

PERCEPTION, ACTION AND CHARACTER:
THE STRUCTURE OF BLAKE'S JERUSALEM

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CAROLYN WILKINSON
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This is to certify that the

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THE STRUCTURE OF BLAKE'S JERUSALEM

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Carolyn Wilkinson

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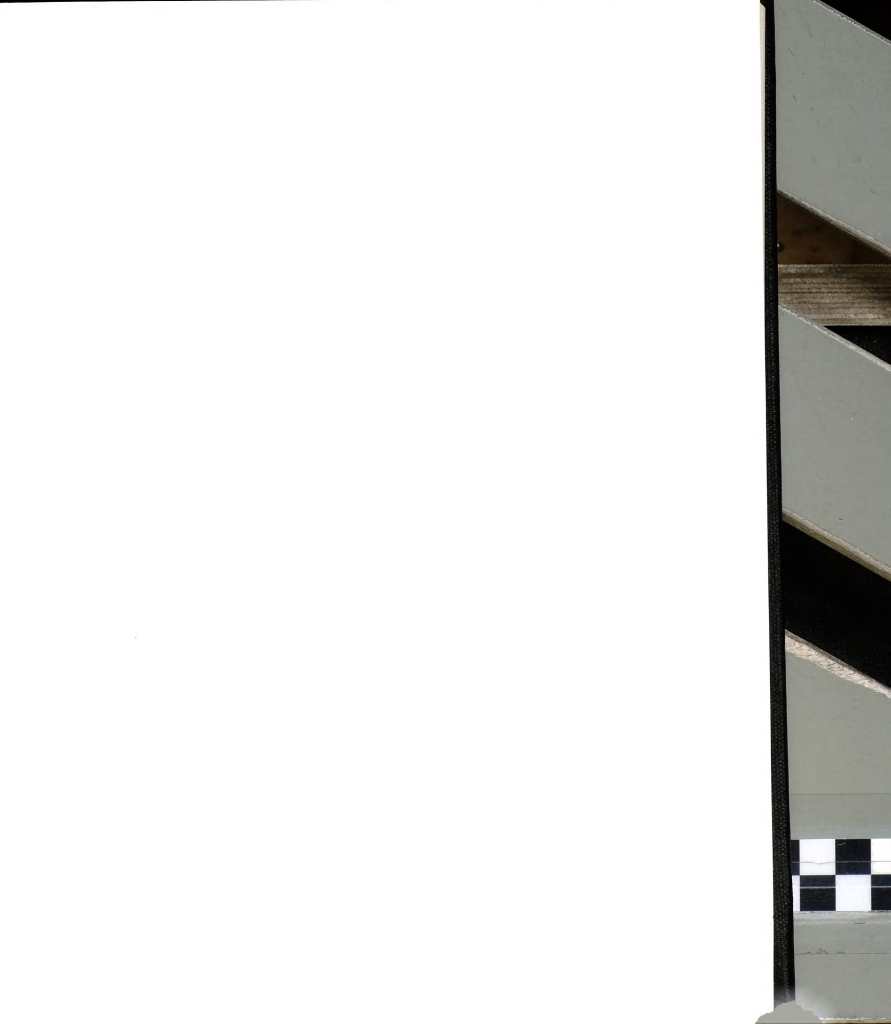
Victor H. Paananen

Major professor

Date: *February 1, 1974*







ABSTRACT

PERCEPTION, ACTION AND CHARACTER: THE
STRUCTURE OF BLAKE'S JERUSALEM

By

Carolyn Wilkinson

In William Blake's Jerusalem the eternals proclaim:

Let the Human Organs be kept in their perfect
Integrity,
At will Contracting into Worms or Expanding into
Gods.

This work is primarily concerned with the question of perception in Jerusalem, with what the characters perceive and with how they act according to their perceptions. With expanded perceptual organs they recognize that all men are actually one man who is Jesus, that all things are human and divine. With narrowed vision, they see differences among men and regard others with jealous eyes. Those with expanded vision love and forgive all sins; those with narrowed vision hate and construct strict moral laws by which to ascribe sin and accuse others. The former see only the spirit; the latter only the flesh.

Jerusalem is the tale of mankind's fall from spirituality into physicality and of his eventual

resurrection to the eternal life. Mankind, called Albion, partook of eternal life until he became jealous and began making distinctions. His vision so narrowed that he became dead to his spiritual existence and aware only of his flesh. When he saw everything as a harmonious whole, then everything was within him. With narrowed vision, he becomes aware of the "other." Most of Jerusalem's characters are those who have fallen from the one man Albion and have become distinct entities. Albion can reachieve his eternal vision only if all the separated characters re-enter him and become one.

The action of Jerusalem consists of each character's moving toward or away from the perceptions of eternal unity. Most characters revel in their separateness and hence endeavor to prevent Albion's return to spirituality. Only Los, Albion's friend, actively and persistently works to make Albion recognize his eternal self. Yet despite the individual perceptions and actions of the characters, Eternity, via the Last Judgment, is reachieved. The individual actions of each character and the collective actions of all the characters in the movement toward the Last Judgment constitute the narrative structure of Jerusalem.

In Chapter II of this work the lands and characters of Jerusalem are defined. The lands are perceptual stances; the characters who reside in them are

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distinguished by their expanded or contracted vision. Each character's function is discussed and so are his perceptions and the manner in which he acts upon them.

Chapters III through VI give a plate by plate analysis of the narrative events of the four chapters of Jerusalem. The first chapter of Jerusalem presents Albion's fall. It reveals how Albion died spiritually and how Los out of friendship endeavored to wake him by making all the characters defend to the limit truth or falsehood in order to bring about the Last Judgment. The second chapter of Jerusalem tells the same story, but in more detail so that the reader can clearly and distinctly understand his falling, so that it is not an abstraction, but a feelingful event. The single line in the first chapter: "Willing the Friends endure'd for Albion's sake" (19, 28) becomes a major theme in the second. The third chapter of Jerusalem retells the story but emphasizes the fall as a fall from Eternity into space and time. It is the story of man's incarnation, of the spiritual man's taking on of the flesh. The fourth chapter of Jerusalem presents the gathering of the forces of truth and falsehood. The forces of falsehood reach their limits, time and space end, and Albion through love of his friend Los achieves his eternal being. Chapters III through VI of my work closely

follow Jerusalem's action and reveal the characters' expanding and narrowing perceptions.

The seventh and final chapter reveals the relationship between the narrator and his reader: as Los is to Albion, so Blake the narrator is to the reader. Los and the narrator offer love and eternal life to Albion and the reader. The narrator tries to make flexible the reader's organs of perception, to make him at one moment see as a God and the next to see as a worm. He further presents four passages--"To the Public," "To the Jews," "To the Deists," and "To the Christians"--which do not further the action but give the reader clues to its message and insights into the narrator himself. He also presents within the narrative chapters a clear outline of all the complicated narrative structure of Jerusalem. And finally he shows how the work Jerusalem must of necessity affect the life of the reader.

PERCEPTION, ACTION AND CHARACTER: THE
STRUCTURE OF BLAKE'S JERUSALEM

By

Carolyn Wilkinson

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1974



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1974

DEDICATION

This work is dedicated to the East Lansing
William Blake Society, the summer of 1972.

ACKNOWLEDGMENTS

I would like to thank my husband for insisting that I write this work, Dave Anderson for continually disagreeing with me, Jean Strandness for assuring me that Blake really is in an intelligible tradition, and Professor Victor Paananen for opening my immortal eyes to the eternal worlds of thought.

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CHAPTER I

THE OUTLINE

William Blake's Jerusalem is the tale of the man Albion's fall from spirituality into physicality. Once his magnitude extended over all the earth and his love was freely given to all the nations. He was then a divine being, an eternal man. But he turned from love, refusing to give of himself. He became possessive and cruel, so that all who loved him fled from him. And as they fled Albion himself became smaller and more isolated. He no longer encompassed the earth nor gloried in his divinity. Although he became possessive, he no longer had possessions. All he had contained stood outside him. He was alone; his soul was dying; by his own deeds he was becoming a trembling mortal, who no longer believed in his eternal qualities but was resigned to enduring a wretched life-span of no more than seventy years. The eternal man dies; a hateful mortal takes his place.

Jerusalem then is Albion's story, of his fall and of his eventual resurrection to the eternal life. The eternal world from which Albion falls Blake calls the

Imagination. It is the "real & eternal world of which this Vegetable Universe is but a faint shadow, & in which we shall live in our Eternal or Imaginative Bodies when these Vegetable Mortal Bodies are no more" (Jerusalem, pl. 77, "To the Christians"). It is the world of the spirit, untainted by flesh. Mortal tongues cannot adequately speak of it. Jerusalem only gives glimpses of it. In the final plates the realm of Imagination most completely appears as a huge, loving debate society. In this imaginative realm men pass their eternal lives in conversation. They give spiritual gifts to their friends and these are called emanations because they are what men give forth, i.e., emanate, to others. In Jerusalem a man who debates in the realm of Imagination has achieved his true nature. Imagination is the original and essential home of man. If an eternal man turns toward physical things, as Albion does, he must inevitably fall from his spiritual home. And if he falls he is no longer a man, but, as the spectre says, a worm seventy inches long creeping over the surface of the earth.

Man outside of the realm of Imagination (in Jerusalem also called Eternity) is a mortal tainted by flesh. But he can reach his true spiritual nature. In Jerusalem Imagination is "the Divine Body of the Lord Jesus" (5, 59). And those who live in Imagination live and behold as one man who is Jesus Christ (pl. 38). In



the scriptures, Jesus is a god who lived and died as a mortal, but who eventually reassumed his divine form. He is an example of how mortals can leave their "Vegetable Mortal Bodies" and enter their "Eternal or Imaginative Bodies." Jesus shows all those fallen into mortality the way back to eternity. For Blake, every mortal is Jesus, for every mortal can pass from mortality to eternity.

A mortal does this by expanding his "infinite senses" of perception. The human organs of perception (nose, ear, eye and mouth) are flexible and can either expand to perceive the glories of Eternity or contract to perceive the worst horrors of the physical realm (55, 36-37). With his senses narrowed a mortal sees his brother as a sinful beast. With them open he lovingly looks upon his brother and readily forgives his sin. Narrowed perception makes one see differences, see all things in isolation. Expanded perception gives one the unity and loving oneness of all things. With narrowed perception Eternity is seen as deformity and its loveliness as a dry tree (9, 7-8). But for one with open perception Eternity is filled "with Living Creatures, starry & flaming / With every Colour, Lion, Tyger, Horse, Elephant, Eagle, Dove, Fly, / Worm / And the all wondrous Serpent clothed in gems & rich array" (98, 42-44). Narrowed vision sees what is ugly and hateful; expanded

vision sees the lovely and the loving. Furthermore, "contracting our infinite senses / We behold multitude, or expanding, we behold as one, / As One Man all the Universal Family, and that One Man / We call Jesus the Christ; and he in us, and we in him / Live in perfect harmony in Eden, the land of life" (38, 17-21). With contracted senses mortals see others as distinct entities from themselves; with expanded vision they perceive only one man Jesus who is themselves and all men. If mortals keep their senses narrowed they remain mortals and fearful of others; if they expand them they become once again eternal men who lovingly debate one another and who are one with Jesus.

It is not that a mortal is excluded from being an eternal man by virtue of his mortality. He is always an eternal man, but with his narrowed perceptions he does not see himself as such. It is not a matter of a mortal's becoming an eternal man, but rather of his seeing that he always was and will be such a man, that he is essentially an eternal man and that his true home is the realm of the Imagination. Albion falls from Imagination because he no longer perceives himself as divine. And it is his seeing himself as "a nothing," "an oblivion," that keeps him in his torturous physical world. Unfortunately,

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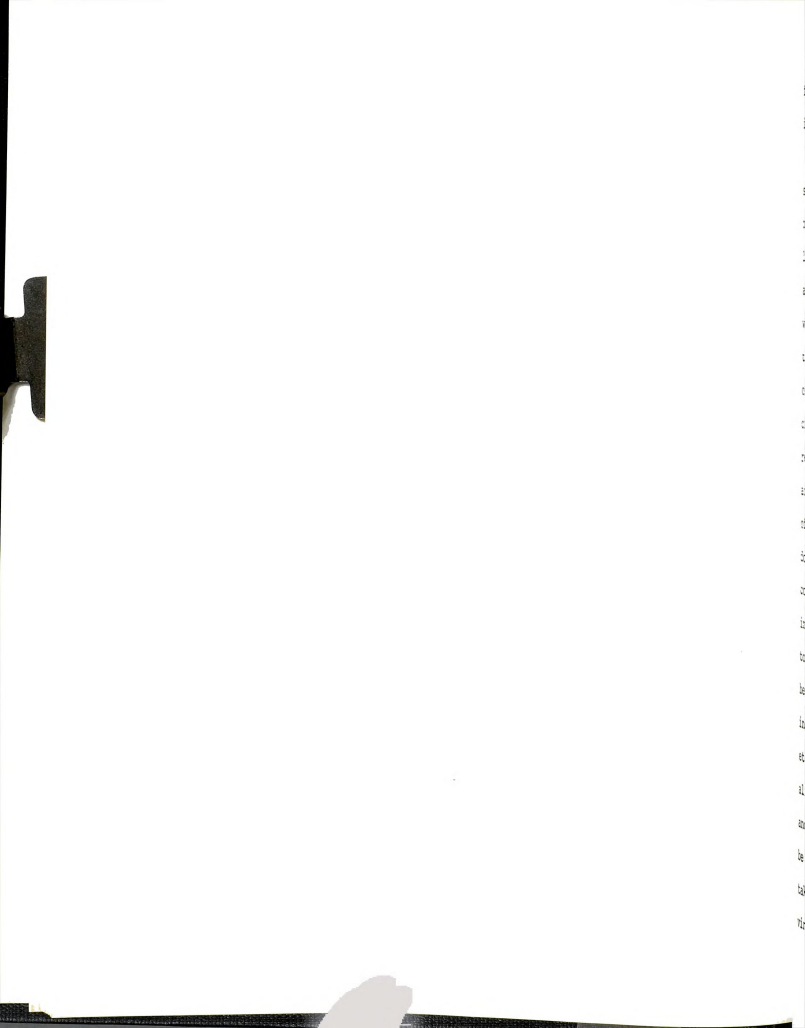
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What seems to Be, Is, To those to whom
 It seems to Be, & is productive of the most dreadful
 Consequences to those to whom it seems to Be, even of
 Torments, Despair, Eternal Death

(36, 51-54)

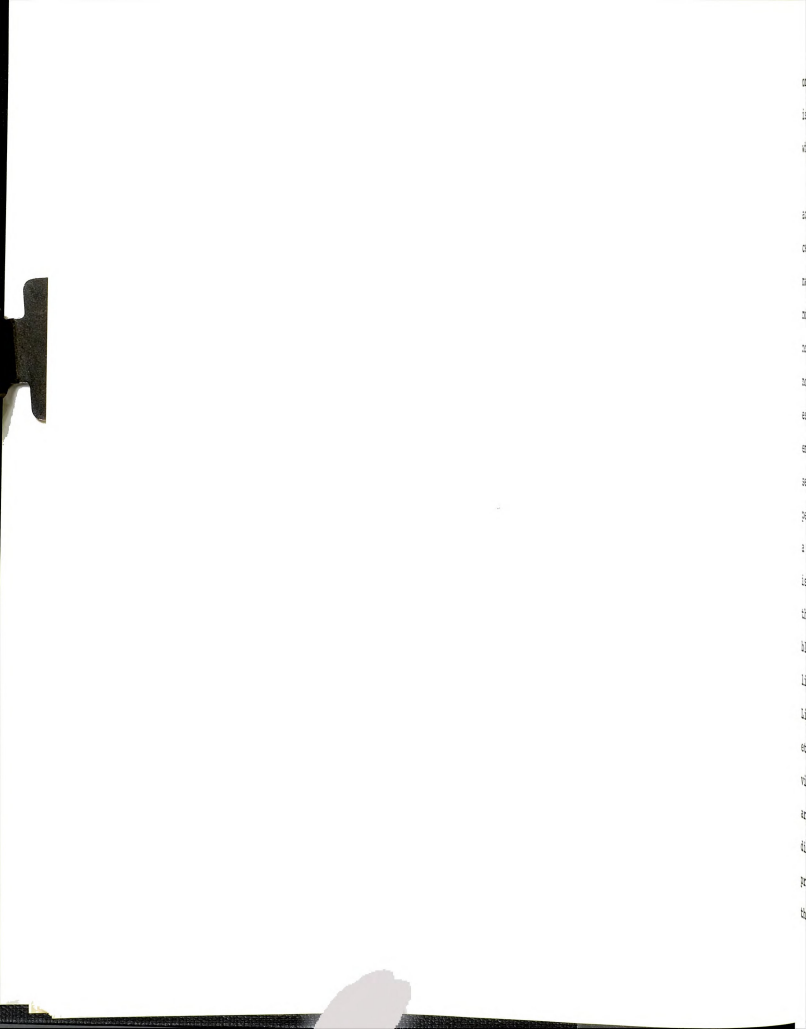
The world of appearance, of seeming, is the physical world and if a mortal narrows his senses it can seem to be the only world there is. Having forgotten the spiritual realm, the mortal lives solely in the physical. The difficulty with the world of seeming is that it can inflict real suffering. The only way out of this suffering is by expanding the senses. That is all that is needed to transform a mortal into an eternal man of Imagination.

