigma.²³ It is through the self that time and space are differentiated, since material things exist only as they are perceived. Material things may be positive or negative according to the aspect of the self which perceives them. Theoretically then, all things may be seen in a variety of lights because of the multiplicity of selves.

The Hayley quarrel taught Blake not to look for evil exclusively in others. All men share in all potentialities. No matter how carefully we may look for a direct correspondence between Blake-Palamabron and Hayley-Satan in the account of the quarrel in Milton, it is impossible to differentiate the characters by drawing clear lines of culpability and moral responsibility.²⁴

²³"What is so remarkable about the Bard's Song is its revelation of Blake's degree of self-insight. For during the Song he is becoming conscious of his act of projecting onto "evil" others his own qualities. Satan is, after all, one of Los's sons, and if he obviously represents Hayley, then Hayley in turn represents some part of Los ... and Blake. Los really proves as culpable as Satan, for he hid his wrath toward Satan, and could not judge to put him in his place, thus causing more confusion than ever." Christine Gallant, Blake and the Assimilation of Chaos, p. 128.

²⁴"But it should be remembered that Satan's chief characteristics are this hypocritical show of friendship and his dissimulation of the 'fury hidden beneath his own mildness' (1.9.19), which finally flares out before the Assembly in plate nine. It seems apparent that Satan is both Hayley and also the persona of Blake himself, with its surface sociability and 'correct' idea of what an artist is to be.

...Satan is Blake's persona in another still more complex way. For the important fact about Satan is really Urizen in disguise." Ibid., p. 125.

Similarly, since time does not exist independent of perception, time is what the beholder perceives it to be, and only when the four-fold vision is restored will Eternity once again be perceived in its unalienated form:

Time is not the devouring flux to which it is logically reduced when we subject it to measurement. It is that only to someone who is contained by it. Real time is the form of our creative imagination: "The Ruins of Time builds Mansions in Eternity." (K 797) And time from this point of view becomes another example of God's mercy similar to the floor of space.²⁵

Through the medium of the Song, Blake explains with the vital language of art and image that, as important as self may be, self is not a unified, insular, mechanically governed entity. We are all parts of a larger, fragmented self, which Blake came to call the essential Man:

The Argument. As the true method of knowledge is experiment the true faculty of knowing must be the faculty which experiences. This faculty I treat of.

²⁵Adams, William Blake. A Reading of the Shorter Poems, p. 79.

Principle 1st. That the Poetic Genius is the true Man and that the body or outward form of Man is derived from the Poetic Genius. Likewise that the focus of all things are derived from their Genius which by the Ancients was call'd an Angel & Spirit & Demon.²⁶

(All Religions are One, The Argument and Principle)

The goal of life is not to be saintly or diabolical within one individual self, since these extremes equally deny the counterplay of opposing, hence balancing, forces that reside in the eternal psyche. The goal of life is rather to recognize the components of the greater self that are to be found within and, through the process of experiencing the human emotions, to link up those parts in the individual to their counterparts in others while rejecting the dross:

His [Blake's] 'great task' was to explore and record the mysteries of the human psyche, 'To open the Eternal Worlds, to open the immortals Eyes of Man inwards into the World of Thought' (J, 5:18)²⁷

²⁶ Poetry and Prose of William Blake, ed. Erdman, p. 2.

²⁷ Damon, POETRY, A Blake Dictionary, p. 381.

Time, then, is an absolutely necessary part of the learning process in Ulro. For Blake, the theological concepts of an immaculate conception or indeed of a baptism into the innocence of Christ were anathema, since the learning process does not stop until death:

Go, tell them this & overthrow their
cup,
Their bread, their altar table, their
incense & their oath,
Their marriage & their baptism, their
burial & consecration.
I have tried to make friends by corporeal
gifts but have only
Made enemies -- I never made friends but
by spiritual gifts.

(Jerusalem, 91:12-16)

Time provided the theatre in which the drama with Hayley was played out. The learning process -- namely, the discovery that Satan was not merely an abstraction, or an eternal stock-figure to be shunned, but a part of the potentiality of all men -- required the fullness of time to be complete:

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

(All Religions are One, Principle 2)

Palamabron-Blake also fell into the trap of selling his soul for an easy subsistence:

for Palamabron had served
The mills of Satan as the easier task.

(Mil, 8:4-5)

To summarize, the Bard's Song illustrates Blake's theory of the relationship between time and the human learning process in three ways. First, through the re-telling of the myth of the fall, it shows how strife results in separation, disunity, and the error of alienation. Second, it shows how easily self-interest develops into an icon or idol of the mind, thereby limiting imagination and vision.²⁸ The eternity in which Milton has wandered a hundred years is actually a form of purgatory. Those who inhabit it await the final judgment in the various stages of error which, ultimately, will be redeemed. But for all who hear the Song with Milton, there is nothing to be gained by a return to Eternal Death. Their state has assumed a frozen permanence to be protected at all costs:

²⁸ Principle 5. The religions of all Nations are derived from each Nation's different reception of the Poetic Genius which is every where call'd the spirit of Prophecy.

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

(All Religions are One, Principles 5 & 6).

The Awakener is come, outstretched over
Europe. The vision of God is fulfilled.

So Los spoke. But lightnings of dis-
content broke on all sides around,
And murmurs of thunder rolling, heavy,
long and loud over the mountains,
While Los called his sons around him to
the harvest and the vintage.

(26:22; and 63-65)

It is only Milton with his prophet's vision who answers the Bard's call to return to Eternal Death and reconcile himself with the disparate forces unleashed by his misguided mission. Milton's return symbolizes the fact that certain errors are so fundamental to man's orientation to Eternal Death that they demand a supreme sacrifice to correct them. The Song speaks, therefore, of the recognition of error, and of the responsibility borne by all men to act on that recognition:

I will go down to self-annihilation and
eternal death,
Lest the Last Judgement come and find me
unannihilate,
And I be seized and given into the hands
of my own selfhood.

(14:22-24)

The third notion which is inherent within the Song is that of the difficulty of identifying error so that it may be cast out:

-- The Bard ceased. All considered, and a
 loud resounding murmur
 Continued round the halls, and much they
 questioned the immortal
 Loud-voiced Bard; & many condemned the
 high-toned song,
 Saying, 'Pity & love are Too venerable
 for the imputation
 Of guilt.' Others said, 'If it is true,
 if the acts have been performed,
 Let the Bard himself witness. Where hadst
 thou this terrible song?'
 (13:45-50)

The Song is like a cocoon, a haven from forces which may alter. It signifies the tendency to accept events and circumstances as pre-determined. Like the ideas it symbolizes, it is a neat, self-sustaining package. Its message, however, suggests that, while eternity is easily imagined as a world unto itself, passive blind acceptance of life's fortunes will open no doors in Eternity. To obtain access to that world is quite another matter, involving intense personal sacrifice. This is why the Song ends abruptly as Milton announces his decision to leave Eternity. The perspective shifts radically to one of a first-person narrator, urgently communicating the details of the drama as it unfolds:

The loud-voiced Bard terrified took refuge
 in Milton's bosom.
 Then Milton rose up from the heavens of
 Albion ardent.
 (14:9-10)

Blake's perception of time as an essential principle within the fallen mind of man, gives his myth of the fall a hidden source of energy, for it addresses the problem of human free will acting on the forefront of a stage whose backdrop is eternal destiny. Job is no longer the model for suffering humanity. The message of Christ's coming is re-interpreted over and over again in time:

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

(28:62; 29:3).