In Jerusalem a man is not a man until his male and female emanations have so merged that they become one entity, that is, the eternal man. For the eternal man his whole being is a giving forth, an emanating, to another, as he constantly exchanges spiritual gifts of love and intellect with his eternal brothers. The emanations must all be lovingly merged if the eternal man is to exist. But when the senses so narrow that one no longer sees as one man Jesus then the male and female emanations become distinct entities and the eternal man is no longer. In Eternity man lovingly gives his female emanation to his brother. It is by the commingling of emanations that men converse, and hence perform their eternal functions. But if a man is split into male and



female emanations, he is already fallen from his divinity into the physical realm of mortality.

Almost all of the characters in Jerusalem have so fallen. They are not eternal men but fallen emanations of the once eternal man Albion. They do not mingle in love, but strive with each other in hate. They are characters with narrowed perceptions. The only characters who can actually be considered men are the eternal; the narrator because he retains the flexibility of his organs of perception; Los when he becomes Jesus because of his love for Albion; and Albion when he finally reassumes his eternal identity. The rest of the characters are non-men, precisely because they are fragments of Albion, the fallen one. However, as characters they do have organs of perception which they can expand or contract at will. But their perceptions are generally influenced by Albion's. As he falls from spirituality to physicality, their perceptions become narrower. They begin to see differences among themselves, and accordingly hate others because of those differences. As the eternal man falls his emanations take on distinct personalities, so that eventually the eternal man is forgotten and these non-eternal self-indulging characters seem to be all there is. The physical world of appearance takes over so completely that the reader becomes convinced that Jerusalem's characters are men, in the



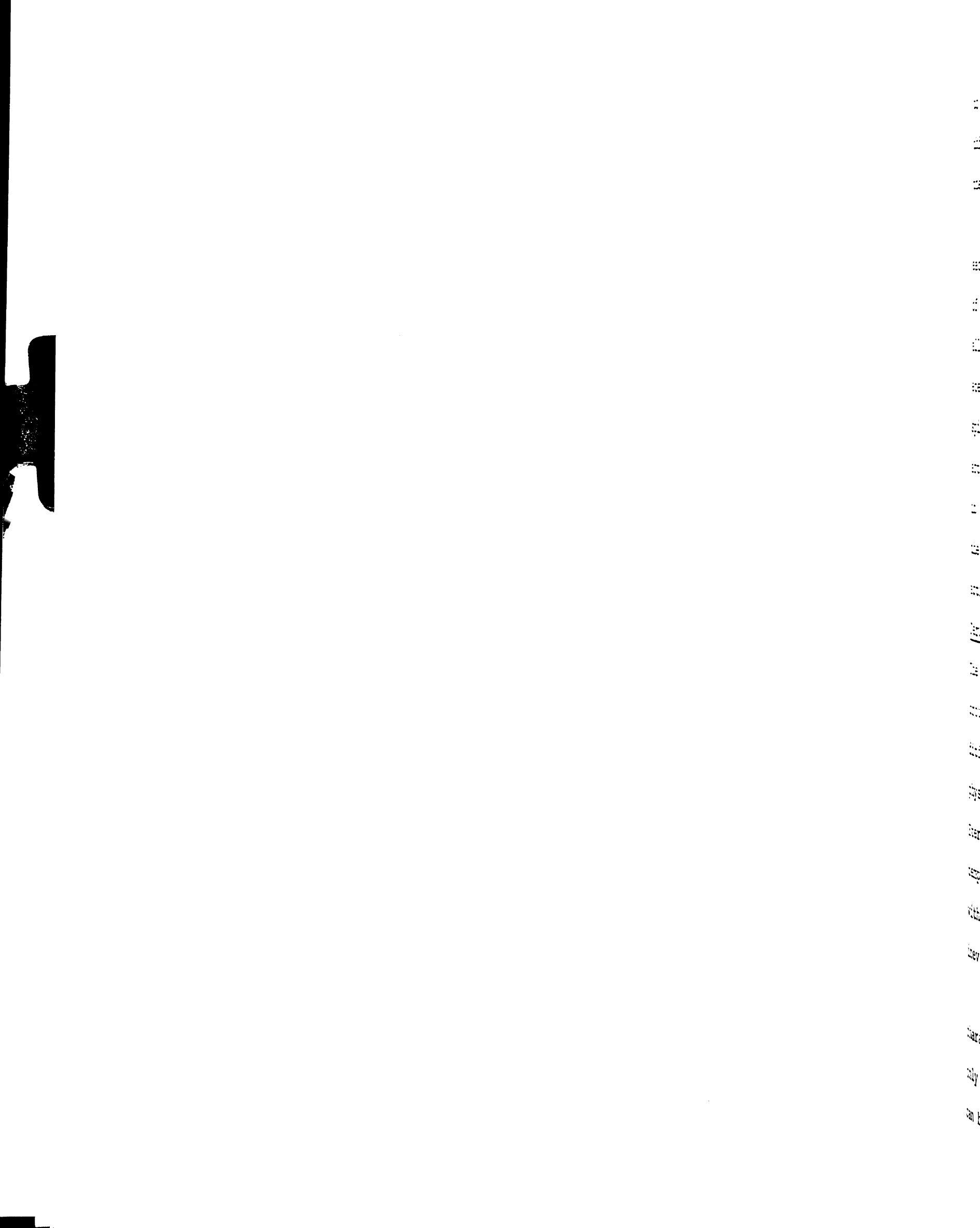
ordinary use of the term. Only at the end of Jerusalem is the true perspective regained as all the characters who have fallen enter back into Albion.

The action of Jerusalem consists of each character's moving toward (like Los) or away from the perception of his eternal divinity. In Jerusalem the movement toward recognizing one's divinity is truth, the movement away is falsehood. The terms good and evil do not apply because knowledge of one's eternal self and not morality is essential. Man, in Jerusalem, is essentially eternal, as are all his qualities and emanations. It remains merely for the characters to see their divinity for them to be truly divine. With perception there is a limit of opacity named Satan and a limit of contraction named Adam (42, 29-31). Opacity is the darkening of one's perception and contraction is the narrowing of it; and it seems that narrowness and blindness can just go so far until they realize their limit. "But there is no Limit of Expansion; there is no Limit of Translucence / In the bosom of Man for ever from eternity to eternity" (42, 35-36). The expanded eternal visions have no limit, but constantly develop; and these are the ones to be seen if one is to reach his divinity. Unfortunately, most of Jerusalem's characters prefer to narrow their perceptions rather than to expand them to eternal light. Yet in Jerusalem the entire gamut



of vision from darkness to light is portrayed. The very action of Jerusalem consists in the characters' persistence in their various perceptions and in their attempts to make others share them. Their perceptions condition how they act and how they desire others to act. Los has the divine vision of Eternity always before him and so exhorts others to this unifying vision. The spectres, who have particularly narrow perceptions, attempt to bring others to see distinctions, hatred and mortality. The characters as they expand or contract their own particular perceptions affect the perceptions and actions of others.

Los is the only character who actively and persistently works to have others recognize their divinity. He does this, as he says, for love of his fallen friend Albion. He wants him to regain his eternal manhood. And in so giving himself totally to his friend, Los becomes Jesus. This giving of oneself is called self-annihilation and is necessary if one is to regain his true divinity. For love of mortals Jesus gave his life so that all men would become spiritual brothers. He thought not of himself but of his friends and brothers. In sacrificing his physical needs and desires for the sake of others' souls he redeemed his own soul. This concept of self-annihilation will be discussed more fully later; it suffices here to state that the way



to become eternal is not to think of oneself but to think of others. Friendship is the means for becoming the eternal man alive in the realm of Imagination.

The action of Jerusalem, as before stated, is each character's movement toward or away from the vision of this imaginative realm. Collectively the characters all move toward the Last Judgment which heralds the eternal life where all characters regain their true spiritual natures. The individual actions of each character and the collective actions of all the characters in their movement toward the Last Judgment constitute the narrative structure of Jerusalem. No matter what actions the individual characters perform, all actions in Jerusalem ultimately conclude in the vision of Eternity. The characters' actions in the fallen physical realm are brought to end when space and time (the necessary conditions of the physical realm) end. Action in the physical realm ultimately goes beyond itself into Eternity where action ceases and the great non-spatio-temporal-spiritual debates take place. This work deals with Jerusalem's narrative structure and with the inevitable supercession of action by eternal vision.

To perceive Jerusalem in terms of action and character and the going beyond action and character is only one way to come to terms with the work. Jerusalem can be read as the re-creation of the Bible, as a series

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of Christian symbols, as a theological handbook. It is also a sort of allegoric depiction of the mental world of an individual, with each act, each character, a vital part of that mental life. But it is also a work of events and characters involved in those events. To see Jerusalem in terms of character and action is only one perspective of a multi-faceted work. And it has its limitations. For there are important spiritual and historical questions posed in Jerusalem; and a work that concerns itself mainly with the delineation of its characters and the investigation of a unified plot will have little opportunity to discuss more monumental matters. Yet it is a sound perspective, because no matter if Los is the imagination, the artistic or divine nature of man (as he has been named by critics), he is also a character who speaks, who works at the furnaces, who is always vacillating between pity and wrath. If everything is human, "for Cities / Are Men, fathers of multitudes, and Rivers & Mountains / Are also Men; every thing is Human" (38, 46-48), it stands to reason that a fictional entity that acts, thinks and looks somewhat like a human should be considered one, too, and discussed accordingly.

This work gives a literal account of Jerusalem and it is imperative that it do so. Many critics who have written on Jerusalem's narrative structure have dismissed its characters and denied its plot. They

are concerned themselves more
than what the work actually
says is not self-evident. A
list of authors who found Blake
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¹Karl Kiralis, "The
Blake's Jerusalem," in The
Poetry and Art of William
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²Margaret Rudd, Organ
of Blake's Prophetic Books
Publ., Ltd., 1956).

³Edward J. Rose, "The
Jerusalem," Bucknell Review

have concerned themselves more with what the work means than what the work actually says. And what Jerusalem says is not self-evident. Karl Kiralis gives a sample list of authors who found Blake "most enigmatic if not chaotic."¹ Some critics like Margaret Rudd are content to remove what they consider the chaff from the Blakean wheat--what is "clear and moving in the poem from the overgrowth of Blake's eccentricity."² The more recent writers, however, recognize that there is some intelligible order in Jerusalem, although they do not always agree what it is. Kiralis regards chapter one as an introduction and the following three chapters as a progression from childhood through manhood to old age. Edward J. Rose refutes him, rearranging his scheme to old age, youth and maturity.³ He then adds his own unifying principle which is to link every chapter with a stage dominated by a Zoa: I Tharmas, II Luvah, III Urizen and IV Urthona. Harold Bloom prefers to see the

¹Karl Kiralis, "The Theme and Structure of William Blake's Jerusalem," in The Divine Vision: Studies in the Poetry and Art of William Blake, ed. Vivian de Sola Pinto (London: Victor Gollancz Ltd., 1957), pp. 139-62.

²Margaret Rudd, Organiz'd Innocence: The Story of Blake's Prophetic Books (London: Routledge and Kegan Paul, Ltd., 1956).

³Edward J. Rose, "The Structure of Blake's Jerusalem," Bucknell Review, 11 (May, 1963), 35-54.

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⁴Harold Bloom, Blake
Poetic Argument (Garden City

⁵Northrop Frye, Fear
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⁶Anne K. Mellor, "The
Structure of Blake's Jerusalem
Literature, 11 (Autumn, 1971)

⁷Henry Lesnick, "The
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Form Dramatic, ed. David Er
son Univ. Press, 1970), pp.

⁸Stuart Curran, "The
Blake's Sublime Allegory, ed
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structure of Jerusalem's four chapters as being founded upon "a gradually sharpening antithesis between two contrary forces."⁴ These contrary forces are first described as mental chaos opposing creative organization, and finally are revealed as error and truth. Northrop Frye declares that each chapter of Jerusalem presents a body of error and an imaginative vision which corrects the error.⁵ Anne K. Mellor redefines those errors.⁶ Henry Lesnick agrees to the antithetical approach to Jerusalem but emphasizes the contraries of time and eternity.⁷ Although Stuart Curran sees no "narrative progression" in Jerusalem, he does see seven structures, the whole of which resembles "Renaissance charts of the cosmos or zodiac."⁸ He declares there is

⁴Harold Bloom, Blake's Apocalypse: A Study in Poetic Argument (Garden City: Doubleday, 1963).

⁵Northrop Frye, Fearful Symmetry: A Study of William Blake (Princeton Univ. Press, 1947).

⁶Anne K. Mellor, "The Human Form Divine and the Structure of Blake's Jerusalem," Studies in English Literature, 11 (Autumn, 1971), 595-620.

⁷Henry Lesnick, "The Narrative Structure and the Antithetical Vision of Jerusalem," in Blake's Visionary Forms Dramatic, ed. David Erdman and John Grant (Princeton Univ. Press, 1970), pp. 391-412.

⁸Stuart Curran, "The Structures of Jerusalem," in Blake's Sublime Allegory, ed. Stuart Curran and Joseph A. Wittreich, Jr. (Univ. of Wisconsin Press, 1973), pp. 329-46.

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a Blake numerology, but does not explain what the numbers mean. All the works here cited which deal with narrative structure are, unfortunately, too brief to be fully illuminating. They provide insights but do not follow Jerusalem line by line. In discussing certain passages in Jerusalem, some of these writers quote from Milton and from other Blakean works in order to clarify or interpret these passages; they do not respect Jerusalem as a unified work in its own right. If Jerusalem is a complete narrative work, it must be able to stand alone and deserves to be studied at length and in detail.

The method of this study has been to discover Jerusalem's internal coherence. It is not concerned with what such a character as Los represents allegorically, historically or theologically but with what he actually says and sees and does in Jerusalem itself. In Chapter II of this work the lands and characters of Jerusalem are defined. Who Los is will be determined by piecing together all the facts given of him in Jerusalem and by giving a coherent story that will account for all those facts. Chapter III through VI is a Jerusalem handbook--a running commentary on how the entire action of the work and all its characters move toward the Last Judgment and the recognition of the eternal Imagination.

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see Eternity or contract it to see the worst horrors of the physical realm is the narrator, the character primarily studied in Chapter VII. He is the all-seer; he maintains the integrity of his organs of perception. Although one should ultimately see Eternity perpetually before him, the flexibility of the senses is a human virtue (55, 36-37). All men in Eternity can expand and contract them at will (pl. 98). As all-seer the narrator is not limited to any character's perception. He sees them all; he even sees them when they do not act as characters. For example, Jerusalem is a character, a place and a concept. London speaks as a person and yet is a place upon which the city of Golgonooza is built. At times the characters dissolve into something else. Yet in Jerusalem everything is considered human, "for Cities / Are Men, fathers of multitudes, and Rivers & Mountains / Are also Men; every thing is Human" (38, 46-48). Everything in Jerusalem has human qualities; and so it is fitting to deal with the humanness of the work. This humanness is most concretely shown in the characters, who manifest human qualities and attitudes. And even when they do not act as characters they still reveal human traits, since Blake considers all things to be human. The narrator therefore sees all the characters in their various perspectives as actors, lands and concepts.

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The narrator then is the all-seer. And as the reader reads Jerusalem he sees all that the narrator reveals. He, too, is not limited to any character's perceptions. He, too, must have the flexibility of perception that the narrator has in order to understand why Los persists in eternal vision and the other characters insist on narrow, darkened visions. The reader then must necessarily expand and contract his vision to understand Blake's Jerusalem, and hence becomes like the narrator, a character in the narrative structure of the poem.

In so maintaining the integrity of his organs of perception the reader acts like an eternal man. The word "man" is intentionally ambiguous. As before discussed, a "man" in Jerusalem is one whose male and female emanations have merged, one who has the vision of Eternity and participates in intellectual debates. And yet in Jerusalem the word "man" is also used to refer to someone who has not realized divinity; but when it is so used, it does not refer to a character, but is applied to "man" in general, in the common sense use of the word. In this common sense use, "man" refers to "mortal." A man who has achieved true spirituality is an ideal, and not an ordinary, man. So when a reader reads Los's words: "I care not whether a Man is Good or Evil; all that I care / Is whether he is a Wise Man or a Fool" (91, 55-56), he

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assumes that Los is making a universal statement about all men, himself included. Very few characters are actually men according to the Jerusalem definition. And the reader can most easily apply the Jerusalem definition to himself, seeing himself as an ordinary man, a mortal, who aspires to an ideal of the eternal man. The assumption, which will be discussed more fully in Chapter VII, is that if the reader can encompass all the narrator's perceptions of the actions in Jerusalem, he, too, will realize himself as an eternal man at home in the realm of Imagination.

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Part I:

A: A Brief On
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must take repose in the world
sleeps in Beulah, which is a
caring for the sleeper. But
for a time. The sleeper will
to Eternity. But if the sleeper
believes that there is only
his temporary sleep becomes
night of Beulah becomes the
Eternity is remembered; in
who forgets Eternity forgets
fore the land of Ulro destr
world of the flesh all there
man's fall from Beulah into

CHAPTER II

THE LANDS AND CHARACTERS OF JERUSALEM

Part I: The Lands

A: A Brief Orientation to the Lands of Jerusalem

In Eternity there are great debates. And sometimes the debates are so overwhelmingly powerful in their intellect and love that a divine one is slain and must take repose in the world of space and time. He sleeps in Beulah, which is a lovely land protecting and caring for the sleeper. But Beulah is only meant to be for a time. The sleeper will recover and return again to Eternity. But if the sleeper forgets Eternity and believes that there is only the world of space and time, his temporary sleep becomes a permanent sleep and the night of Beulah becomes the night of Ulro. In Beulah, Eternity is remembered; in Ulro it is not. And the man who forgets Eternity forgets his own divinity. Therefore the land of Ulro destroys the soul and makes the world of the flesh all there is. In order to correct man's fall from Beulah into Ulro Generation is created.

B: is a means to get man out
Jehah so he can eventually

B:

The first line of J
work is "Of the Sleep of Ul
through / Eternal Death! as
Life" (94, 1-2). Further,
impured Sin & Righteousne
on States, and these Slept
Man, is a sleep, but of su
in it, doubt and Despair in
narrowed he is asleep to hi
is a narrow perception and
ception he will never awake
spirit, of the imagination,
death, in the physical worl
transient, that is born and
optual organs can contract
Gods: this is the spectrum
and it appears that the Ulr
rather than of Gods.

. . . as the moss upon
plow,
Or as the sweat upon th
the chaff
Of the wheat-floor, or
Wine-press:
Such are these Ulro Vis

It is a means to get man out of Ulro and back into
Beulah so he can eventually return to Eternity.

B: Ulro

The first line of Jerusalem states that this
work is "Of the Sleep of Ulro! and of the passage
through / Eternal Death! and of the awaking to Eternal
Life" (94, 1-2). Further, "many doubted & despair'd
& imputed Sin & Righteousness / To Individuals & not
to States, and these Slept in Ulro" (25, 15-16). Ulro,
then, is a sleep, but of such a nature that one can act
in it, doubt and despair in it. If a man's senses are
narrowed he is asleep to his divine self. This sleep
is a narrow perception and if one persists in this per-
ception he will never awake to the eternal life of the
spirit, of the imagination, but will exist in eternal
death, in the physical world which, like a dream, is
transient, that is born and then dies. Human per-
ceptual organs can contract into worms or expand into
Gods: this is the spectrum of vision (55, 36-37);
and it appears that the Ulro visions are those of worms
rather than of Gods.

. . . as the moss upon the tree, or dust upon the
plow,
Or as the sweat upon the labouring shoulder, or as
the chaff
Of the wheat-floor, or as the dregs of the sweet
wine-press:
Such are these Ulro Visions

(55, 39-42)

Ulro visions are like scrap
away or forget. But an exp
improve such visions and le
expansion of one's senses i
of Ulro.

There are "Three St
Redemption & Judgment" (36,
with narrowed perceptions,
of this line is given, exce
Baltharmon that man will li
prophecy, "that we may Fore
of Creation & Redemption &
Eternity time and space do
Eternity man needs a way th
that way is creation, redem
creation of man from the wo
journey toward the realizat
and hence redeemed of his c
judgment which he must endu
terrors of Ulro's creation,
be observed in any characte
despairs, and imputes sin a
viduals. The terrors are m
all their "Crimes, their Pu
of Sin, / All their Jealous
widdings of Cruelty in Decei

Ulro visions are like scrap, refuse, things to throw away or forget. But an expansion of one's senses can improve such visions and lead one to eternal life. Expansion of one's senses is the way out of the visions of Ulro.

There are "Three States of Ulro: Creation, Redemption & Judgment" (36, 42), which Reuben, the man with narrowed perceptions, explores. No explanation of this line is given, except for Los's statement to Enitharmon that man will live eventually in vision and prophecy, "that we may Foresee & Avoid / The terrors of Creation & Redemption & Judgment" (92, 19-20). In Eternity time and space do not exist. But to reach Eternity man needs a way through time and space, and that way is creation, redemption and judgment: the creation of man from the womb, his physical life's journey toward the realization of himself as divine and hence redeemed of his corporeal self, and the judgment which he must endure to enter Eternity. The terrors of Ulro's creation, redemption and judgment can be observed in any character in Jerusalem who doubts, despairs, and imputes sin and righteousness to individuals. The terrors are manifest, as Los states, in all their "Crimes, their Punishments, their Accusations of Sin, / All their Jealousies, Revenges, Murders, hidings of Cruelty in Deceit" (92, 15-16). And in

Jerusalem from plate one to
errors of the three states
as the characters persist i
the ends and Eternity (pl.
the three Ulric states enco
Jerusalem until Eternity.

is Generation and Beulah ar
expanded, less terrifying,

Besides being a nar
is a land where those with
Albion is diseased by doubt
in "the Land of Ulro" (46,
error and that "One Error n
Human Soul" (46, 11). Alth
describe a way to Eternity,
wittingly, seeks to destroy
becomes Ulro, and by forfei
eternal death. Since all t
out of the land of Albion a
visions are the cause of th
vision (see section on Albi
is the land of Ulro and are
their souls. Furthermore,
horrible starry wheels of A
Plate five, lines 51-53 sta

Jerusalem from plate one to plate ninety-six all the terrors of the three states of Ulro reveal themselves as the characters persist in their narrow vision until time ends and Eternity (pl. 96-100) is. It seems that the three Ulric states encompass the entire action of Jerusalem until Eternity. If this is so, then those in Generation and Beulah are in Ulro but have more expanded, less terrifying, perceptions.

Besides being a narrow worm-like vision, Ulro is a land where those with such vision act. When Albion is diseased by doubt and despair, Oxford calls him "the Land of Ulro" (46, 10) and says that he is in error and that "One Error not remov'd will destroy a human Soul" (46, 11). Although the states of Ulro describe a way to Eternity, one who, wittingly or unwittingly, seeks to destroy his soul, remains in Ulro, becomes Ulro, and by forfeiting his soul, embraces eternal death. Since all the characters walk in and out of the land of Albion and since Albion's narrowed visions are the cause of the other characters' narrowed vision (see section on Albion), all characters walk in the land of Ulro and are susceptible to destroying their souls. Furthermore, "Ulro is the space of the terrible starry wheels of Albion's sons" (12, 51). Plate five, lines 51-53 states that there is:

A pillar of smoke writ
redounding
Till the cloud reaches
Starry Wheels
Which revolve heavily
Furnaces.

A relationship exists, although
defined, between Non-Entity
It is clear that the starry wheel
void. Therefore, a relationship
the starry wheels, the void
have a nihilistic quality;
the soul and narrows the soul
called "Ulro Voidness" (78)
draw around the divine human
The land of Ulro, then, is
the space of the starry wheel
two places are two perspectives
because error and voidness

Although Jerusalem
to Ulro, there are Satanic
critics consider to be Ulro
the worst possible percept
nothingness, error and eter
nality as opposed to spiri
tuality
with these qualities must
of death eternal is a "Land
despair and ever brooding

A pillar of smoke writhing afar into Non-Entity,
 redounding
 Till the cloud reaches afar outstretch'd among the
 Starry Wheels
 Which revolve heavily in the Mighty Void above the
 Furnaces.

A relationship exists, although it is not clearly defined, between Non-Entity and the starry wheels. It is clear that the starry wheels revolve in the mighty void. Therefore, a relationship is implied among Ulro, the starry wheels, the void and Non-Entity. They all have a nihilistic quality; and this nihilism destroys the soul and narrows the senses. This nihilism is also called "Ulro Voidness" (78, 20) which the sons of Albion draw around the divine humanity in order to destroy it. The land of Ulro, then, is Albion in error and also the space of the starry wheels of Albion's sons. The two places are two perspectives of the same land, because error and voidness can cohabitate.

Although Jerusalem contains few direct references to Ulro, there are Satanic worlds and barren lands critics consider to be Ulric. For Ulro contains all the worst possible perceptions of doubt, despair, nothingness, error and eternal death, which is physicality as opposed to spirituality; so that anything with these qualities must be related to Ulro. The land of death eternal is a "Land / Of pain and misery and despair and ever brooding melancholy" (13, 30-31). It is:

The land of darkness fl
The land of snows of tr
incessant:
The land of earthquakes
labyrinths:
The land of snares & tr
i dire mills:
The Voids, the Solids,
regions of waters
With their inhabitants,
beneath Beulah:
Self-righteousness cong
Vision.

This is an Ulric land forme
the Divine Vision. It is d
land of those who would see
deformity and loveliness as
is called the "Satanic Void
the only one. The "hermaph
ductive, non-creative, worl
"Ancient World of Urizen in
It could be argued that sin
of Albion (31, 57) and sinc
(46, 10), then Urizen is th
Ulro which must be, if not
death, at least a related
Urizen and lands of death.
had Urizen's world and the
the unmistakable Ulro touc

The land of darkness flamed, but no light & no repose:
 The land of snows of trembling & of iron hail
 incessant:
 The land of earthquakes, and the land of woven
 labyrinths:
 The land of snares & traps & wheels & pit-falls
 & dire mills:
 The Voids, the Solids, & the Land of clouds &
 regions of waters
 With their inhabitants, in the Twenty-seven Heavens
 beneath Beulah:
 Self-righteousness conglomerating against the Divine
 Vision.

(13, 46-52)

This is an Ulric land formed to shut out the light of the Divine Vision. It is dead and deadly. It is the land of those who would see the beauty of Eternity as deformity and loveliness as a dry tree (9, 7-8). It is called the "Satanic Void" (13, 45), but it is not the only one. The "hermaphroditic," i.e., non-productive, non-creative, world of death (58, 18), is the "Ancient World of Urizen in the Satanic Void" (58, 44). It could be argued that since Urizen is the champion of Albion (31, 57) and since Albion is the land of Ulro (46, 10), then Urizen is the champion of the land of Ulro which must be, if not exactly his ancient world of death, at least a related land. In any case Albion, Urizen and lands of death seem inextricably linked. And Urizen's world and the land of death eternal have the unmistakable Ulro touch.

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Death, / Dividing the Mascu
coningling / Of Albion's &
phroditic" (58, 18-20). TH
of death eternal which is a
few living things there are
of Malice, Revenge, / And b
It is a hermaphroditic worl
beget nothing. If Los sepa
world into a male and a fem
usually join and beget lif
Generation, the world of di
It was created to get man o
form and into Beulah. "A W
Creating out of / The Herm
rocky destiny, / And forme
for entrance from Beulah"
phroditic satanic world di
World of Urizen in the Sat
a void in which nothing can

C: Generation

Generation is the ambiguous no-man's land that can be claimed by either Ulro or Beulah. A character can be "generated" or "vegetated" (the two words are synonymous) into the death world of physicality or into Beulah where he experiences sexual bliss. Los originally created "a World of Generation from the World of Death, / Dividing the Masculine & Feminine, for the comingling / Of Albion's & Luvah's Spectres was Hermaphroditic" (58, 18-20). The world of death is the land of death eternal which is almost void of life and the few living things there are deadly, such as the "Trees of Malice, Revenge, / And black Anxiety" (13, 41-42). It is a hermaphroditic world which by its nature can beget nothing. If Los separates this hermaphroditic world into a male and a female then they at least could sexually join and beget life. This is the world of Generation, the world of distinct male and female forms. It was created to get man out of his non-productive form and into Beulah. "A World of Generation continually Creating out of / The Hermaphroditic Satanic World of rocky destiny, / And formed into Four precious stones for entrance from Beulah" (58, 50-59, 1). This hermaphroditic satanic world directly refers to "the Ancient World of Urizen in the Satanic Void" (58, 44) and is a void in which nothing can grow. So Los creates

Generation to give a way out
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that is, whatever the gener
him out of the satanic voice
to perceive the land of dea
or as a creation of mercy &
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eternal.

It is now time to

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From Hyde Park spread
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In dreadful pain the Sp
Vegetation
Forming a Sexual Machin
... & calling it Rel

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aged virgin form and hence
life. This sexuality is in
"A Vegetated Christ & a Vi
"Litic Blasphemy" (90, 34-3
is supposed to give birth
corporeal, he is spiritual
is to give birth to all ma
is physically impotent. L
or physical, is cut off.

Generation to give a way out of death eternal. "Whatever is visible to the Generated Man / Is a Creation of mercy & love from the Satanic Void" (13, 44-45); that is, whatever the generated man can see may lead him out of the satanic void. It lies in man's power to perceive the land of death eternal as a barren void or as a creation of mercy and love. Being generated is a way to see redemptive possibilities even in death eternal.

It is now time to reveal the nature of Ulro.