Time is thus an archetype with which and through which the human mind expresses itself repeatedly, either in the spirit of love or of law:

Time is the mercy of Eternity; without
time's swiftness,
Which is the swiftest of all things,
all were eternal torment.
All the gods of the kingdoms on earth
labour in Los's halls:
Every one is a fallen son of the spirit
of prophecy;
He is the fourth Zoa, that stood
around the throne divine.

(24:72-76)

the physical laws of Ulro existence result from an aberration of the four-fold vision:

The red globule is the unwearied sun, by
 Los created
 To measure time & space to mortal man;
 every morning
 Bowlahoola and Allamanda are placed on
 each side
 Of that pulsation & that globule, terrible
 their power.

[illegible]

But in the optic vegetative nerves sleep
To death in old time by Satan, the father
was transformed
of Sin & Death.

(29:23-33)

In effect, Milton and Blake re-enact the process of the fall and the resurrection, thus rendering the drama of Christ's sacrifice in the most immediate and relevant way possible. For those who, like Blake, perceive in the Bible the eternally restless spirit of yearning for re-union with eternity, Milton is a paradigm of the possibility of communion between two great minds which in life could not reach out in discourse, but which,

in the eternal life of the imagination, share the same destiny.

5. Time as a component of the emotions

Before Blake wrote Milton, he had already understood much about the emotions. The early Songs of Innocence and Experience present the complete range of emotions -- from love, charity, compassion, parental and familial relationships, to hatred, anger, envy, frustration and jealousy. In some strange way, the situation at Felpham provided an archetypal setting for the final development of Blake's theory of the emotions. There he synthesized the effects of wrath and true and false pity. He discovered especially that the emotions are not bound uniformly within an individual. He and Hayley at various times participated in similar emotional states. Only when the quarrel had progressed to a final stage, with social man and spiritual revolutionary most clearly opposed, did Blake understand the full meaning of his experience and mission.

In Milton, the emotions are personified as male or female in nature:

And Los said, 'Ye genii of the mills, the
sun is on high,

Your labours call you. Palamabron is also
 in sad dilemma.
 His horses are mad, his harrow confounded,
 his companions enraged.
 Mine is the fault. I should have remembered
 that pity divides the soul
 And man unmans; follow with me my plough.
 (8:16-21)

Time is always discernible as a component of the emotions.
 For example, in the case of false pity, the emotion of
 pity is falsified because the subject lacks complete
 . information on which to base his feelings:

What could Los do? how could he judge,
 when Satan's self believed
 That he had not oppressed the horses of
 the harrow, nor the servants?
 So Los said, 'Henceforth, Palamabron, let
 each his own station
 Keep; nor in pity false, nor in officious
 brotherhood, where
 None needs, be active.'
 (7:40-44)

Emotions such as wrath and pity did not develop
 after creation and the fall. They are man's essential
 contact with the divinity. Man's task is to learn to come
 to terms with his emotions. Contrary to deist theories,
 man is not a being with programmed responses. Like Satan,
 he can lose touch with his emotions and their true reason
 for being, by allowing himself or others to define his
 spiritual make-up. Emotional life develops according to
 an eternal time-table. Between the vortices, spiritual

development must take place. The three years at Felpham marked the culmination of twenty years of spiritual and emotional struggle and sufferings. This whole period represented for Blake the personal time scale of the events that led up to the completion of Milton:

As Blake knows, 'All things begin & end in Albions ancient Druid rocky shore' (1.6.25); and far from being any chauvinist statement, that line relinquishes any border of feeling. It is in this setting, which is within the further frame of the Bard's Song, that Blake is finally able to approach that event at Felpham. He uses art to formalize and fix it for him, with the Song preserved as the opening gate to Milton.²⁹

Time is, therefore, a progressive process of the unfolding of truth in Ulro; it is not to be seen as a state to be stoically endured, nor escaped from. The lessons of time may be superficial or profound, in the sense that events of ultimately only superficial change, such as a revolutionary war, may unfold over a very long period. To the participants, such events may seem monumental in proportion and consequence, yet the net

²⁹Gallant, Blake and the Assimilation of Chaos, p. 124.

result, so long awaited, may be disillusioning. The really significant events may be infinitely short, pointing to the infinity that is contained within them:

There is a moment in each day that Satan cannot find,
Nor can his watch-fiend find it; but the industrious find
This moment & it multiply. And when it once is found
It renovates every moment of the day if rightly placed.

(35:41-45)

Insight is instantaneous; it knows no time, because the subject is transported ex tempore, out of consciousness of time and space into a world of pure delight. This is possible because the Eternity Blake discovered is process: it is a constant shifting between wholeness and fragmentation. To sustain the contact requires the expenditure of enormous amounts of emotional energy. The dragonfly and the grain of sand are experienced as many universes, the perception of which, as a whole, leads to a glimpse of a greater whole. Unlike psychological or historical events, which require time to unfold, these mini-universes were created whole and their revelation is a whole glimpse of the unity of eternity.

The momentary experience in the garden at Felpham opened up these new worlds of vision and, with them, the mystery of Eternity. In one moment, time became a personal concept for Blake, with the mental ripening of his own powers of perception. His mental landscape had, in effect, been fully fleshed out in an instant. The artist had come full circle from the hope of salvation through revolution, to the despair of the post-revolutionary period, to a transcendent concept of a mental kingdom.

History thus fits into the eternal time scheme in an emotionally satisfying way, this in spite of the facile cynicism that replaces unrealistic hopes for the creation of Eden on earth. Eden, in fact, is not to be found on earth, for it is from Eden that man has fallen; he cannot return there by retracing his steps in Ulro:

For travellers from Eternity pass out-
ward to Satan's seat,
But travellers to Eternity pass inward
to Golgonooza.

(15:29-30)

Resurrecting Milton in the imaginative sense was Blake's way of giving form to his concept of the living or eternal imagination. The perception of physical existence as a continuum is "a delusion of Ulro", and the perception of the finality of death results from the equation of physical with spiritual life. Death finalizes the sojourn in a physical Ulro that is of the individual's own creation. With death, the creation disappears. If the individual's perception of the deeper eternal meaning of creation is complete, then death should mark only the happy end of a state of error. If the individual's perception is unredeemed or without understanding, the energies embodied therein will disperse at death.

Blake has attempted to correct our view not only of time but also of the whole anthropomorphic universe. Man is the fall and man will be the last judgment. Salvation and the fall are repetitive in nature, not one-time events.