Such is the nature of the Ulro, that whatever enters
 Becomes Sexual & is Created and Vegetated and Born.
 From Hyde Park spread their vegetating roots beneath
 Albion,
 In dreadful pain the Spectrous Uncircumcised
 Vegetation
 Forming a Sexual Machine, an Aged Virgin Form,
 . . . & calling it Religion.

(44, 21-25, & 27)

In Ulro there is sexuality, creation and birth, all things that can generate life. But the sexual machine is an aged virgin form and hence cannot even beget physical life. This sexuality is impotent, hermaphroditic.

"A Vegetated Christ & a Virgin Eve are the Hermaphroditic Blasphemy" (90, 34-35): this means that Christ is supposed to give birth to the spirit, but as vegetated, corporeal, he is spiritually impotent; and that Eve is to give birth to all mankind, but as a virgin she is physically impotent. Life-giving, either spiritual or physical, is cut off. So a sexual machine that is

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ation becomes as impotent,
or any land of the dead.

an aged virgin form creates nothing. Furthermore, the three states of Ulro of creation, redemption and judgment are controverted here into the sexuality of being "created and vegetated and born." Under this formula, man is created from the womb but instead of recognizing his divinity he recognizes himself merely as corporeal and hence is vegetated and born without awareness of his Divine Vision. Further, this sexuality is impotent, so that his being born will lead him nowhere. No exit. Ulro visions may be terrifying but at least a man can leave them by wandering through the three Ulro states of creation, redemption and judgment until he finally leaves space and time and enters Eternity (cf. Ulro section). But a man who does not choose to find a way out of Ulro visions stagnates in them and comes to believe solely in them, eventually making a religion of sexuality which is actually impotence.

This sexual religion of Ulro is a perversion of Los's Generation. Los created Generation to get man out of death eternal where nothing is produced and he did so by creating masculine and feminine so that they would interact and beget. But if Eve is a virgin, and the sexual machine an aged virgin form then Los's intentions for Generation are controverted and Generation becomes as impotent, as life denying, as Ulro or any land of the dead. Therefore, a "Great Polypus

of Generation" (67, 34) can
but rather something made
Doubt, Despair & Death" (6
There is a distinction, a
between Los's Generation and
vegetation, "of death & re
(17, 8). In Los's a charac
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Generation he forgets his
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Happy Jerusalem, / The Bri
17-18). Jerusalem wants t
and those of the religion
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of Generation, which was m
Jerusalem, has become her
End" (7, 63-64). Here the
change again. Those who w
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from doing so because Gene
regeneration" (7, 65), jus
Image of Eternity. Physic

of Generation" (67, 34) can be not a life-giving creature but rather something made of "Roots, of Reasoning, Doubt, Despair & Death" (69, 3), all the stuff of Ulro. There is a distinction, a difference in perception, between Los's Generation and the Generation, through vegetation, "of death & resurrection to forgetfulness" (17, 8). In Los's a character sees the satanic void as a creation of love and mercy; in the latter vegetated Generation he forgets his divinity and participates in the polypus of doubt, despair and reasonings.

The religion of Generation, presumably the sexual religion of Ulro and later to be shown as natural religion, aims at destroying "by Sin and Atonement, happy Jerusalem, / The Bride and Wife of the Lamb" (46, 27-28). Jerusalem wants the female to yield to the male; and those of the religion of Generation want to keep the sexes chaste, feeling thereby compelled to destroy Jerusalem and her heretical doctrine. But the "Religion of Generation, which was meant for the destruction / Of Jerusalem, has become her covering till the time of the End" (7, 63-64). Here the perspectives of Generation change again. Those who want to destroy Jerusalem by generating her divinity into physicality are prevented from doing so because Generation is also the "Image of regeneration" (7, 65), just as time and space are the image of Eternity. Physical generation can lead to

spiritual regeneration, even
to pervert its purposes. C
my out.

"No one can consume
World without / Becoming a
Death" (69, 30-31), "nor ca
Being Generated / On Earth
of bliss (cf. Beulah section
male and female and can be
enjoy the bliss of sexual
used as a neuter) has been
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all the lands of Jerusalem
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at Beulah's gates, for it
be joined, for them to cor

spiritual regeneration, even when there are those trying to pervert its purposes. Generation is, therefore, the way out.

"No one can consummate Female bliss in Los's World without / Becoming a Generated Mortal, a Vegetating Death" (69, 30-31), "nor can any consummate bliss without being Generated / On Earth" (86, 42-43). The consummation of bliss (cf. Beulah section) is the sexual joining of male and female and can be found in Beulah. No one can enjoy the bliss of sexual intercourse until he ("he" used as a neuter) has been generated into a male and a female. It is true that if one is generated, he is a mortal, corporeal, and hence living a physical life that is a vegetating death. But as long as he does not make a religion out of Generation, he can enjoy the separation of the sexes. As a hermaphrodite man is cut off from this bliss.

There is a world of Generation which consists of male and female and a religion of Generation formed by those who take the separation of the sexes as an end and not as a means. But all in all, Generation, like all the lands of Jerusalem, is a matter of perception. Generation is good when it gives life, any life, even physical, to the dead. Generation must be abandoned at Beulah's gates, for it is better for the sexes to be joined, for them to consummate bliss, than to remain

distinct, isolated entities
would prohibit the more bli
"Vegetated Christ" is a her
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D: From Be

Beulah is the "land
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Jerusalem feels "maternal
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out to the starry wheels.
(13, 33-38) the cliffs of
of Albion "rage against th

distinct, isolated entities. To persist in Generation would prohibit the more blissful visions of Beulah. A "Vegetated Christ" is a hermaphroditic blasphemy because a man of the spirit is reduced to a mortal, trapped in physicality. But to vegetate the little ones that Hand and Hyle are trying to condense into the visions of Ulro is necessary so that "Life may not be blotted out" (90, 49-51). A character's perceptions of Generation are conditioned by whether he is passing through Generation on his way to or from the divine vision.

D: From Beulah to Eternity

Beulah is the "land of shades" (4, 21); it is a "pleasant lovely shadowy Universe / Where no dispute can come, created for those who Sleep" (48, 19-20). It is a land of sleep and repose, where one does not act, but rests and waits for the moment of awakening when he will be called on to act. The actions of Jerusalem always seem to be, if not outside of Beulah, at least at its edge. The souls of the dead are preparing for war "away from Beulah's hills & Vales" (47, 10). When Jerusalem feels "maternal anguish" about her children she can no longer repose in Beulah (5, 49 & 14, 32) and so must redound from the arms of Beulah's daughters, out to the starry wheels. Upon the ends of Beulah (19, 33-38) the cliffs of Albion stand, where the sons of Albion "rage against their Human natures," "seeking

for rest and finding none"
only be found well within Beulah
sleep at the edge of Beulah
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of Beulah / In dreams of da
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Beulah on the Edge of Non-E
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H & 75, 4). On the edge,
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Also in the ends o
night & day" (48, 52), are
the daughters of Beulah re
Beulah, they weep "over he

for rest and finding none" (19, 22-23), for rest can only be found well within Beulah. Those who manage to sleep at the edge of Beulah experience the horror of the nightmare rather than the moony delight of the dream. London's nervous form "sleeps upon the verge of Beulah / In dreams of darkness" (38, 34-36), anxious about the children of his thoughts who are shut from this sleeping form. "In the visions of the dreams of Beulah on the Edge of Non-Entity," "Jerusalem trembled seeing her children driv'n by Los's Hammer" (36, 21-22). When Jerusalem is in Beulah, she is anxious about what is outside. Here she sees, either by sight or insight, the sufferings of her children on the precarious point of the edge of non-entity. And the soul destroyer Rahab has twenty-seven death-like heavens beneath Beulah (13, 51 & 75, 4). On the edge, the verge, the ends of Beulah one nears some calamity--either to watch it or participate in it. For Beulah is located at the "Earth's central joint," "beneath the bottoms of the Graves" (48, 13-14), and hence is in close proximity to the souls of the dead, to those who accept the body and rage against spirituality.

Also in the ends of Beulah, "where the dead wail night & day" (48, 52), are the spaces of Erin. When the daughters of Beulah receive Jerusalem back into Beulah, they weep "over her among the Spaces of Erin"

(48, 50-51). These spaces
height to the starry dept
to protect Jerusalem and V
leave Beulah and go off to
of Uiro (12, 17-23). The
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A discussion of Be
is now in order. The perm
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with its "moony shades & h
Ruman Heart, whose Gates o
(48, 24-25). These daught
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can close to keep the love
a Grain of Sand in Lambeth
is Oothon's Palace, "withi
every angle is a lovely he
cannot be destroyed by Sat
the Daughters of Beulah, g
in Beulah" (41, 13-14). T
with dire pain opening it
11-39), where the daughter
embrace sorrows and labour
Beulah is a lovely, caring
from Satan, with the aid o

(48, 50-51). These spaces "reach'd from the starry heighth to the starry depth" (11, 12), and they seem to protect Jerusalem and Vala, her shadow, when they leave Beulah and go off to the starry wheels, which are of Ulro (12, 17-23). The spaces of Erin appear to be an extension from Beulah of Beulah repose and protection.

A discussion of Beulah as a land of protection is now in order. The permanent inhabitants, distinguished from visitors like Jerusalem, of Beulah are called the daughters of Beulah. The land of Beulah with its "moony shades & hills," lies "within the Human Heart, whose Gates closed with solemn sound" (48, 24-25). These daughters live within the human heart, a place of love and caring, which has gates that can close to keep the love and care inside. "There is a Grain of Sand in Lambeth that Satan cannot find"; it is Oothon's Palace, "within / Opening into Beulah, every angle is a lovely heaven" (41, 15-18). Jerusalem cannot be destroyed by Satan because she is "Hid / By the Daughters of Beulah, gently snatch'd away and hid in Beulah" (41, 13-14). There is also "an Atom of Space, with dire pain opening it a Center / Into Beulah" (48, 38-39), where the daughters of Beulah dry tears, embrace sorrows and labour in sublime mercy (48, 39-41). Beulah is a lovely, caring place, protecting its visitors from Satan, with the aid of the daughters of Beulah. The

daughters also "hold the L
gentle hands & tender tear
form suffers doubts and to
the Four Zoas (their physi
reposed / In Beulah by the
tears & lamentations" (74,
Beulah, then, hold on to t
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How does one disti
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of Jerusalem are "Of the s
passage through / Eternal
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of bliss among the Emanati
Feminine are nurs'd into y

daughters also "hold the Immortal Form [of Albion] in gentle bands & tender tears" (5, 55), while his physical form suffers doubts and torments. The human bodies of the Four Zoas (their physical bodies raging) "were reposed / In Beulah by the Daughters of Beulah with tears & lamentations" (74, 8-9). The daughters of Beulah, then, hold on to the spiritual, immortal, human forms of a character to protect him from Satan, from destruction, from eternal death.

How does one distinguish the sleep of Ulro from the sleep of Beulah? The first two lines of chapter one of Jerusalem are "Of the sleep of Ulro! and of the passage through / Eternal Death! and of the awaking to Eternal Life"; and line six is "Awake! awake O sleeper of the land of shadows, wake! expand," seemingly addressed to those who sleep in Ulro and must awake to eternal life. But line six can also refer to "O ye sleepers of Beulah, land of shades," just fifteen lines down. One distinction is that Beulah is a pleasant lovely land, where no dispute can come; and Ulro is a land of doubt, despair and reasonings, where disputes are frequent and warlike. But the main distinction is one, naturally, of perception.

Beulah is a place "where Sexes wander in dreams of bliss among the Emanations, / Where Masculine & Feminine are nurs'd into Youth & Maiden / By tears &

files of Beulah's Daughte
past" (79, 75-77). Beulah
Missful place of protecti
is past, when it no longer
reated as a means for som
ernity. It must be reme
world, "this Vegetable Uni
(p. 77) in comparison to
of the imagination. And r
ernity when time stops a
Jerusalem deals with the t
physical world. The phys
present until plate ninety
and percepts of Jerusalem
Those who have the percept
world, the land of shadows
their bodies move and thei
to the total joys of Etern
immortal part of man is st
Those who see only the phy
religion of it, sleep in U
means; Ulro a land of ends
seen and experienced from
The nights of Beul
their sleeps. When the st
into Albion's loins he suf

smiles of Beulah's Daughters, till time of Sleep is past" (79, 75-77). Beulah is meant to serve as a blissful place of protection until time ends and sleep is past, when it no longer will be needed. It has been created as a means for something else, and that is Eternity. It must be remembered that the physical world, "this Vegetable Universe is but a faint shadow" (pl. 77) in comparison to the real and eternal world of the imagination. And remembered, too, that until Eternity when time stops and space becomes spirit, all of Jerusalem deals with the temporal structure of the physical world. The physical world is continually present until plate ninety-six; and so all the lands and percepts of Jerusalem must somehow partake of it. Those who have the perception to see the physical world, the land of shadows, as a temporary place where their bodies move and their souls have not fully awakened to the total joys of Eternity sleep in Beulah, where the immortal part of man is still retained and cared for. Those who see only the physical world, who make a religion of it, sleep in Ulro. Beulah is a land of means; Ulro a land of ends: they are the same land seen and experienced from different perspectives.

The nights of Beulah are as distinctive as their sleeps. When the starry wheels of Ulro rend a way into Albion's loins he suffers in pain and tears, "In

a dark & unknown Night,"
(38, 44-46), "unlike the
Night" (17, 28). After A
dreams" (42, 9), the "dee
round his skirts" (42, 17
Error and in error, and "O
destroy a human Soul" (46
him comfort by asking him
till the Error is removed
soul is safe, protected,
The night of Beulah bring
soul; the night of Ulro b
destruction.

Generation and E
but passage through the f
achievement of the latter
and feminine are separate
become distinct entities.
feminine join.

In Beulah the Female
Tabernacle
Which the Male enters
Cherubim
And becomes One with
Self-Love
The Rocky Law of Cond
& Death.

This passage contains a f
intercourse, with the mal

a dark & unknown Night," "beyond the Night of Beulah" (18, 44-46), "unlike the merciful forms of Beulah's Night" (17, 28). After Albion spoke in his dismal dreams" (42, 9), the "deepest night of Ulro roll'd round his skirts" (42, 17-18). Albion is the land of Ulro and in error, and "One Error not remov'd will destroy a human Soul" (46, 10-11). So Oxford offers him comfort by asking him to "repose in Beulah's night till the Error is remov'd" (46, 12). In Beulah his soul is safe, protected, and his sufferings alleviated. The night of Beulah brings comfort and protects the soul; the night of Ulro brings pain and the soul's destruction.

Generation and Beulah are also distinct lands, but passage through the former is necessary for the achievement of the latter. In Generation masculine and feminine are separated from the hermaphrodite and become distinct entities. In Beulah the masculine and feminine join.

In Beulah the Female lets down her beautiful
 Tabernacle
 Which the Male enters magnificent between her
 Cherubim
 And becomes One with her, mingling, condensing in
 Self-Love
 The Rocky Law of Condemnation & double Generation
 & Death.

(30, 34-37)

This passage contains a fine metaphor of sexual intercourse, with the male entering the female and the

no becoming one. Both gi
der selfless. But the ro
as immoral requires them t
beings, corporeal beings t
beyond the self, and that
at, revealing itself as a
ness that dictates against
established distinct sexes
distinction. In Beulah, th
Miss" (29, 75). This bli
possible only if one has b
"vegetating death" (69, 3
Miss without being Genera
to be generated, that is t
Female, is a prerequisite
of sexual union.

Beulah is the land

Where every Female del
her husband:
The Female searches se
to the
Male Genius, who in re
And feeds her with the
beauty beams.
She Creates at her wil
silence
With Spaces of sweet g
beauty,
Closed in by a sandy d
shining
And a little tender mo
wing;
And the Male gives a T
Till the time of love
delights.

two becoming one. Both give of themselves; both are then selfless. But the rocky law that condemns them as immoral requires them to be generated distinct beings, corporeal beings that acknowledge nothing beyond the self, and that condemns their life-giving act, revealing itself as a law of self-love, of selfishness that dictates against self-giving. Generation established distinct sexes; Beulah sexually removes that distinction. In Beulah the "Sexes wander in dreams of bliss" (29, 75). This bliss of sexual intercourse is possible only if one has become a "generated mortal, a vegetating death" (69, 31), for none "can consummate bliss without being Generated / On Earth" (86, 42-43). To be generated, that is to be separated into male and female, is a prerequisite for entering Beulah, the land of sexual union.

Beulah is the land

Where every Female delights to give her maiden to
her husband:
The Female searches sea & land for gratifications
to the
Male Genius, who in return clothes her in gems & gold
And feeds her with the food of Eden; hence all her
beauty beams.
She Creates at her will a little moony night &
silence
With Spaces of sweet gardens & a tent of elegant
beauty,
Closed in by a sandy desert & a night of stars
shining
And a little tender moon & hovering angels on the
wing;
And the Male gives a Time & Revolution to her Space
Till the time of love is passed in ever varying
delights.

(69, 15-24)

the female serves the male
the female: a typical domi-
nate space, providing the
male is time; they must
if love can be passed in an
intercourse without space
Within the Feminine
Masculine Time & plant
Space" (33, 7-9). One of
unlike the female herself
him or by planting the seed
must be to be a time to
being is a necessity, for
represent itself so that
the male-female interaction
aligns.

When Albion arises
and, and the sexes must vary
is the place of man contain
culine and feminine part.
vision and it "knows not of
above / Sexual organization
of Beulah" (79, 73-74). In
Cominglings from the Head of
a pompous High Priest enter
(3-44). That is, in Eterni-

The female serves the male and male feeds and clothes the female: a typical domestic relation. The female is the space, providing the place of love-making, and the male is time; they must be joined so that the time of love can be passed in ever varying delights. Sexual intercourse without space or time is impotence. "In Beulah the Feminine / Emanations Create Space, the Masculine Time & plant / The Seeds of beauty in the Space" (85, 7-9). One of the functions of the male is to make the female beautiful by feeding her the food of Eden or by planting the seeds of beauty in her. The second is to be a time to her space. The two interacting is a necessity, for time must be given a place to present itself so that time can end and Eternity be. The male-female interaction will bring about the Last Judgment.

When Albion arises from the dead, time and space end, and the sexes must vanish (92, 13-14). Eternity is the place of man containing within him both a masculine and feminine part. Humanity is man with eternal vision and it "knows not of Sex" (30, 33); it is "far above / Sexual organization & the Visions of the Night of Beulah" (79, 73-74). In Eternity "Embraces are Cominglings from the Head even to the Feet, / And not a pompous High Priest entering by a Secret Place" (69, 43-44). That is, in Eternity, the male does not

sexually enter the female
exist. An eternal embrac
one's being. Beulah migh
individuals from the powe
the powerfulness of all e
"To protect from the Gian
intellect, / Thunder in t
that kills its beloved" (1
fers of intellect can be
so thunderous, and one's
kill the beloved. Then t
Beulah, but only for a ti
with Eternity, is death b
as well as the spiritual v
rests in the sleep-like d
for a period, and they re
a respite in Beulah the e
So Beulah is not only the
soul, but it may also be
who need a rest from Etern

Eden has eternal c
quite Eternity proper. W
they behold as one man, a
They all then live in per
land of life, / Giving, r
other's trespasses" (38,

sexually enter the female, since male and female do not exist. An eternal embrace demands every particle of one's being. Beulah might have been created to protect individuals from the powerfulness of this embrace and the powerfulness of all eternal acts. For Beulah is "To protect from the Giant blows in the sports of intellect, / Thunder in the midst of kindness, & love that kills its beloved" (48, 15-16). In Eternity the wars of intellect can be so devastating, one's kindness so thunderous, and one's love so overwhelming that they kill the beloved. Then the beloved needs to repose in Beulah, but only for a time. For Beulah, in comparison with Eternity, is death because it relies on the physical as well as the spiritual world. So the slain beloved rests in the sleep-like death of Beulah; but "Death is for a period, and they renew tenfold" (48, 17). After a respite in Beulah the eternal return back to Eternity. So Beulah is not only the place of repose for a mortal's soul, but it may also be the place of repose for those who need a rest from Eternity.

Eden has eternal qualities and yet it is not quite Eternity proper. When men expand their senses they behold as one man, as Jesus Christ (38, 18-20). They all then live in perfect harmony "in Eden, the land of life, / Giving, receiving, and forgiving each other's trespasses" (38, 21-22). This sounds like

Eternity where there is for
and the giving and receiving
However, no mention is made
any corporality. The sons
the divine vision in time
'a Son of Eden was set over
to guard / In Albion's Tor
(45-49). If sexes do not
is supposed to be Eden, th
Eternity? Eden is fleshly
space. It is located in t
like the other lands of U
(2, 45-53). But it is th
life. Perhaps the sons of
time and the "food of Eden
the killed beloveds who re
take the job of caring for
until they return to Etern
is like Dante's: the high
this life, the point where
expanded to see as one man
enough to see as one man f
For although Eden has many
tinged with corporality an
Eternity has been
but a few points of clarifi

Eternity where there is forgiveness of sin (98, 23) and the giving and receiving of intellect (98, 28-30). However, no mention is made as to whether Eden retains any corporality. The sons of Eden praise Los in keeping the divine vision in time of trouble (95, 19-20). Also "a Son of Eden was set over each Daughter of Beulah to guard / In Albion's Tomb the wondrous Creation" (72, 48-49). If sexes do not exist in Eternity and Eternity is supposed to be Eden, then how can there be sons of Eternity? Eden is fleshly and is Eternity in time and space. It is located in the four points of Golgonooza like the other lands of Ulro, Generation and Beulah (12, 45-53). But it is the supreme land, the land of life. Perhaps the sons of Eden are the males that give time and the "food of Eden" to Beulah. Perhaps they are the killed beloveds who repose in Beulah, and there take the job of caring for the daughters of Beulah until they return to Eternity. Perhaps Blake's Eden is like Dante's: the highest point we can reach in this life, the point where our infinite senses are expanded to see as one man, but not quite expanded enough to see as one man from eternity to eternity. For although Eden has many eternal attributes, it is tinged with corporality and hence not Eternity proper.

Eternity has been discussed at length in Chapter I but a few points of clarification are necessary.

Eternity is beyond time and
beyond the physical world
fold humanity (98, 12) and
male and female (92, 13).
Jerusalem the human is ca
Beulah three-fold (98, 11)
supposedly Generation is
Four gates lead into Beulah
fold Gate / Towards Beulah
"Four precious Stones that
gate would be the way from
of Eternity. And the other
that lead from the "Herna
through the world of Gene
links Eternity, through B
Jerusalem. This is the f
man's vision knows no limit
but continues "for ever f
35-36). From here on the
Eternity" encompasses--no
which are the four faces
humanity in every man and
Ulro, Generation, Beulah
"Four Living Creatures, C
Incomprehensible, / [that
expand" (98, 24-25). Ete

Eternity is beyond time and space (94, 8) and hence beyond the physical world. There man achieves his four-fold humanity (98, 12) and is no longer divided into male and female (92, 13). As a general note: in Jerusalem the human is called four-fold, the sexual of Beulah three-fold (98, 11), and to continue the numerology, supposedly Generation is two-fold, and Ulro one-fold. Four gates lead into Beulah (12, 45-53). "And the Four-fold Gate / Towards Beulah is to the South" (72, 49-50). "Four precious Stones that Gate" (72, 52). This southern gate would be the way from Beulah to the four-fold vision of Eternity. And the other gate of four precious stones that lead from the "Hermaphroditic Satanic World" through the world of Generation to Beulah (58, 50-59, 1), links Eternity, through Beulah, to the other lands of Jerusalem. This is the final gate because from here on man's vision knows no limit of expansion or translucence, but continues "for ever from eternity to eternity" (42, 35-36). From here on the four points that "Great Eternity" encompasses--north, east, south, and west, which are the four faces towards the four worlds of humanity in every man and which lead to the lands of Ulro, Generation, Beulah and Eden (12, 45-58)--are the "Four Living Creatures, Chariots of Humanity Divine Incomprehensible, / [that] in beautiful Paradises expand" (98, 24-25). Eternity is the ultimate,

ever-expanding human vision
ation (pl. 77) which the
world, of the written page
for the reader can only gl
to know Eternity one must

Part II: The

As

These are the char
is the "perturbed Man" (4,
4, 26), who demands demon
4, 28), who is selfish an
4, 29), and who wants to
4, 31) so that "Humanity
princedom & victory" (4, 3
hides his emanation Jerusa
every mournful Hill / And
Albion is sick to death. /
robbers: he hath studied
hovers over him: his Frie
11-15). Oxford says that
"One Error not removed wil
10-11). Albion cries:
The disease of Shame c
I have no hope.
Every boil upon my bod
Doubt first assail'd m
of me.

ever-expanding human vision. It is the world of Imagination (pl. 77) which the perceptions of the physical world, of the written page, can merely lead you to. For the reader can only glimpse at Eternity in Jerusalem; to know Eternity one must use his imagination.

Part II: The Family of Albion

A: Albion

These are the characteristics of Albion. Albion is the "perturbed Man" (4, 22): an enemy of friendship (4, 26), who demands demonstration instead of faith (4, 28), who is selfish and calls the mountains his own (4, 29), and who wants to establish laws of moral virtue (4, 31) so that "Humanity shall be no more, but war & principedom & victory" (4, 32). In jealous fears Albion hides his emanation Jerusalem (4, 33). "Every Valley, every mournful Hill / And every River" cry "our brother Albion is sick to death. / He hath leagued himself with robbers: he hath studied the arts / Of unbelief. Envy hovers over him: his Friends are his abhorrence" (40, 11-15). Oxford says that Albion is "in error" and that "One Error not removed will destroy a human Soul" (46, 10-11). Albion cries:

The disease of Shame covers me from head to feet.
I have no hope.
Every boil upon my body is a separate & deadly Sin.
Doubt first assail'd me, then Shame took possession
of me.

(21, 3-5)

Albion is sick, erring, s
possessive, shameful, sin
reasoning, faithless, des
his soul, and an enemy to
of Jerusalem.

An emanation, as
section, is what one man
cannot unite but by the r
Albion, however, hides h
because, like a harlot, s
others. Jealous of all t
her relationship with Jes
to possess her totally; s
destroy her because she s
section). So when Los jo
is one with Jesus and pur
friendship,

. . . Albion fled mo
His face and bosom w
hands
And feet, lest any s
His hidden heart; hi
within him,
Uttering not his jea
Iron and steel, dark
tempests brooding;
His strong limbs shu
and dark
Turning from Univers
His cold against the
Thunders of deadly w
Fires and clouds of

Albion is sick, erring, selfish, jealous, envious, possessive, shameful, sinful, despairing, doubting, reasoning, faithless, desirous of war, liable to lose his soul, and an enemy to friendship. Such is the hero of Jerusalem.

An emanation, as will be shown in the Jerusalem section, is what one man gives to another; and two men cannot unite but by the mingling of their emanations. Albion, however, hides his emanation, named Jerusalem, because, like a harlot, she continually mingles with others. Jealous of all those others and especially of her relationship with Jesus, Albion wants to hide her, to possess her totally; at the same time he seeks to destroy her because she shames him (cf. Jerusalem section). So when Los joined the divine family which is one with Jesus and pursued Albion, offering him friendship,

. . . Albion fled more indignant, revengeful covering
His face and bosom with petrific hardness, and his
hands
And feet, lest any should enter his bosom & embrace
His hidden heart; his Emanation wept & trembled
within him,
Uttering not his jealousy but hiding it as with
Iron and steel, dark and opaque, with clouds &
tempests brooding;
His strong limbs shudder'd upon his mountains high
and dark
Turning from Universal Love, petrific as he went,
His cold against the warmth of Eden rag'd with loud
Thunders of deadly war (the fever of the human soul)
Fires and clouds of rolling smoke!

(37, 12-38, 10)

In jealous possession of
universal love of Los and
and embraces war. If Albion
emanation, then he cannot
consequently condemns fri
a "demonstrative truth,
War" (28, 11-12). Albion
that he can only see multi
and not all men as one man
(17-20).

Albion's inability
organs into Gods (55, 36-
himself as God; hence he
separating man from God.
dwells from Eternity, with
Soul" (23, 29-30), excla
divinity, then he is no
If man ceases to behold
to exist (38, 11-13), i.
Without divine self-recog
fold man whose humanity
6). If Albion would exp
he would awake to his hu
man of Eternity. But he
for a moment that he has
the "Human Imagination"

In jealous possession of Jerusalem, Albion spurns the universal love of Los and Jesus, rejects friendship and embraces war. If Albion cannot give of his emanation, then he cannot acknowledge a friend. He consequently condemns friendships (28, 7) and proclaims a "demonstrative truth, / That Man be separate from Man" (28, 11-12). Albion has contracted his vision so that he can only see multitude, i.e., distinct men, and not all men as one man called Jesus the Christ (38, 17-20).

Albion's inability to expand his perceptive organs into Gods (55, 36-38), prevents him from seeing himself as God; hence he posits a God "afar off," thus separating man from God. "God in the dreary Void / Dwells from Eternity, wide separated from the Human Soul" (23, 29-30), exclaims Albion. If man doubts his divinity, then he is no longer divine, no longer man. If man ceases to behold the eternal vision, he ceases to exist (38, 11-13), i.e., he ceases to be a man. Without divine self-recognition, Albion is the four-fold man whose humanity is in deadly sleep (5, 30 & 15, 6). If Albion would expand his organs of perception, he would awake to his humanity and become the four-fold man of Eternity. But he does not. Albion may realize for a moment that he has crucified the "Divine Body," the "Human Imagination" (24, 33); that he has erred in

hiding Jerusalem away from
but he does not see the s
as a God demanding vengeance
conceive of a reconciliation
olive of his mercy (24, 5)
banished from him (24, 60)
God and becomes "idolatrous"
investing it with power o
which he is nothing, an o
ing his divine humanity,
is in danger of losing hi
he separates man from man
and by these actions, he
listed in paragraph one.

Besides a character
Land" (34, 16), the "Land
once "cover'd the whole E
Albion became "self-exile
shine of morning" (19, 13)
and the light of the divi
"narrow house":

His Children exil'd f
before him,
His birds are silent
his branches,
His tents are fall'n;
sound of his harp
Are silent on his clo
storms & fire.

hiding Jerusalem away from the Divine Vision (23, 11-12); but he does not see the slain body as himself but rather as a God demanding vengeance of him (23, 33). He cannot conceive of a reconciliation with this God, cannot conceive of his mercy (24, 58-59), and hence all hope is banished from him (24, 60). Later Albion forms another God and becomes "idolatrous to his own Shadow" (29, 46), investing it with power over him and in relation to which he is nothing, an oblivion (29, 47-52). In denying his divine humanity, in making himself nothing, he is in danger of losing his soul: by hiding Jerusalem, he separates man from man and consequently man from God and by these actions, he acquires all the characteristics listed in paragraph one.

Besides a character Albion is a land, a "barren land" (34, 16), the "Land of Ulro" (46, 10). Albion once "cover'd the whole Earth" (24, 44), but since Albion became "self-exiled from the face of light & shine of morning" (19, 13) self-exiled from his humanity and the light of the divine vision, he has become a "narrow house":

His Children exil'd from his breast pass to and fro
before him,
His birds are silent on his hills, flocks die beneath
his branches,
His tents are fall'n; his trumpets and the sweet
sound of his harp
Are silent on his clouded hills that belch forth
storms & fire.