Milton re-experiences time when he returns to Eternal Death. Being outside Ulro-time and being erroneously separate from his emanation, he must undergo a battle to subdue again the unbalanced and dissipated energies that were unleashed in the world at his death. And those forces actively strive against his return because of an instinctive sense of the danger posed by his determination to redress the errors of the Selfhood

which together they inform. As a prophet, Milton was to point the way to salvation by the invocation of the Poetic Genius. As a man, he instituted another in a long line of errors which Blake called collectively "the twenty-seven churches." By giving life to an idea that did not reflect the spirit of the Poetic Genius, Milton created a Satan whose work could go on independent of him. The prophet must work within the framework of the six thousand years, and everything he does must work toward the fulfillment of that limited time. He must not set up false gods for others to worship in forgetfulness of true eternity.

Blake's mission is endowed with a sense of purposeful movement through time, a glorification of the Poetic Genius as the motive force to lead man back to Eternity, and an appreciation of the true reasons for his sojourn in Ulro.

At the end of the poem, Milton's instantaneous reconciliation with Ololon and Jesus, culminating in a final exit from time and space, gives evidence that Milton has been saved and that his wait for redemption is over. Blake in life has redeemed Milton in death because of the active principle of forgiveness for sins truly repented. Blake's message in the Bard's Song is that personal experience is only absolute in so far as it is a

vehicle through which man passes to a fuller understanding of his purpose for being in Ulro. The biblical stories catalogue some of the possible experiences of mankind; they are not historically definitive in themselves. Hence, "miracles" may occur any time in any place. Milton's redemption is an archetype of the original sacrifice of Christ, and Blake becomes both Christ and Milton simultaneously at the moment that the larks meet in Eternity. Man controls time when he understands that all such events in time are cyclical in nature, and, further, that the time of the final moment of redemption is but the whole of which countless individual redemptions are an indispensable part.

THE MILTONIC SPACE: INNOCENCE AND EXPERIENCE REVISITED

Blake's concept of space as he develops it in Milton is built on three elements: pity, imprisonment, and despair. These elements of space define it without giving it a final shape. For it is with time that they assume the living dimensions of Divine Mercy, free will, and error: "Los is by mortals named Time, Enitharmon is named Space" (Mil. 24:68). Together they created the Sea of Time and Space upon which fallen man sleeps the Sleep of Death, cut off by his own passivity from the faculties and powers that could make him eternal. It is to this realm, we are told, that Milton returns:

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Space plays a special role in the myth because, as Blake defines it, it is the shell within which error and strife hatched into full-fledged rejection of the divine order:

The mundane shell is a vast concave earth:
an immense
Hardened shadow of all things upon our
vegetated earth,
Enlarged into dimensions & deformed into
indefinite space,
In twenty-seven heavens & all their hells,
with chaos
And ancient night & purgatory. It is a
cavernous earth
Of labyrinthine intricacy, twenty-seven
folds of opaqueness.

(17:21-26)

The earthly space known as Ulro was given birth in Eternity by Enitharmon's maternal response to a quarrel among her offspring over whether Satan or Palamabron should hold the reins of the Divine Harrow:

Satan, who drove the team beside him, stood
 He smote Thulloh & slew him, & stood terrible
 Urging him to arise. He wept! Enitharmon
 But Los hid Thulloh from her sight, lest she
 She wept; she trembled. She kissed Satan;
 She formed a space for Satan & Michael & for
 Trembling she wept over the space, & closed it
 with a tender moon.

(8:38-42)

Enitharmon created space out of helpless pity, in the hope of containing the divisive argument. Space and pity are thus linked together from the inception of the world. Space is created to contain the error of differentiation, but that error intensified becomes its own form of space, the "world of deeper Ulro" (9:34). With this commences Blake's myth of the Sea of Time and Space: "Satan, ah me, is gone to his own place, said Los!" (10:12).

With its origins in Eternity, space is endowed with the positive characteristics of the concerned, protective female principle which is personified in Enitharmon. In her initial invocation of space, there is the dual motive of pity and the covering-up of beings in error. Enitharmon's act establishes an artificial barrier, because pity is an emotion which tends to isolate the sufferer, rather than reconcile him to the cause of his suffering. Her act produces a womb-like atmosphere within which Satan's flaring temper can smolder on its own, unaffected by the feelings and attitudes of those around him.

Mistakenly, the Great Solemn Assembly accuses Rintrah of infecting Satan with his own rage:

But Rintrah...

In indignation for Satan's soft dissimulation
of friendship
Flamed above all the ploughed furrows, angry,
red and furious.

(8:34-36)

But Los has already had a premonition: greater disorder is in store than that occasioned by a simple quarrel; it develops into a pitched battle as the result of the reactions of the various participants: "Los took off his left sandal, placing it on his head,/Signal of solemn mourning" (8:11-12).

In facing the Assembly, Satan is indeed "flaming with Rintrah's fury hidden beneath his own mildness" (9:19), but he is dissimulating for his own purposes. His motive is to divert the Assembly's attentions from his own responsibility in the quarrel by asserting a false justification for his actions, and thereby creating for himself a world of artificial law and justice:

He created seven deadly sins, drawing out
his infernal scroll
Of moral laws and cruel punishment upon
the clouds of Jehovah,
To pervert the Divine Voice in its entrance
to the earth
With thunder of war & trumpets' sound, with
armies of disease,
Punishments & deaths mustered & numbered;
saying, 'I am God alone,
There is no other! Let all obey my
principles of moral individuality.

(9:20-26)

Satan, "not having the science of wrath, but only of pity" (9:46), perverts Enitharmon's caring, feminine gesture, by converting his space into "a world of deeper Ulro" (9:34) in which the error of his self-styled law will germinate and grow into a Hydra of oppression.

Blake's Satan falls by choice. Cutting himself off from the entreaties to moderation of his fellows, he gives full vent to his fury and creates an inner world of negative emotion all his own:

Thus Satan raged amidst the Assembly, & his
bosom grew
Opaque against the Divine Vision. The paved
terraces of
His bosom inwards shone with fires, but the
stones, becoming opaque,
Hid him from sight in an extreme blackness
and darkness.
And there a world of deeper Ulro was opened,
in the midst
Of the Assembly; in Satan's bosom a vast
unfathomable abyss.

(9:30-35)

Satan's banishment of himself to a world of self-centredness introduces an element of free will turned against the Divinity which spawned it. With his fall, a lower order of being is established beneath the realm of Beulah: "He sunk down, a dreadful death unlike the slumbers of Beulah" (9:48).

The principle, then, is established that dissension in Eternity cannot permanently alter the fact that Eternity is. The sleep of Albion will not be infinite in duration. Thus, the story of the creation of space is the account of the establishment of boundaries within Eternity:

The separation was terrible. The dead was
reposed on his couch
Beneath the couch of Albion, on the seven
mountains of Rome,
In the whole place of the Covering Cherub,
Rome, Babylon, & Tyre.
His spectre raging furious descended into
its space.