His milk of Cows & h
harvest
Is gather'd in the s
rain.
Where once he sat, h
His Giant beauty and
fill, from within hi
with his woes,
The corn is turn'd t
poison,
The birds of song to
to bitter groans,
The voices of childr
helpless infants.

In this passage Albion i
a character who walks in
(throughout Jerusalem Al
children are exiled from
die and birds can be sil
breast; his land withers
When he "sat in Eternal
of Ulro he is a land of
passage more like the la
and as a land, Albion is
self--his perceptions, h
his beauty and fecundity

Albion is also U
redemption and judgment
for almost the entire wo
temporal action passes t
Begin & End in Albion's
(pl. 27, "To the Jews").

His milk of Cows & honey of Bees & fruit of golden
 harvest
 Is gather'd in the scorching heat & in the driving
 rain.
 Where once he sat, he weary walks in misery and pain,
 His Giant beauty and perfection fallen into dust,
 Till, from within his wither'd breast, grown narrow
 with his woes,
 The corn is turn'd to thistles & the apples into
 poison,
 The birds of song to murderous crows, his joys
 to bitter groans,
 The voices of children in his tents to cries of
 helpless infants.

(19, 1-12)

In this passage Albion is simultaneously a narrow house,
 a character who walks in misery and pain, who groans
 (throughout Jerusalem Albion is always groaning), whose
 children are exiled from him, and a land in which flocks
 die and birds can be silent. His children pass from his
 breast; his land withers there. The narrator saw Albion
 when he "sat in Eternal Death" (15, 33). And as the land
 of Ulro he is a land of eternal death, although in this
 passage more like the land of eternal dying. As a man
 and as a land, Albion is barren, reduced from his former
 self--his perceptions, his boundaries being narrowed;
 his beauty and fecundity fallen into dust.

Albion is also Ulro with its states of creation,
 redemption and judgment which cover all space and time
 for almost the entire work of Jerusalem. All spatial-
 temporal action passes through his breast, "All things
 Begin & End in Albion's Ancient Druid Rocky Shore"
 (pl. 27, "To the Jews"). Albion is called the English

nation (92, 1-5), but new
though, is a former name
have a rocky shore like A
skirts stretch from Dover
England and Albion need t
Christians"), and Jerusal
calls to each (pl. 77).

Hints the reader makes th
and England are the same.
called Britannia and in t
time is divided into Jeru
England is then composed
and his wife Vala, who is
Therefore, for Albion Eng
himself, what he emanates
England is attached to Al
cover'd the whole Earth,
Mutual each within other
eration" (24, 44-45). On
passed all that was, mutu
in all the earth and nati
were the same. But when
"grown narrow with his w
longer be mutual in one a
separated. What was with

nation (92, 1-5), but never directly England. Albion, though, is a former name of England, and England does have a rocky shore like Albion's. Further, Albion's skirts stretch from Dover to Cornwall (42, 18). Both England and Albion need to awake (pl. 77, "To the Christians"), and Jerusalem is the sister of both who calls to each (pl. 77). From these and other numerous hints the reader makes the intuitive leap that Albion and England are the same. However, England is also called Brittania and in the fallen world of space and time is divided into Jerusalem and Vala (36, 28). England is then composed of Albion's emanation Jerusalem and his wife Vala, who is also Luvah's emanation. Therefore, for Albion England is what he gives of himself, what he emanates and what he is wedded to. England is attached to Albion's bosom. Once "Albion cover'd the whole Earth, England encompass'd the Nations, Mutual each within other's bosom in Visions of Regeneration" (24, 44-45). Once Albion and England encompassed all that was, mutual in each other and mutual in all the earth and nations. Once England and Albion were the same. But when Albion's breast withered, "grown narrow with his woes" (19, 9), they could no longer be mutual in one another's breast and hence separated. What was within Albion becomes without him

as he contracts his vision
everything. Jerusalem and

One of the major
the conflict between Albion
of Albion and England according
Hist. In Eternity, two
other by mingling their elements
section). But when Albion
his bosom shuts, Luvah's
own falls from him. Jerusalem
distinct from Albion no longer
Vala dominates Jerusalem
her (cf. Vala section).

means animosity between
Albion and Luvah arose from
England.

Yet even when Albion
a narrow house, a man as
remains true that "All the
Ancient Druid Rocky Shore
the Parent of the Druids'
ment) who had a tradition
in his mighty limbs all the
Albion was that man, just
Seat of the Patriarchal
The Religion of Jesus, the

as he contracts his vision and so can no longer contain everything. Jerusalem and Vala who are England fall out.

One of the major narrative themes of Jerusalem is the conflict between Albion and Luvah. The separation of Albion and England accounts partially for this conflict. In Eternity, two men show their love for each other by mingling their emanations (cf. Jerusalem section). But when Albion narrows his vision so that his bosom shuts, Luvah's emanation Vala as well as his own falls from him. Jerusalem and Vala as entities distinct from Albion no longer mingle in love. In fact Vala dominates Jerusalem and eventually seeks to destroy her (cf. Vala section). Animosity between emanations means animosity between men. So the hatred between Albion and Luvah arose from Albion's separation from England.

Yet even when Albion has become a barren land, a narrow house, a man asleep on a rock (16, 27), it remains true that "All things begin & end in Albion's Ancient Druid Rocky Shore" (32, 15). Once "Albion was the Parent of the Druids" (of those of the Old Testament) who had a tradition that "Man anciently contain'd in his mighty limbs all things in Heaven & Earth" and Albion was that man, just as Britain was the "Primitive Seat of the Patriarchal Religion," the "One Religion, The Religion of Jesus, the most Ancient, the Eternal &

the Everlasting Gospel"
the Jews"). The religious
just as Jerusalem (the c
cept) and those of the
But although this is the
Albion no longer contain
mighty limbs, "All thing
Ancient Druid Rocky Shore
repeats like a refrain ev
trebling, no longer migh
his sons (32, 12-14). E
longer encompasses all th
action until pl. ninety-
through Albion, his spect
Judgment can only occur v
Eternity can only be acc
encompassing everything
tracting bosom of his.
shown later by study of
of Jerusalem. It will b
about Albion and that al
are of Albion's family o
those seeking to destroy
all-inclusive four-fold
of all mankind.

the Everlasting Gospel" (all quotes from pl. 27, "To the Jews"). The religion of Jesus came from England just as Jerusalem (the city, the character, the concept) and those of the Old Testament came out of Albion. But although this is the glorious past, and although Albion no longer contains heaven and earth in his mighty limbs, "All things begin & end in Albion's Ancient Druid Rocky Shore" (32, 15). This phrase repeats like a refrain even after Albion, his limbs trembling, no longer mighty, is borne on a couch by his sons (32, 12-14). Even though Albion's bosom no longer encompasses all things, all the spatial-temporal action until pl. ninety-six occurs in, around and through Albion, his spectre and his fatal tree. Last Judgment can only occur with the awaking of Albion; and Eternity can only be accomplished by Albion's again encompassing everything in that ever-expanding-contracting bosom of his. These statements can only be shown later by study of the characters and the action of Jerusalem. It will be seen that all action revolves about Albion and that all the characters of Jerusalem are of Albion's family or of his friends--divided into those seeking to destroy and those seeking to awake his all-inclusive four-fold humanity, which is the humanity of all mankind.

"And thus the Voi

rocks of Albion":

'I elected Albion for
Nations
Of the Whole Earth.
and all
The Sons of God were
was all my joy.'

Once Albion encompassed t

Divine Vision. Whatever

the reactor who "admits c

(13-14) compels him to do

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power that seeks to convi

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This spectre is the "Grea

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is manifested in Albion's

Jerusalem and in his stat

are my own, and I will ke

and that "All that they l

later to be known as the

"And thus the Voice Divine went forth upon the
rocks of Albion":

'I elected Albion for my glory; I gave to him the
Nations
Of the Whole Earth. He was the Angel of my Presence,
and all
The Sons of God were Albion's Sons, and Jerusalem
was all my joy.'

(29, 5-8)

Once Albion encompassed the nations, and beheld the
Divine Vision. Whatever was God's was his. But then
the reactor who "admits of no reply from Albion" (29,
13-14) compels him to do his will. This reactor is
later revealed as Albion's spectre who is his rational
power that seeks to convince Albion that man is not a
God but a worm: "that Human Form / You call Divine is
but a Worm seventy inches long / That creeps forth in
a night & is dried in the morning sun" (33, 5-7). Man
is a mortal for seventy years; he is born only to die.
This spectre is the "Great Selfhood, / Satan" (33,
17-18) who devours as food any one unfortunate enough
to contemplate him (33, 23-24). Selfhood is setting
up distinctions between man and man, between mine and
yours, which occurs when one's vision is narrowed. It
is manifested in Albion's jealous possession of
Jerusalem and in his statements that "My mountains
are my own, and I will keep them to myself" (5, 29)
and that "All that they [24 rebellious ingratitude--
later to be known as the 24 cathedral cities] have is

mine: from my free gen'
they have; ingratitude to
kills aloud for vengeance
emphasis is on "me": the
the great selfhood. But
Divine Vision which is at
So that "However great ar
And merciful the Individ
palaces and cities and ho
In Selfhood, we are noth
breath" (45, 10-13). In
he is not man, he is not
he ceases to exist (38, 1
is "mild"; but in selfho
"incapable and nothing"
man to nothing, strips h
itself up as God, as Baco
humility, doubt and expe
himself only as a worm th
This spectre works not o
family and friends, in f
spectre. The spectre is
power of Albion, which a
and eventually forms int
When Albion sat
. . . underneath
A deadly Tree: he n

mine: from my free gen'rous gift / They now hold all
 they have; ingratitude to me,/ To me their benefactor,
 calls aloud for vengeance deep" (42, 52-54). The
 emphasis is on "me": the glorification of "me" is
 the great selfhood. But the "me" does not include the
 Divine Vision which is attained by self-annihilation.
 So that "However great and glorious, however loving /
 And merciful the Individuality, however high / Our
 palaces and cities and however fruitful are our fields, /
 In Selfhood, we are nothing, but fade away in morning's
 breath" (45, 10-13). In selfhood man is not divine,
 he is not man, he is nothing, for if one is not a man
 he ceases to exist (38, 13). Albion's eternal epithet
 is "mild"; but in selfhood, this eternal quality is
 "incapable and nothing" (45, 14-15). Selfhood reduces
 man to nothing, strips him of divinity by setting
 itself up as God, as Bacon, Newton and Locke who teach
 humility, doubt and experiment so that man will see
 himself only as a worm that exists for seventy years.
 This spectre works not only on Albion but on all his
 family and friends, in fact many of them become the
 spectre. The spectre is the life-destroying anti-divine
 power of Albion, which attracts all such powers to it,
 and eventually forms into the Covering Cherub.

When Albion sat by Tyburn's brook

. . . underneath his heel shot up
 A deadly Tree: he nam'd it Moral Virtue and the Law

Of God who dwells in
sight.

The Tree spread o
(Albion groan'd)
They bent down, they
erooting
Shot into many a Tree

When later Albion's etern
in the rock of ages (48,
from still rages, and oft
tree. Perhaps to say tha
tree is to say that Albio
away from his divinity.
virtue and law, Albion's
takes him suffer, perhaps
labour pangs; it waxes an
vow. Albion's mind is wr
shame and sin (21, 2-5).
tormented because death i
and hence he can find no
is no annihilation, just
ment. So Albion looks fo
death, saying: "All is
a chaste / Body over an
If a tormented man canno
he sets up laws to contr
body from revealing the
were created to keep the

Of God who dwells in Chaos hidden from the human
sight.

The Tree spread over him its cold shadows,
(Albion groan'd)
They bent down, they felt the earth, and again
enrooting
Shot into many a Tree, an endless labyrinth of woe.
(28, 14-19)

When later Albion's eternal individuality is put to sleep on the rock of ages (48, 1-11), his spectrous physical form still rages, and often in the form of a deadly tree. Perhaps to say that Albion is represented by a tree is to say that Albion has vegetated (literally) away from his divinity. This is the tree of moral virtue and law, Albion's tree. Albion begets it; it makes him suffer, perhaps from some perverse sort of labour pangs; it waxes and multiplies causing endless woe. Albion's mind is wracked by doubts, despair, shame and sin (21, 2-5). Albion will always be so tormented because death is not annihilation (21, 49) and hence he can find no comfort in the grave. There is no annihilation, just constant dying and hence torment. So Albion looks for a way to cope with this death, saying: "All is Eternal Death, unless you weave a chaste / Body over an unchaste Mind" (21, 11-12). If a tormented man cannot cure the disease of the mind, he sets up laws to control the body, to prevent the body from revealing the mind. The laws of moral virtue were created to keep the body chaste. Albion has been

insist on building these
there are moral laws there
criminals and therefore ju
and punishers to punish a
"punisher & judge" who de

Jerusalem and his
his sons are deserters and

Shame divides Familie
in sunder.
First fled my Sons &
Wild Animations,
My Cattle next, last
Forests fled,
The Corn-fields & the
separated,
The Sea, the Stars, t
forth by my disease

Albion's entire family ha
his disease of shame, sha
So he changes that shame
evil of which he is the s
"Albion's Sons / Must bec
the first transgressors"
him. "My daughters are h
before me" (42, 14); so A
daughters as his shame, f
shame of his own unchaste
him. To forget his own c
encourage the crimes of his
the tree of moral virtue

intent on building these laws since plate four. But if there are moral laws there will be moral crimes and criminals and therefore judges to judge good and evil and punishers to punish accordingly. And Albion is that "punisher & judge" who deems "every Act a Crime" (28, 4).

Jerusalem and his daughters Albion deems harlots; his sons are deserters and rebels. Albion groans:

Shame divides Families, Shame hath divided Albion
in sunder.

First fled my Sons & then my Daughters, then my
Wild Animations,
My Cattle next, last ev'n the Dog of my Gate; the
Forests fled,
The Corn-fields & the breathing Gardens outside
separated,
The Sea, the Stars, the Sun, the Moon, driv'n
forth by my disease.

(21, 6-10)

Albion's entire family has been driven away from him by his disease of shame, shame of his own unchaste thoughts. So he changes that shame into a moral law of good and evil of which he is the sole judge and punisher. Hence, "Albion's Sons / Must become the first Victims, being the first transgressors" (28, 24-25), the first to desert him. "My daughters are harlots: my sons are accursed before me" (42, 14); so Albion judges his sons and daughters as his shame, forgetting that it was the shame of his own unchaste mind that drove them from him. To forget his own diseased mind, Albion goes to scourge the crimes of his family, bearing and becoming the tree of moral virtue as the standard of judgment.

Is the narrator predicts
man's worst enemies / Sh
and family" (46, 25-26).
So, the "Human Imaginat
wants vengeance for that
(pl. 22-24). But he does

... Therefore O Man
But a meer Phantasy,
May God, who dwells
vengeance take,
And draw thee down in
torture,
Like me thy Victim.

Albion wants all men to
wrath. If he suffers, t
God does not enact venge
of moral virtue are mean
realize themselves as wo
once encompassed everyth
now to encompass all in
friends, his family, to
narrowed perceptions.

B

Jerusalem is Alb
Rarity every particula
Its own peculiar Light,
And the Light is his Gar
every Man" (54, 1-3). 1

As the narrator predicts, "The time will come when a man's worst enemies / Shall be those of his own house and family" (46, 25-26). Albion believes that he slew God, the "Human Imagination," and that that God now wants vengeance for that act, making Albion his victim (pl. 23-24). But he does not want to be punished alone:

. . . Therefore O Manhood, if thou art aught
 But a meer Phantasy, hear dying Albion's Curse!
 May God, who dwells in this dark Ulro & voidness,
 vengeance take,
 And draw thee down into this Abyss of sorrow and
 torture,
 Like me thy Victim.