(9:49-52)

Enitharmon's appearance in the space signifies the human tragedy of man who, in striving for something beyond himself and his human state, creates a prison which is even worse than life itself -- the prison of intolerance and false religion:

Oft Enitharmon entered weeping into the
space, there appearing
An aged woman raving along the streets
(the space is named
Canaan) then she returned to Los weary,
frighted as from dreams.

(10:3)

And the mills of Satan were separated into
a moony space
Among the rocks of Albion's temples.
(11:6-7)

Leutha's version of the story, as she appears before the Great Solemn Assembly to plead Satan's case, introduces a further dimension to the space in which he has been contained. As Satan's emanation, she sprang from his brow to help him cope with Palamabron's horses (12:37-38), using the "blandishments" of deceitful intention to seduce the gnomes into co-operating. When her efforts failed, Leutha retreated within Satan, to continue her work of influence from within, causing Satan to adopt a new approach with Palamabron. Satan, however, soon rejected her secret counsel altogether, but for reasons which had nothing to do with her methods. When "Elynittria met Satan with all her singing women,/Terrific in their joy, & pouring wine of wildest power" (12:42-43), Satan's response to such a gesture of false pity and almost mocking consolation at his failure, was to expel all vestiges of feminine influence from his mind. For, "in selfish holiness demanding purity/Being most impure" (12:46-47), he cut himself off from all sources of identification with his fellow-beings, hence creating his own fall, "self-condemned, to eternal tears" (12:47). With the separation of Satan from the "repose" of the female, the state of completeness of an Eternal is lost forever, and Satan, who originated in Eternity, "will not rest to eternity,/Till two eternities meet together"

Separate from the influence of Satan, Leutha would not appear to be a totally negative force. She is a contrary, whose divisiveness can be reckoned with, once her sensitivities are understood:

Contraries are Positives
A Negation is not a Contrary
The negation must be destroyed to redeem
the contraries.
The negation is the spectre, the reasoning
power in man.
(41:33-34)

Leutha thus has a counterpart in Oothoon, who represents free love. The affair of Palamabron and Leutha represents the conscious search of fallen beings for reunion with a dimly perceived source of truth, watched over, indeed blessed, by Oothoon, the guardian of the way back to physical and spiritual unity. The delusions created by Sin are the figures of exaggerated feminine will and femininity, the illusion of the finality of death, and the complexities of human knowledge. Whatever is falsely conceived brings about ill:

In moments new created for delusion, inter-
woven round about.
In dreams she bore the shadowy spectre of
sleep & named him Death.
In dreams she bore Rahab, the mother of
Tirzah & her sisters,
In Lambeth's vales, in Cambridge & in Oxford,
places of thought --

Intricate labyrinths of times and spaces un-
known that Leutha lived
In Palamabron's tent, and Oothoon was her
charming guard.
(13:39-44)

Elynittria is associated here with false pity. Enitharmon's pity created a place of protection for Satan in loving compensation for his loss of the repose of Beulah. Divine mercy "ratified" her action by conferring a formal limitation on the extent of the chaos engendered by Satan's influence. Elynittria sought to ease Leutha's grief out of pity, perhaps occasioned by guilt over the possibility that her own jealous actions may have contributed to Leutha's "divorce." Her pity is ill-advised, or false, because it controverts the extent of her feminine powers by assuming an active role in the events, thereby creating complications which she was incapable of foreseeing. Since her act of pity is not given divine sanction, as was Enitharmon's, it fails to achieve positive results. None the less, the presence of Oothoon balances Elynittria's misguided attempt to reconcile "two Eternities" (13:11). Oothoon's tacit approval of the union serves as an indication that the spirit of free love, however chained or repressed, is not to be given the conventional label of sin. Instead, it is the blind, repeated groping for a lost paradise, "In

twenty-seven fold.
 Within it sit five females and the nameless
 Shadowy Mother
 Spinning it from their bowels with songs of
 amorous delight.
 (34:24-28)

For those contained within it, space appears to have infinite powers to give life and take it away. The result is not, however, the spiritual death of the entities within it, but the illusory enclosure of them in a mechanical cycle of creation which excludes them for a period from Eternity, as surely if they were born into Eternal Death:

Arise, O sons, give all your strength against
eternal death,
Lest we are vegetated, for Cathedron's looms
weave only death,
A web of death; and were it not for Bowlahoola
and Allamanda
No human form, but only a fibrous vegetation,
A polypus of soft affections without thought
or vision
Must tremble in the heavens and earths through
all the Ulro space!

(24:34-39)

Satan's space appears to those in Eternity as a finite, defined area set apart from Eternity, whose purpose is to insulate, not banish. Yet Satan perceives it as infinite, because he has repressed his innate capacity to view existence through the double optic of the contraries, which makes it possible for man to imagine

principles which cause human perception to be rooted in time and space, so as to be able to transcend them:

...accidents being formed
Into substance & principle, by the cruelties
of demonstration
It became opaque & indefinite; but the Divine
Saviour
Formed it into a solid by Los's mathematic
power.
He named the opaque Satan: he named the
solid Adam.
(Mil, 29:35-39)

To make this shift of perception, man will have to lift his gaze from the narrow confines of science which sees only the inner limits of created matter, "the Newtonian voids between the substances of creation" (37:46). He should direct it, not outward to the "chaotic voids outside of the stars" (37:47) but inward to "his hallowed centre [which] holds the heavens of bright Eternity" (28:38): "God only acts and is in existing beings or men" (MHH, 16-117).

The attempts of the philosophers of the Enlightenment to probe the dimensions of man's physical universe did nothing, in Blake's view, to enlighten man spiritually. Instead, the narcissistic focus of his finite sense organs only magnifies the limits by which he is bound. What is small only becomes smaller under magnification:

Such are the spaces called 'Earth', & such
its dimension.
As to the false appearance which appears
to the reasoner,
As of a globe rolling through voidness, it
is delusion of Ulro.
The microscope knows not of this, nor the
telescope; they alter
The ratio of the spectator's organs, but
leave objects untouched.

(Mil, 29:14-18)

Blake distinguishes two levels of perception in man: the sensory and the imaginative. Both have limits in terms of the knowledge they offer to man and both can consequently be abused:

What is eternal & what changeable? & what
annihilable?

Affection or love becomes a state, when
divided from imagination
The memory is a state always, & the reason
is a state
Created to be annihilated & a new ratio
created.
Whatever can be created can be annihilated:
forms cannot.
The oak is cut down by the axe, the lamb
falls by the knife;
But their forms eternal exist, for ever.

(32:31-38)

In this distinction he diverges quite sharply from the Lockean school of thought which held that all of man's inner perceptions are derived from basic sensory information. The reason for the distinction is obvious, since Blake held that revelation was a more valid source of information

about man's destiny than nature:

The imagination is not a state: it is the
human existence itself!

For God himself enters death's door always
with those that enter,
And lays down in the grave with them, in
visions of Eternity:
Till they awake & see Jesus, & the linen
clothes lying
That the females had woven for them, & the
gates of their Father's house.

(32:31-43)

Integral to Blake's conception was his keen awareness of the perceptual trick that causes imaginative individuals to define themselves in terms of two universes -- the interior and the exterior landscape. His image of the vortex as a self-contained field of energy is interesting enough as a layman's concept of the energy and activity in the universe. But it is brilliant for its poetic suggestion of the creation of lesser worlds in the midst of four-dimensional eternity:

The nature of infinity is this: that every
things has its
Own vortex, & when once a traveller through
Eternity
Has passed that vortex, he perceives it roll
backward behind
His path, into a globe itself enfolding like
a sun
Or like a moon, or like a universe of starry
majesty.

While he keeps onwards in his wondrous journey
on the earth --
Or like a human form, a friend with whom he
lived benevolent.
(15:21-27)

It is critical to our understanding of Blake's universe to observe what goes on at the boundary between time and space and eternity, for there, more than anywhere else, occur the telling transitions and the changes of state which suggest the shape of things to come:

As the eye of men views both the east & west,
 Its vortex, & the north & south, with all
 Also the rising sun & setting moon, he views
 His cornfields and his valleys of five
 Thus is the earth one infinite plane, and not
 To the weak traveller confined beneath the
 Thus is the heaven a vortex passed already,
 A vortex not yet passed by the traveller
 through Eternity.

(15:28-35)

Within the vortex all appears finite, but once "the traveller through Eternity" has passed through it, it once again assumes its natural proportions in relation to the ultimate vortex which is the Eternity of the Divine Humanity supported by the Four Zoas in equilibrium.

Hence, Blake's concept of space as a domain for error expresses a process of collective and individual striving toward a state of equilibrium:

Satan, my spectre, [Milton's]
Such are the laws of Eternity, that each
shall mutually
Annihilate himself for other's good, as I
for thee.
Thy purpose & the purposes of thy priests
& of thy churches
Is to impress on men the fear of death;
Mine is to teach men to despise death &
to go on
In fearless majesty annihilating self.

(38:29-41)

This state of equilibrium, which in Blake's terms is achieved through the annihilation of Selfhood, is not a state of total annihilation of human attributes; it is, rather, a state of total balance between the various human characteristics. Within space, there is salvation for those who have vision. Milton categorized and rejected essential parts of himself instead of dealing with them. Man is part of the space and time enigma; he cannot save himself in spite of life's temptations; he must do so through its temptations, through the passage from innocence to experience, which is another vortex:

For Golgonooza cannot be seen, till having
It is viewed on all sides round by a four-
fold vision;
Or till you become mortal & vegetable in
sexuality.

(35:22-24)

Without eternity, there can be no prophets, only scientists and philosophers. Space and time in Milton are created perceptions, and thus subject to the movements of eternal beings back and forth across their boundaries. More than anything else, it is these movements which define time and space in the poem, for they build an impression that the world around man might indeed be conceived of as the microcosm of a more grandiose continuum. Satan's fall, Milton's return to eternal death, Blake's uplifting by Los, Ololon's descent, and the return of the purified Miltonic spirit to heaven -- all of these movements between the realms of space and Eternity serve to draw even the most sceptical into Blake's train of thought. He guides the reader in the ways of imaginative fantasy in a manner that was not uncommon in the eighteenth-century literary genre of the fantastical voyage. He creates a new perspective which makes it less than absurd, if only for a moment, to consider the imaginative possibility that there is more to life than meets the eye.

THE EMERGENCE OF THE POET-PROPHET

Having shown in the preceding chapters how Blake has manipulated the prima materia of Biblical myth and Miltonic epic to create a coherent fiction of his own, it remains for us to determine the purpose for such a dedicated effort, and to answer the question of why Milton needed redeeming:

(Mil, 21:8-9)

¹Damon, MOMENT, A Blake Dictionary, p. 284.

ends, it is not sufficient to dismiss him as another craftsman with a slightly different perspective on life. As he says in his Preface, "Shakespeare and Milton were both curbed by the general malady and infection from the silly Greek and Latin slaves of the sword" (1:7-9). Were he in the situation of being another mad pretender to the crown of the poet laureate of England, he would surely have chosen another form of invocation. Furthermore, by the probable date Milton was completed, the Four Zoas was already a mammoth epic, though still in evolution. Thus, if we take Blake at his word in the Preface -- that is, if the New Age which is not yet "at leisure to pronounce" does reach a point of rejecting Greek and Roman models to be just and true to imagination -- something new is to be expected from Milton which has not been pronounced in Blake's previous writings.

Through the poem Blake was staging his emergence as Milton's natural successor, the bloodlines of greatness miraculously traversing almost a century to surface again in Blake. But this idea does not make of Milton the true progenitor of Blake, just as the Muses of Inspiration do not write poems. However airy Blake's visions might have been, his feet were all too firmly planted in the landscape of Lambeth and Felpham. Blake knew his Milton as he knew his Bible. He was a product of the Enlightenment, the so-called age of reason, himself a human phenomenon

one day to be explained by Lockean psychology. It was an explanation that Blake tried to destroy in Milton.

Milton was Blake's attempt to replace the age of reason with the age of imagination and Poetic Genius. It was his way to "Justify the Ways of God to Men." "We do not want either Greek or Roman models if we/are but just & true to our own imaginations, those worlds of eternity/ in which we shall live for ever" (1:18-19). By his choice of purpose he appears to be imitating Milton, but by his approach he redeems him. As a champion of the free spirit of man, Blake had seen the rise of Natural Religion or Deism as a positive attempt by philosophy to rationalize the human condition, and thereby to make appropriate alterations to the social system. Like so many thinkers of his time who were disgusted with intolerance and religious persecution, Blake saw the promise of a model of human psychology from which the sources of all man's acts would be derived, so that indisputable principles of social order and justice might evolve in a truly philosophic state. Blake chose Milton to illustrate his idea that Deism had done nothing to change man's basic nature and that it was no more than a re-ordering of earlier ideas, collectively called the "daughters of memory" (1:6) which are the antithesis of the imagination.

Blake realized intuitively that human psychology cannot be reduced to a set of principles. Further, human nature being what it is, moral laws derived from abstract principles of science are just as likely to be broken as the dictates of authority. Deism was simply religion without a God, served poorly by its hand-maiden, reason:

Are those who condemn religion & seek to
annihilate it
Become in their feminine portions the
causes & promoters
Of these religions? How is this thing,
this Newtonian phantasm,
This Voltaire & Rousseau, this Hume &
Gibbon & Bolingbroke,
This Natural Religion, this impossible
absurdity?

(40:9-13)

Blake's project in Milton was to replace the philosopher and the priest as the oracle of human truth by the artist functioning in accordance with the dictates of his imagination. He set out to redeem Milton because Milton was first an artist before he was entrapped by the errors of the Enlightenment. In insisting in the Preface on the divine right of inspiration as a model for art, Blake set the stage for a new appraisal of man's situation in time and space with respect to his own fears, desires, and innate capabilities.