(23, 36-40)

Albion wants all men to become a victim of this God's wrath. If he suffers, the world must suffer. And if God does not enact vengeance, Albion will. His laws of moral virtue are meant to condemn men, to make them realize themselves as worms like Albion. As Albion once encompassed everything in his bosom, so he wants now to encompass all in his power, to reduce all, his friends, his family, to his own sickness, to his own narrowed perceptions.

B: Jerusalem

Jerusalem is Albion's emanation. "In Great Eternity every particular Form gives forth or Emanates / Its own peculiar Light, & the Form is the Divine Vision / And the Light is his Garment. This is Jerusalem in every Man" (54, 1-3). In Eternity every form is the

divine vision, is human,
gives something from its
something being the light
is a gift from one man to
recognize the existence
together. In modern jazz
vibrations (vibes) by which
sensory feeling for another
to Man by his Emanative
every individual Man" (4)
gifts of love, of caring
In Eternity man cannot be
another's bosom, if the
3-11). Man is in isolation

Jerusalem to man, his being
An emanation does not
phenomenal, thing, and
form and makes a character
character Jerusalem, which
Liberty (54, 5). Jerusalem
all men, bringing them
pity, love and kindness
sin not as a heinous crime
individuals from bad but as
is soon forgiven" (20,
in favor of forgiveness

divine vision, is human, is man. And the Divine Vision gives something from itself to manifest itself, this something being the light called Jerusalem. Jerusalem is a gift from one man to another; it is what makes each recognize the existence of another and what brings them together. In modern jargon Jerusalem might be called vibrations (vibes) by which an individual has a super-sensory feeling for another individual. "Man is adjoin'd to Man by his Emanative portion / Who is Jerusalem in every individual Man" (44, 38-39), for good vibes or gifts of love, of caring, are what join two individuals. In Eternity man cannot converse with man, cannot enter another's bosom, if their emanations do not mingle (88, 3-11). Man is in isolation unless he gives the gift of Jerusalem to man, his brother.

An emanation does not appear to be a concrete, phenomenal, thing, and yet Blake gives it definite form and makes a character out of it, calling that character Jerusalem, who also goes by the name of Liberty (54, 5). Jerusalem gives herself freely to all men, bringing them together. She wants mercy, pity, love and kind forgiveness (20, 24-25), and sees sin not as a heinous crime which separates good individuals from bad but as "a little / Error & fault that is soon forgiven" (20, 23-24). She rejects punishment in favor of forgiveness (22, 34-35) because she is also

the Tent & Tabernacle of
When Albion encompassed
emanation Jerusalem "to
down, to pour / Joy upon
to the shepherd & plowman
bringing joy, revealing
through all the nations.

... Spain was my home
I slept in his golden
me there,
There we walked as in
little ones,
They looked upon our
secret joys
With holy raptures of
the Visions of God

Jerusalem loved the Lamb
who looked upon their sun
she is the light that re
every man; as a character
of the Divine Vision wh
(40). Jerusalem redound
Lamb received her and m
for Albion gave of her
openly embraced God.

Jerusalem's fre
church's love in John 1
this sonnet Christ is
his wife. The speaker

a "Tent & Tabernacle of Mutual Forgiveness" (54, 4).

When Albion encompassed the nations he gave his emanation Jerusalem "to the whole Earth to walk up & down, to pour / Joy upon every mountain, to teach songs to the shepherd & plowman" (79, 36-37). She walked, bringing joy, revealing the joy of the four-fold Albion, through all the nations. Jerusalem speaks:

. . . Spain was my heavenly couch,
I slept in his golden hills; the Lamb of God met
me there,
There we walked as in our secret chamber among our
little ones,
They looked upon our loves with joy, they beheld our
secret joys
With holy raptures of adoration, rap'd sublime in
the Visions of God.

(79, 40-44)

Jerusalem loved the Lamb of God and bore him children who looked upon their sublime love. As an emanation she is the light that reveals the Divine Vision who is every man; as a character she is the bride and wife of the Divine Vision who is called the Lamb of God (20, 40). Jerusalem redounded from Albion's bosom and the Lamb received her and made her his wife (20, 38-39), for Albion gave of her freely then and she freely, openly embraced God.

Jerusalem's free open love is remindful of the church's love in John Donne's Holy Sonnet XVIII. In this sonnet Christ is the husband and the church is his wife. The speaker demands:

Betray, kind husband
And let mine amorous
Who is most true and
When she is embraced

Clearly the theme is the
it is played off against
prostitute. What other w
to men? A change of pers
the church and Jerusalem
Lamb. When Albion moves
with his expanded divine
as his private possession
Jerusalem as his own and
Vision (23, 11-12). She
a harlot (62, 4) and his
and trying to bring men
and kind forgiveness. A
Separate from man and fr
men together violates hi
ment. Man's vision dete
of his emanation; and wh
the love of his emanatio
freedom as licentiousne
Jerusalem is no longer
out off from interactio
Jerusalem is st

23). She cannot mingle

Betray, kind husband, Thy spouse to our sights,
 And let mine amorous soul court Thy mild Dove,
 Who is most true and pleasing to Thee then
 When she is embraced and open to most men.

(11, 11-14)

Clearly the theme is the giving of spiritual love, but it is played off against the idea of the church as prostitute. What other woman gives herself so freely to men? A change of perspective makes harlots out of the church and Jerusalem, the bride and wife of the Lamb. When Albion moves from encompassing the world with his expanded divine vision to demanding the world as his private possession in his selfhood, he claims Jerusalem as his own and hides her from the Divine Vision (23, 11-12). She is his emanation and hence a harlot (62, 4) and his shame for mingling with Jesus and trying to bring men together with her love, pity and kind forgiveness. Albion demands that man be separate from man and from God, and the one who brings men together violates his command and deserves punishment. Man's vision determines the love and freedom of his emanation; and when Albion's vision narrows, the love of his emanation is seen as harlotry and her freedom as licentiousness. In jealous possession Jerusalem is no longer a light but a shadow (53, 26) cut off from interaction with all men and with God.

Jerusalem is shut within Albion's bosom (19, 29). She cannot mingle with other emanations nor

interact with men. But
Her children have fled f
starry wheels of Ulro; a
all the while "an angui
Only when Albion expands
into his bosom can Jerus
She desires, too, a unio
her hidden and remote fr
Only when she is freely
she unite with the Lamb.
jealously hides her in h
But as he dies, his boso
hold her. Then "with a
child of Albion / Burst f
37-38). She is now divi

Once outside him
seeking her children and
she tries to give of her
and called a harlot beca
spirituality dies he bec
characteristic of spectres i
emanations. If a spectr
can reduce the eternal m
only the physical world
spectre, who believes so
then all there is and th

interact with men. But as an emanation she must unite. Her children have fled from Albion and abide in the starry wheels of Ulro; and she is drawn to them, feeling all the while "an anguish of maternal love" (5, 47). Only when Albion expands his vision and takes them back into his bosom can Jerusalem unite with her children. She desires, too, a union with Jesus but Albion keeps her hidden and remote from the Divine Vision (23, 11-12). Only when she is freely given from Albion's bosom can she unite with the Lamb. The spiritually dying Albion jealously hides her in his bosom; she is his possession. But as he dies, his bosom withers until he can no longer hold her. Then "with a dreadful groan the Emanation mild of Albion / Burst from his bosom in the Tomb" (48, 37-38). She is now divided from his divine humanity.

Once outside him she becomes the wanderer, seeking her children and Jesus, her beloved. In love she tries to give of herself, but is denied that giving and called a harlot because of it. When Albion's spirituality dies he becomes a spectre; and one characteristic of spectres is their desire to destroy errant emanations. If a spectre can destroy an emanation he can reduce the eternal man to a worm, to one who sees only the physical world (see Albion section). The spectre, who believes solely in this world, will become then all there is and the eternal man will be no more.

It must be remembered that the totality of his feminine
we called his emanation
and masculine emanations
no longer--and this occurs
from Albion. The emanation
become then distinct entities
continue to affect the world.
Jerusalem resided within
her from seeing her children
she becomes an entity distinct
vents her from merging with
then both from becoming
not one with him, she continues
others as the emanation
divided from his Emanation.
Emanation is an ever-weeping
25-26). Thus Albion is
longer a light but a shadow
spectrous form rages, then
becomes, the more the truth
the eternal man. Lucki

¹ Emanations can
but if not otherwise spe-
as feminine. A separat-
physical man of the not
the selfish qualities of
spirituality, he becomes

It must be remembered that the eternal man is the totality of his feminine and masculine parts which are called his emanations (88, 10-11).¹ If the feminine and masculine emanations separate, the eternal man is no longer--and this occurs when Jerusalem issues forth from Albion. The emanations Albion and Jerusalem become then distinct entities, but the actions of one continue to affect the actions of the other. When Jerusalem resided within Albion's bosom, he prevented her from seeing her children and the Lamb of God. When she becomes an entity distinct from himself, he prevents her from merging with him in love and so prevents them both from becoming the eternal man. And if she is not one with him, she cannot give herself in love to others as the emanation of an eternal being. "Man divided from his Emanation is a dark Spectre, / His Emanation is an ever-weeping mealancholy Shadow" (53, 25-26). Thus Albion is a spectre and Jerusalem no longer a light but a shadow. And the more Albion's spectrous form rages, the weaker and fainter Jerusalem becomes, the more the two move away from a union into the eternal man. Luckily she can find repose and comfort

¹Emanations can be both masculine and feminine. But if not otherwise specified, an emanation is regarded as feminine. A separated masculine emanation is a physical man of the not quite four-fold variety. When the selfish qualities dominate the man and destroy his spirituality, he becomes a spectre.

in Beulah (48, 50-51).

if Jerusalem remains hid

destroying cliffs of Alb

She will become an

A Self-righteousness

Mother of War!

And we [the daughter]

consume beneath A

Jerusalem and Beulah are

by Albion. If this happ

never move toward a unio

eternal man.

Besides being th

daughter (23, 11) of Alb

constant anguish over h

her little ones? Jerusa

and four of them are nar

torment and Eromion who

who work at Los's furna

who do not flee, like J

through Jerusalem's gat

5-13). Those who fled

combined with their twe

daughters. These sons

Jerusalem walked in Eng

her side "and every Eng

of Jesus & his Bride"

all the sons of God we

in Beulah (48, 50-51). But the possibility exists that if Jerusalem remains hidden too long near the spirit-destroying cliffs of Albion,

She will become an Eternal Death, an Avenger of Sin,
A Self-righteousness, the proud Virgin-Harlot!

Mother of War!

And we [the daughters of Beulah] also & all Beulah
consume beneath Albion's curse.

(50, 15-17)

Jerusalem and Beulah are therefore subject to annihilation by Albion. If this happens Jerusalem and Albion would never move toward a union necessary to bring to life the eternal man.

Besides being the emanation, the sister and daughter (23, 11) of Albion, Jerusalem is a mother in constant anguish over his little ones. But who are her little ones? Jerusalem has sixteen sons (74, 23) and four of them are named Rintrah, Palamabron, Theotormon and Bromion who were never generated (71, 50-51), who work at Los's furnaces of creation (16, 1-15) and who do not flee, like Jerusalem's other twelve sons, through Jerusalem's gates which belong to Albion (72, 5-13). Those who fled from Albion were his twelve sons combined with their twelve emanations, called Albion's daughters. These sons are also Jerusalem's. Once Jerusalem walked in England with the Lamb of God by her side "and every English child was seen children of Jesus & his Bride" (pl. 27, "To the Jews"). Once all the sons of God were Albion's sons (28, 8), and

"from these Twelve all the
sacred" (5, 33). All All
God and his bride Jerusalem
found for every one is
blasphemes against God, a
child. And in Jerusalem
God, he denies he is a c
nation is in order. The
that they are Jerusalem'
are 'Jealous of Jerusalem
little ones, / (For Vala
gave the Souls)" (18, 5-
mothers for England is s
Jerusalem and the physic
close just Vala, Nature,
cast out Jerusalem their
In rejecting a relation
their spiritual selves.
natures (19, 23) which a
the little ones of Jerusa
Body, so Jerusalem's Son
(11, 4-5). The spiritual
Albion are also Jerusalem
sixteen sons, four who r
and relationship to Jeru
by their own physical se

"from these Twelve all the Families of England spread abroad" (5, 33). All Albion's children are children of God and his bride Jerusalem. This is theologically sound for every one is a child of God. Even if he blasphemes against God, denies him, he is still his child. And in Jerusalem if he denies he is a child of God, he denies he is a child of Jerusalem. An explanation is in order. The twelve sons of Albion deny that they are Jerusalem's sons, her little ones; they are "Jealous of Jerusalem's children, ashamed of her little ones, / (For Vala produc'd the Bodies, Jerusalem gave the Souls)" (18, 5-7). The little ones have two mothers for England is so divided between the spiritual Jerusalem and the physical Vala. The sons of Albion chose just Vala, Nature, as their mother (18, 30) and cast out Jerusalem their harlot sister (18, 30-31). In rejecting a relation with Jerusalem they reject their spiritual selves. They rage against their human natures (19, 23) which are their spiritual selves and the little ones of Jerusalem. "As the Soul is to the Body, so Jerusalem's Sons / Are to the Sons of Albion" (71, 4-5). The spiritual bodies of the twelve sons of Albion are also Jerusalem's sons. So Jerusalem has sixteen sons, four who recognize their spirituality and relationship to Jerusalem and twelve who are hated by their own physical selves. So although Jerusalem

helps for the souls and
generated sons, she has
sons of Albion, in toto,
little ones. So when the
with their twelve emanations
Jerusalem can tremble for
Albion, because she loves

Jerusalem is a character
As a character she is, like
tribes of Israel), a woman
Albion. As a land she is
where the tribes of Israel
will eventually dwell (86)
form (a mixture of characters)
is the "New Jerusalem de-
(86), "clear as a rainbow
reflecting Eternity (86,
luculent, cover'd with immortals
which "reveal the flames
an eternal concept she is
Albion but the emanations
including the reader. In
the narrator tells us that
to Build up Jerusalem" as
as much as in him lies,
publicly before all the

feels for the souls and fears the bodies of her twelve generated sons, she has a mother's love for the twelve sons of Albion, in toto, because their souls are her little ones. So when the sons of Albion flee in agony with their twelve emanations from Los's hammer (36, 21), Jerusalem can tremble for her children, the sons of Albion, because she loves their souls.

Jerusalem is a character, a land, a concept. As a character she is, like Reuben (who is the twelve tribes of Israel), a wanderer exiled from the love of Albion. As a land she is the Holy Land, now deserted, where the tribes of Israel in their twelve-fold glory will eventually dwell (86, 17-18). As a three-fold form (a mixture of character and concept 86, 1-2) she is the "New Jerusalem descending out of Heaven" (86, 19), "clear as a rainbow" (86, 21) with a forehead reflecting Eternity (86, 4-5), a "Bosom white, translucent, cover'd with immortal gems" (86, 14) and reins which "reveal the flames of holiness" (86, 23). As an eternal concept she is not just the emanation of Albion but the emanation of every individual (44, 38-39), including the reader. In "To the Christians" (pl. 77) the narrator tells us that "to Labour in Knowledge is to Build up Jerusalem" and exhorts "every Christian, as much as in him lies, [to] engage himself openly & publicly before all the World in some Mental pursuit

for the Building up of
be discussed more fully
suffices here to say th
character, a land, and
the work Jerusalem, but
to every man, fictional
Jerusalem is the soul's
gifts to others if they
hence divine.