Milton, then, is not a poem about Milton but a unique form of literary criticism. It borrows the persona of an historic figure for use, not as a mere mouth-piece for a lesser artist, but as the fabricator of a new and radical myth of the human psyche. In the same vein, Milton is not merely a poem about Blake, despite its frequent autobiographical bases, for it speaks with the authority of true insight into a fundamental human dilemma.

The fundamental shift in the poem, between emerging myth and the material which sets the stage for its emergence, occurs at the end of Book One. Or, more correctly, it occurs between Book One and Book Two. By their very nature the Books seem almost incompatible, for the transition between them is abrupt, illogical, and inexplicable. The first point seems to be that the narrator has changed. Someone or something is relating "a vision of the lamentation of Beulah over Ololon" (31:45). Our understanding, confused by the sudden shift from Los's new eagerness both to awaken his sons to the coming judgment and yet restrain them in their exuberance from intervening prematurely, strives to see in the opening of Book Two the image of its narrator. Failing to find a familiar cord that would link the visions to the Bard or the poet-narrator only recently identified

with the first-person "I", we settle almost by instinct on the images of nature contained in the visions. Almost by magic, the impression is of an unmediated sense of communication with the source of the vision. We are in the presence of beauty and the experience of it is our own:

Thou hearest the nightingale begin the song
of spring;
The lark sitting upon his earthy bed, just
as the morn
Appears, listens silent; then springing from
the waving cornfield loud
He leads the choir of day -- trill, trill,
trill, trill,
Mounting upon the wings of light into the
great expanse,
Re-echoing against the lovely blue & shining
heavenly shell.

(31:28-33)

By this marvellous shift of perspective at the heart of the poem, Blake succeeds in distancing his reader from the possible suspicion that the whole poem is nothing but a complicated allegory in which he and Milton are the heroes. The shift, in fact, is so abrupt, and the imagery so uncommonly earthly, that an extra dimension of authorship is implicitly added to the poem. This dimension makes it possible for the creation of a double first-person narrator, who is at once the "I" of the poem itself and the observer of the events that affect the "I". The result is that the insights of the

"I" are passed through a further filtering layer which gives dimension and shape to the emerging persona of Milton's successor as an historical figure with ahistorical insights proclaiming a New Age.

Book Two is the book of the eternal psychology of man. In Blake's mythology, Jesus is restored to his position as a divine figure. This is in contrast to the deists' notion of Jesus as an earthly prophet of social justice and humanitarianism:

But in Milton the Father is destiny the Son
a ratio of
the five senses, and the Holy Ghost vacuum!
(MHH, 5:50-51)

Book Two is thus intended as a book of revelation:

. : all silent forbore to contend
With Ololon, for they saw the Lord in the
 clouds of Ololon.
(Mil, 35:40-41)

Blake's view of revelation differed from the traditional in that both prophetic and individual sources were valid: "God only acts and is in existing beings" (MHH, 16:117). The vision, or revelation, which Blake shares in Book Two is his conviction that Milton erred by separating Eve from Adam in Paradise Lost. This is why Beulah laments over Ololon. Blake's vision is of the re-unification of

faculties. Although our twentieth-century attitudes cause us to raise an eyebrow at the potential implications of some of Blake's statements about male and female relationships, we must bear in mind that in his ideal world of Eternity, there are no sexes and there is no disunity. Therefore, death and sin are illusions, the physical world with its physical laws is a delusion, moral laws with their proscriptions are delusions -- all of which are wrongly conceived as fit objects of man's fearful contemplation.

If the purpose of Book Two is to re-enforce the notion, long since abandoned by the deists, that the world is nearing its end, it then becomes important to communicate the urgency of that message in a form that will leave no doubt as to its verity. The poet and the prophet work in images which combat the power of the mathematical proportions. Their efforts are directed to the elimination of thought patterns the use of which degrades the one faculty through which man can perceive instantaneously the whole of a universe. Their job is to reclaim for humanity the territory of the mind as a unifying, rather than dividing, force. Thus nature is image, not element, and man is brotherhood, not nation divided against nation:

Thou perceivest the flowers put forth their
precious odours,
And none can tell how from so small a centre
come such sweets,

Forgetting that within that centre Eternity
 expands
 Its ever-during doors that Og and Anak fiercely
 guard.
 (31:46-49)

Nature in Milton, like jealousy and the other human emotions, is a signpost to eternity and thus not an object which can be dissected in the hope that it will give up the secret of its operation. Milton announces a reversal of the scientific and philosophical process. Consequently, the laws of nature and psychology are not the reasons why things operate the way they do; they are the result of Creation unfolding as it should.

Milton is not to be viewed as a proclamation of a new religion. Blake will not repeat the error of a Calvin or a Luther who, by forcefully separating from one church to form another, incited wars, strife, and more error than he initially set out to correct. The vision of Ololon is one of the wholeness of man; it is an inspired vision because the subconscious workings of Blake's Poetic Genius presented him with a flash of deep insight into the personal problem with which Milton was wrestling. In Blake's analysis:

The reason Milton wrote in fetters when he
 wrote
 of angels and God, and at liberty when of
 devils and Hell,

is because he was a true poet, and of the
 Devil's party
 without knowing it.

(MHH, 5:52-55)

The vision is of the artificial separation of human reason and sexuality, of Urizen and Beulah, which has given rise to the "unnatural" Natural Religion. Through Ololon, Blake sees the condensation of Milton's error:

I [Blake] saw he [Milton] was the Covering
 Cherub; & within him Satan
 And Rahab, in an outside which is fallacious,
 within
 Beyond the outline of identity, in the self-
 hood deadly.

All these are seen in Milton's shadow, who is
 the covering Cherub
 The spectre of Albion, in which the spectre
 of Luvah inhabits,
 In the Newtonian voids between the substances
 of creation.

(Mil, 37:8-46)

By his perception of time as a continuum in which progress is defined as the giving of form to error and delusion, Blake announces his thesis of individual redemption in a manner which gives credence to the individual's innate state of spiritual completeness. His thesis recognizes the contribution of all individuals not only to the fall of "the human form divine," but also to its reconstitution.

In the presentation of his vision, Blake ascribes a measure of distance between himself and the figures of Ololon and Milton:

To the poet-prophet is given the gift of vision
which transcends time and space:

There is a moment in each day that Satan
cannot find,
Nor can his watch-fiends find it; but the
industrious find
This moment & it multiply. And when it
once is found
It renovates every moment of the day if
rightly placed.
In this moment Ololon descended to Los &
Enitharmon,
Unseen beyond the mundane shell southward
in Milton's track.

(35:42-47)

This power is available to any who are touched by Los's messengers, the thyme and the lark, or by Los himself. Los having bound on to Blake's foot the magic sandal of eternal vision, the artist's vision coincides with Eternity:

Just in this moment when the morning odours
 (And first from the wild thyme), rise abroad
 Of crystal flowing into two streams; one
 And through Beulah to Eden, flows through Golgonooza
 The other flows through the aerial void & all
 Meeting again in Golgonooza beyond Satan's
 seat.

(35:48-53)

It is in the combination of the miraculous vision and the cosmic suppression of the dimensions of time and space that we are to see the great mission which will be ascribed to Blake the prophet. For it is not human reasoning power alone which had deduced Milton's error. Were it not for Blake's astonishing insight into the role of the sexual sphere in the redemptive process of Christianity, his analysis of Milton would have been more redundant than illuminating.

2. The Prophet as Poet

If we accept the analysis which Blake proposes of Milton and his work, we are yet faced with an unusual means of communicating such insight. It is useful, therefore, to examine the manner in which Blake revealed not only his insight, but also his conviction that he, among all men, had been singled out to receive it at a particular moment in history.

This personal aspect of the revelation at Felpham can be linked to Blake's belief that a baptism into history is the precondition to the salvation of mankind:

The ancient tradition that the world
will be consumed in fire at the end of six
thousand years is true. as I have heard
from Hell.

(MHH, 14)

Man's sojourn on earth is not to be dreaded as a senseless and "hard task... of sixty years" (Mil, 18:14).

The three classes of men incarnate the three main divisions possible within fallen humanity, and all men partake of their characteristics. The mixture of these innate qualities, whether fortunate or unfortunate, influences the individual's station in life:

The three classes of men, regulated by Los's
 hammers & woven
By Enitharmon's looms & spun beneath the
 spindle of Tirzah:
The first, the Elect from before the foundation
 of the world;
The second, the Redeemed; the third, the
 Reprobate & formed
To destruction from the mother's womb.

(Mil, 6:35-7:4)

It is critical for humanity that all men contribute to the process of sorting out the classes in anticipation of the final day. In the world, this thankless analytical task falls to the prophet, who is of the third class, "formed/To destruction from the mother's womb" (7:4).

For certain individuals, like Blake, there is an element of predestination in their particular moment:

I saw no God, nor heard any, in a finite
organical perception; but my senses discover'd
the infinite in every thing, and as I was then
persuaded, & remain confirm'd, that the voice
of honest indignation is the voice of God, I
cared not for consequences but wrote.

(MHH, 12)

The purpose of the moment may only be revealed many years after initial insight is achieved:

For when Los joined with me he took me in
his fiery whirlwind.
My vegetated portion was hurried from
Lambeth's shades;
He set me down in Felpham's vale & prepared
a beautiful
Cottage for me that in three years I might
write all these visions.

(Mil, 36:21-24)

This is the moment when the artist's purpose unfolds. In Blake's case, he was to take up the Miltonic crusade against the Satan of error:

I also stood in Satan's bosom & beheld its
desolations --
A ruined man, a ruined building of God not
made with hands.

(38:15-16)

By virtue of his vision, Blake shares in the immediacy of Milton's insight and thus gains a privileged perspective upon the major problems of human existence and the reasons for them. His artist's mind is convinced, because of the immanence and the imminence of these images, that he is in the presence of a living, transcendent reality; hence he is convinced that he is in the presence of revelation, or revealed truth. Thus, his vision confirms the truth of his own perception of human nature, and the possibilities of

his role open new vistas leading to the "harvest and vintage of the nations" (43:1).

The great wisdom conferred on Blake by Milton was a crystal-clear outline of his role in the midst of the political confusion of his day, and a vision of the error which informed that chaotic state of affairs. The reincarnated spirit of Milton has helped Blake to confront the "contraction" of human understanding by sorting out the confusion between "Milton's Shadow" (37:44) and his true divine humanity. Blake's mission, which is the communication of the redemptive vision, requires that he make clear the internal, psychological distinctions among the classes of men, and show how such inner distinctions influence external events. By inference, men who know how to avoid the trap of apparent causes can learn to identify the inner errors of Selfhood and thus break forever from "the dull round" of opacity.

The "harvest" is the final stage of salvation whereby those with prophetic vision will help hasten the redemptive process for those who do not have vision:

The Ancient Man upon the rock of Albion awakes,
He listens to the sounds of war, astonished &
He sees his children mock at faith & deny
Therefore you must bind the sheaves not by
nations or families:

You shall bind them in three classes; accord-
 ing to their classes
 So you shall bind them, separating what has
 been mixed
 Since men began to be wove into nations by
 Rahab & Tirzah,
 Since Albion's death & Satan's cutting-off
 from our awful fields.

(26:23-30)

Blake's concept of salvation is a healing vision of universal brotherhood. It corrects the tendency to regard Milton's return as support for a doctrine of self-redemption. Certain beings are exemplary in their insights, but it is another extension of divine mercy that one can benefit from another's wisdom and sacrifice:

And it was enquired why in a great solemn
 Assembly
 The innocent should be condemned for the
 guilty. Then an Eternal rose,
 Saying, 'If the guilty should be condemned,
 he must be an eternal death,
 And one must die for another throughout all
 eternity.

(11:15-18)

As events which point to the end of time and space are only beginning to come into sharp focus, the sleeping Albion scarcely stirs on his couch, as if troubled by a dream whose full import has not touched him:

The vision of the potential unity of humanity flows from
a vision of the reunification of the sexes.

Only certain people have that perspective, and Milton is the account of how it was conferred on Blake. Los transmitted it to Milton through the vehicle of the Poetic Genius. Milton passed it indirectly through his writings to Blake, and then Los anointed Blake directly as a sign that Milton's errors in the world have been redeemed. Los must work through his creations, Milton and Blake, in order to ensure the continuity of the message contained in "an old prophecy in Eden" (20:57):

At last when desperation almost tore his heart
He recollected an old prophecy in Eden recorded
And often sung to the loud harp at the immortal
That Milton of the land of Albion should up
Forwards from Ulro from the Vale of Felpham and
Orc from his Chain of Jealousy. He started at
And down descended into Udan-Adan.

point of believing that they are another.⁵ Of course, Blake is still seen by many who have not bothered to read him as just such an individual; even if they do not pronounce him insane, their doubts, more than anything else, colour their reception of his ideas.

If we turn to the rest of that scene, we shall find an answer to Gallant's question. Looking at Plate forty, we see the image of the quaint little cottage at Felpham. How ordinary it looks, and how humble the simple figure strolling before it as Ololon descends from the sky above! Such an image in the midst of the demons and the stylized human figures is incongruous to the point of overstatement.

Blake tells us, that no matter how wild the demons he may converse with, it is they who came from beyond. His experience was very much confined to his garden. Through and after it all, he is still very much himself. Blake realized that nothing was to be gained by donning a prophet's robes in order to convince the world that he had been inducted into the order of Milton. Even after the Saul-like

⁵"If we consider the archetypes that dominate Milton, we may see several things: how Blake manages to avoid the real danger of psychic inflation as he identifies with Milton; what the immediate and continuing function of the poem is for Blake as he writes it and as he reads it afterwards; and why Blake always puts such great stress on the political present in his poetry." C. Gallant, Blake, and the Assimilation of Chaos, p. 117.

conversion in the garden, time continues on. There will be other moments which lead to Eternity in the same way.

Furthermore, Blake was not alone in the experience. The "sweet shadow of [his] delight" had to comfort him as the vision passed. Man needs a comforting presence in the here and now in order to keep his sanity in the face of experiences which threaten to engulf him. Within time, creative man must be able to revert to the home territory of his personal subconscious existence in order to find and re-define himself. For the experience of Eternity, like that of a female space, can swallow up a man as easily as it gave him birth.

It is interesting to note, in terms of their importance to the poem, that Milton's mission of reconciliation and Blake's vigil in the garden at Felpham are about equidistant, respectively, from the beginning and the end of the poem. The curious reference to "my sweet shadow of delight," although a designation to make today's feminists cringe, is actually a positive reaction to the negative and hypocritical Miltonic separation of the male from the female. Even as Milton, Ololon and Jesus are trinitized, the earthly union of Blake and Catherine is confirmed as one element of the visible legacy of Milton's visitation, and the role of the prophet is vested with a new dimension. Universal poetic purpose and individual

of redemption -- that is, the passage between the vortices -- had been defined from the beginning. Christ's life was simply a demonstration that the laws of Ulro, even the law of death, are but an illusion resulting from the limitation of vision.

It follows, then, that man's attitude toward his environment should be created in the light of Christ's sacrifice. Rather than be defined by his nature to the extent that his goal in life is simply to survive, man should direct his efforts individually and collectively to the discovery of the hidden truth in all that he encounters. Law restricts, vision enhances the redemptive process. This was Christ's essential message and it is Blake's. The search for law is an attempt to imitate the original steps which lead to the creation of space and time. Christ's coming was the signal that the law of Time and Space was instituted from the beginning out of mercy and hence was never intended to be seen as a perpetual prison. Signs were to be given to man which would remind him of this. Those signs exist in the Bible, especially in the Prophets and the Gospels. Their essential message was never meant to be buried under the weight of law.

The Felpham experience led to a re-ordering of Blake's personal values. New emphasis was placed on the value of the expressive form of art. This was in opposition

to the use of art in a very limited sense to produce images in accordance with specifications, which deny the interplay of the creative impulses. The stultifying abuse of art at Felpham, where imitation took precedence over creation, led to the same abuses as were so obvious in the industrial zones in the cities. Yet those abuses were covered over by thick layers, not of soot, but of gentility, and were all the more difficult to uncover. Blakean redemption, then, is truly of the imagination, not just of art, since the poet's role is to be a prophet. Imitation of pure forms is of no positive value if it does not show man what is beyond those forms. Symbols must be transparent. Art teaches the use of imagination. Prophecy does likewise, because it invokes the art of language. Blake's language stimulates rather than pacifies the brain, creating a desire for the beyond, which cannot ultimately be satisfied, neither by the content of the art nor by the process of creation of form.

Redemption is a matter of awakening to the potential of all the worlds within the imagination. This is why the reincarnate Milton is portrayed in Plate fourteen as a nude figure, and why Albion stirs on his couch: it is the inner forces which lead to individual salvation. No one will be sheltered from the knowledge of good and

evil, and the fall into Eternal Death was fortunate, if only because it represents the imposed and final limits of human degeneracy.

As Blake's imagination expands from "Lambeth's Vale/Where Jerusalem's foundation began" (6:14-15), to embrace global terror and return to "Albion's ancient Druid rocky shore" (6:25), he fortifies himself with the determination to master his surroundings, resolved never again to succumb to the easy temptation of a patronized subsistence. This all-embracing attitude and acceptance of all that is in Ulro manifests Blake's increasing desire to absorb all the influences of his day and, by digesting them, to surmount them.

Thus, space and time are for six thousand years. They exist outside Eternity as a progression which must be understood. Man must move through them, for he cannot return to Eternity through the womb. Space and time do not change; man must. Natural law is not the divine law nor is it the order of man's imagination. Nature is of the divine imagination; it is a creation; it is not a law unto itself.

It takes one with vision, one who has passed through the vortex of innocence and experience, to know these things.

CONCLUSION

Like the other great fantasy voyages of the literature of the eighteenth century, Milton treats of discovery and revelation. In contrast to the social preoccupations of its forerunners, however, it deals with the spiritual odyssey of a fundamentally religious artist who took issue with the mental and philosophical landscapes of his contemporaries. Milton opposes the stagnant thought patterns of the system-makers with the mystery of the processes of insight, self-discovery and self-disclosure. As a chronicle of the artist's version of the Archimedean "Eureka" of discovery, it documents the experience with all the imaginative precision of a self-inventing, mythical vocabulary. Ultimately, it lays bare the soul of one who, with the greatest poets, knew that the purest expression of divinity is to be found within man, and not beyond him:

If the doors of perception were cleansed
every thing would appear to man as it is,
infinite.

(MHH, 14)

In the foregoing chapters, I have attempted to develop an argument which would suggest that Blake was

well on the way to secularizing the basic religious values which he discerned within the human imagination. Blake converts his own insights into the Miltonic psychology so that they become Milton's own awareness of self, and it is Los, not Blake who sees fit to reveal them. The prophet, in effect, invents revelation by divorcing himself from the conscious analysis of Milton's error, and substituting instead the intuition which comes from within himself. In other words, Blake handles his intuitive insights so that they appear to be the result of divine revelation. The working of his mind in a flash of insight becomes the moment of access to eternal truth. In this reversal, Blake endows his "time" with the special meaning of revelation, thereby giving an external sanction to his artistic and mythological pursuits.

The artist becomes the prophet rather than be the servant of a society in anxious search for transcendent values. Human life becomes a search for personal redemption in the face of the self-annihilation of political and social oppression. The poetic imagination answers nihilism, whether it be of the spirit or of the flesh, with a call to revere the feeling man, and the artist replaces the philosopher as oracle of human truth.

If the Blakean artist is also prophet, he is not priest, for form and content have not been raised to the level of idolatry. The artist only releases the pre-existent forms in the copper plate which are the external expression of the Poetic Genius.

All that passes through the Blakean vortex is filtered by the double optic of the before and after, the tense apprehension of Innocence and the transcendent reflection of Experience. Innocence does not give way to Experience; it presupposes it. The artist must be innocent of all foreknowledge of the outcome of his creative impulses. Otherwise, the Poetic Genius will not speak through him. Thus, there can be no chaste or virgin artists, for as moral boundaries are the hand-maidens of chastity, limits imposed on the poetic imagination create certain Eternal Death.

As Blake peacefully strolls before his Felpham cottage in the midst of a great mental revolution, his external world remains unaffected. While holy wars and revolutions replace the appearances of one civilisation with those of another, inner revolutions of thought work toward the re-creation of "those worlds of eternity" (l: 19) in which the divine humanity will always be recognisable.

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