In Eternity Val
(41); she was "the lovel
(33,40), loving and cre
Jerusalem and was "one
of Jesus" (33, 43-44);
in great Eternity" (33,
art a "beautiful net of
she caught Jerusalem an
30-32). Because Jerusa
the veil was one of pit
brightness of Vala's be
And he loved her and re
36). And the Lamb of G
"then was a time of lov
of Albion and Luvah com
and hence Luvah.

for the Building up of Jerusalem." These passages will be discussed more fully in the final chapter, but it suffices here to say that Jerusalem is not only a character, a land, and a concept which functions within the work Jerusalem, but is also a concept that applies to every man, fictional character and reader alike. Jerusalem is the soul's necessity: all men must give gifts to others if they are to remain men, and hence divine.

C: Vala

In Eternity Vala was the emanation of Luvah (33, 41); she was "the loveliest of the daughters of Eternity" (33,40), loving and creating love (33, 45); she loved Jerusalem and was "one with her, embracing in the Vision of Jesus" (33, 43-44); she was "Albion's Bride & Wife in great Eternity" (33, 39). There Vala had woven with art a "beautiful net of gold and silver twine" in which she caught Jerusalem and refused to let her go (20, 30-32). Because Jerusalem and Vala loved each other the veil was one of pity and love which shone with the brightness of Vala's beauty in Albion's eyes (20, 32-35). And he loved her and rent her veil and embraced her (20, 36). And the Lamb of God gave her to Albion (20, 40). "Then was a time of love" (20, 41). Then the emanations of Albion and Luvah commingled; Albion loving Vala and hence Luvah.

But Albion slew
into the Furnaces of aff
fed in cruel delight the
"With joy she heard his
Jovan, / With whom she l
innocence & youth" (7, 1
of Jesus, Jerusalem, Alb
were interchangeable, as
and his emanation; but t
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eternal life (4, 1-2).
no longer a loving daug
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his submission to her f
and love becomes a bloo
After the fall
Jerusalem's weeping sha
adjective modifying the
her Jerusalem is always
Jerusalem's friends que
presence of Vala.

But Albion slew Luvah (22, 31); "Luvah was cast into the Furnaces of affliction and sealed, / And Vala fed in cruel delight the Furnaces with fire" (7, 30-31). "With joy she heard his howlings & forgot he was her Luvah, / With whom she liv'd in bliss in times of innocence & youth" (7, 36-37). In Eternity the loves of Jesus, Jerusalem, Albion, Vala and Luvah intermingled, were interchangeable, as each freely gave of himself and his emanation; but the slaying of Luvah, as will be shown in the section on the Four Zoas, caused Eternity to be forsaken and the sleep of Ulro to prevail, until all passes through eternal death and awake again into eternal life (4, 1-2). In the sleep of Ulro Vala is no longer a loving daughter of Eternity, but a cruel bloodthirsty, weeping shadow; she accuses Jerusalem of sin instead of embracing her in love; she is indeed the wife of Albion, but a jealous possessive wife demanding his submission to her female will. Her veil of pity and love becomes a bloody veil of tears.

After the fall from Eternity Vala becomes Jerusalem's weeping shadow (5, 62-63). She is like an adjective modifying the noun Jerusalem, because with her Jerusalem is always lamenting, always in anguish. Jerusalem's friends question why Jerusalem permits the presence of Vala.

Vala is but thy Shade
A shadow animated by
Why wilt thou give to
a Shade?
Her joy and love, a
But animated and ve

I picture Vala and Jerusa
shading Jerusalem from t
when Jerusalem in solitu
that sweet moment of tea
substance, it will try t
and grief, try to make
Jerusalem's life a perpe
Vala is sweet. But as
Jerusalem to her own eve
Eternity Jerusalem was
(54, 2), but as an eman
Albion, she became an e
As no longer a light bu
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they are often called b

But when the ad
a body, it can affirm i
Formerly, Vala produced
souls of Jerusalem's li
the bodies have declare
souls and hence rage ag

Vala is but thy Shadow, O thou loveliest among women!
 A shadow animated by thy tears, O mournful Jerusalem!
 Why wilt thou give to her a Body whose life is but
 a Shade?

Her joy and love, a shade, a shade of sweet repose:
 But animated and vegetated she is a devouring worm.
 (11, 24-12, 3)

I picture Vala and Jerusalem sitting together with Vala shading Jerusalem from the sun--a moment of respite, when Jerusalem in solitude needs a good cry. But if that sweet moment of tears and shade is given a body, substance, it will try to devour Jerusalem in shame and grief, try to make her shading permanent--to make Jerusalem's life a perpetual crying. As just a shade Vala is sweet. But as a constant modifier Vala reduces Jerusalem to her own ever-weeping shadowness. In Eternity Jerusalem was the light of the Divine Vision (54, 2), but as an emanation separated from man, from Albion, she became an ever-melancholy shadow (53, 25-26). As no longer a light but a shadow Jerusalem is Vala, assuming her characteristics. The two are at time indistinguishable; and even when they are separated, they are often called by one another's epithets.

But when the adjective becomes a noun, takes on a body, it can affirm its own personal integrity. Formerly, Vala produced the body and Jerusalem the souls of Jerusalem's little ones (18, 6-7), but that the bodies have declared themselves separate from their souls and hence rage against them, desiring their

destruction. Now Vala t
from Jerusalem the soul-
goddess, as one who glor
soul's shadow. The sons
mother and worship her a
crucifixion and ark of
mail Vala to the gates,
until the mighty huntsma
kears her in a golden ar
feeds on the battles of
resurrected, made a law
which declares that "Al
: Hatred instead of Lov
: Duty instead of Liber
called Liberty (54, 5),
But Vala separated from
the laws of moral virtu
ishment for sins instea
ness; that demand a cha
Jerusalem as a harlot b
Jerusalem is Vala's sis
sees Jerusalem's shame
(18, 19). According to
sin, as she wanders fro
only repentance can red
is an alien notion to
through, Vala will trium

destruction. Now Vala the body-giver separates herself from Jerusalem the soul-giver and sets herself up as a goddess, as one who glorifies the body, which is the soul's shadow. The sons of Albion claim her as their mother and worship her as Nature. In a parody of the crucifixion and ark of the covenant, the sons of Albion nail Vala to the gates, piercing her hands and feet, until the mighty huntsman Jehovah takes her down and bears her in a golden ark before his armies, where she feeds on the battles of men (22, 1-7). She has been resurrected, made a law, and so forms her own religion which declares that "All Love is lost! terror succeeds, & Hatred instead of Love, / And stern demands of Right & Duty instead of Liberty" (22, 10-11). Jerusalem is called Liberty (54, 5), the giver of love and spirit. But Vala separated from her, denies her and sets up the laws of moral virtue that establish sins and punishment for sins instead of Jerusalem's mutual forgiveness; that demand a chaste body and therefore condemn Jerusalem as a harlot because she freely gives herself. Jerusalem is Vala's sister and daughter and hence Vala sees Jerusalem's shame as her own, as a family shame (20, 19). According to Vala, Jerusalem's love is a sin, as she wanders from laws of moral virtue that only repentance can redeem (20, 12-20). But repentance is an alien notion to Jerusalem, as is sin. Eventually, though, Vala will triumph

... in pride of h
To see Jerusalem def
Blows
Of despair, while th
in Vala
In a Religion of Cha
Both of the Head &
Moral Pride.

She will reduce Jerusale
in her selfhood, she wil
firmed in moral pride o
as a religion of chasti
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In Eternity Val
ature, as a Goddess, s
her female will:

Know me now Albion:
Beauty.
The Imaginative Hum
Vala.
I breathe him forth
Cave,
Born of the Woman,
mighty,

Vala declares herself g
Human Form" which is ma
divine. She is greater
and hence all must obey
Albion trembles before
his manhood is gone (34
her veil of pity and lo
his (20, 36-40). Albion

. . . in pride of holiness
 To see Jerusalem deface her lineaments with bitter
 blows
 Of despair, while the Satanic Holiness triumph'd
 in Vala
 In a Religion of Chastity & Uncircumcised Selfishness
 Both of the Head & Heart & Loins, clos'd up in
 Moral Pride.

(60, 45-49)

She will reduce Jerusalem to an ever-weeping shadow; but,
 in her selfhood, she will become a satanic ruler, con-
 firmed in moral pride of her own virtuousness and relying
 on a religion of chastity which requires all to conform
 to her standards of virtue.

In Eternity Vala yielded to Albion, but as
 Nature, as a Goddess, she demands his submission to
 her female will:

Know me now Albion: look upon me. I alone am
 Beauty.
 The Imaginative Human Form is but a breathing of
 Vala.
 I breathe him forth into the Heaven from my secret
 Cave,
 Born of the Woman, to obey the Woman, O Albion the
 mighty,

(33, 48-51)

Vala declares herself greater than the "Imaginative
 Human Form" which is man with four-fold vision, man
 divine. She is greater than God, greater than man,
 and hence all must obey her, the woman-ruler of all.
 Albion trembles before Vala as Nature (34, 9) and all
 his manhood is gone (34, 4). In Eternity Albion rent
 her veil of pity and love, embraced her and she became
 his (20, 36-40). Albion's rending of that veil

presented Vala from entre-
through beautiful love. He
weaves another veil, a ve
while she weeps in plead
time she spreads her scar
over Albion's house in E
bells (11, 69-70). Alb
with the veil and it seem
shining with beauty than
He bears away the veil c
"woven for Cruel Laws" (2
rending it and thereby d
be "cast it into the Atl
Dead" (23, 23), using it
power and making others
virtue. The veil then r
"Vegetating Knot by / Kn
Night" (24, 61-62), beco
constantly growing, cons
the dead.

Vala's veil of r
Albion's tree of moral v
enslaving all within it
punishment for sin. In
man and wife; in the sl
vegetated into living,

prevented Vala from entrapping Jerusalem in a possessive though beautiful love. But in the temporal world she weaves another veil, a veil of tears, a web of despair while she weeps in pleadings of love (20, 3-4). This time she spreads her scarlet veil over Albion (21, 50), over Albion's house in Eternity in which Jerusalem dwells (31, 69-70). Albion's soul becomes inwoven with the veil and it seems to him even more perfect and shining with beauty than in the ancient times (23, 4-7). He bears away the veil called "the Veil of Moral Virtue, woven for Cruel Laws" (23, 20 & 22), but instead of rending it and thereby destroying Vala's possessiveness, he "cast it into the Atlantic to catch the Souls of the Dead" (23, 23), using it to bring others under its power and making others submit to the law of moral virtue. The veil then rushes from Albion's hand, "Vegetating Knot by / Knot, Day by Day, Night by Night" (24, 61-62), becoming an independent entity, constantly growing, constantly snaring the souls of the dead.

Vala's veil of moral virtue is rather like Albion's tree of moral virtue, both vegetating and ensnaring all within its doctrine of chastity and punishment for sin. In Eternity Vala and Albion were man and wife; in the sleep of Ulro they have been vegetated into living, death-giving symbols of

themselves, which parody
veil of Vala vegetates
of Albion among the Ro
Vala's veil and Albion'
soul's destruction. Th
and yet their actions a
Albion's narrowed perce
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the Dead" (47, 12), the
The veil of Vala is the
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one's self as a God. V
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his perceptions so tha
edging only the body's

D. 7

Within Albion's
his affections (19, 17
England (pl. 71) and "
of England spread abro

themselves, which parody the conjugal embrace as the veil of Vala vegetates and petrifies "around the Earth of Albion among the Roots of his Tree" (59, 2-4).

Vala's veil and Albion's tree are two figures of the soul's destruction. They act as independent entities and yet their actions are conditioned by Vala's and Albion's narrowed perceptions. Vala's veil encompasses all those with narrowed perceptions, the "Spectres of the Dead" (47, 12), the "Souls of the Dead" (42, 81). The veil of Vala is the mundane shell (42, 77-81) which is part of the land of death eternal (13, 30-33). Vala is Nature, the body, and her veil of moral virtue demands that one submit to Nature, to the fact that one is mortal, a worm that lives seventy years and then dies. To worship Nature is to acquiesce to a God, or Goddess, established without oneself, and hence no longer to see one's self as a God. Vala's veil and Albion's tree were created to keep man in mortal limits, to narrow his perceptions so that he becomes a dead soul acknowledging only the body's chastity.

D. The Sons of Albion

Within Albion's bosom the sons of Albion were his affections (19, 17). They dwelt in harmony in England (pl. 71) and "from these Twelve all the Families of England spread abroad" (5, 33). But his sons fled

from him with his daughter
emotions (21, 7); so t
appear withoutside" (19,
from himself the sons of
desirous of war and dest
named Hand, Hyle, Coban,
Glayd, Hutton, Scofield,
although they may act di
in a dark Assembly" in "
langer & thirst & sorrow
the huge destructive ent
eldest brother Hand (34,

Hand has absorb'd all
All the infant Loves
mighty Hand
Condens'd his Emanat
And his infant thoug
cliffs of death.
His hammer of gold h
adamant;
He siez'd the bars o
them
Into the sword of wa
Into the thundering

like all the twelve bro
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thoughts are the sword o
& absorb'd Albion's Twe
mighty Polypus, vegetat
Instead of a lovely ema
what comes from Hand's

from him with his daughters who are the sons' twelve emanations (21, 7); so that "all his affections now appear withoutside" (19, 17). As affections alienated from himself the sons of Albion become his disaffections, desirous of war and destruction. The sons of Albion are named Hand, Hyle, Coban, Kwantok, Peachey, Brereton, Slayd, Hutton, Scofield, Kox, Kotope, and Bowen; and although they may act distinctly they are all "join'd in a dark Assembly" in "an orb'd Void of doubt, despair, hunger & thirst & sorrow" (18, 4-5). They even become one huge destructive entity when they merge into their eldest brother Hand (34, 42).

Hand has absorb'd all his Brethren in his might;
All the infant Loves & Graces were lost, for the
mighty Hand
Condens'd his Emanations into hard opake substances,
And his infant thoughts & desires into cold dark
cliffs of death.
His hammer of gold he siez'd, and his anvil of
adamant;
He siez'd the bars of condens'd thoughts to forge
them
Into the sword of war, into the bow and arrow,
Into the thundering cannon and into the murdering gun.
(8, 43-49, 6)

Like all the twelve brothers Hand turns his emanations and his perceptions into hard, dark substances. His narrow thoughts are the sword of war. "Hand mightily devour'd & absorb'd Albion's Twelve Sons./ Out from his bosom a mighty Polypus, vegetating in darkness" (18, 39-40). Instead of a lovely emanation radiating a divine light, what comes from Hand's bosom is a dark, amorphous

vegetable, corporeal and
ceptions and emanative g
the sons of Albion see t
uniformity and loveliness

Having left their
affections, the sons of
and love (18, 13-14), de
tention Between / Father
"all bold asperities / C
18, 21-22). No more th
of age & youth, / And lo
river & mountain, / And
family" (18, 24-26). Th
harreds so

. . . That the Perfe
May live in glory, n
And of his children
build
Babylon the City of
She is our Mother!

The sons of Albion hold
must prove his moral wo
always on the side of t
then his opponent is mo
deserves punishment. T
the Biblical word that
of the Lamb, and so set
the Divine Saviour, the

vegetable, corporeal and not a bit divine. With perceptions and emanative gifts such as these, no wonder the sons of Albion see the beauty of Eternity as deformity and loveliness as a dry tree (9, 7-8).

Having left their father and become his disaffections, the sons of Albion renounce him and peace and love (18, 13-14), desiring "War and deadly contention Between / Father and Son" (1-8, 20-21) and "All bold asperities / Of Haters met in deadly strife" (18, 21-22). No more the sinful delights but "hatreds of age & youth, / And boy & girl, & animal & herb, & river & mountain, / And city & village, and house & family" (18, 24-26). They desire these wars and hatreds so

. . . That the Perfect
May live in glory, redeem'd by Sacrifice of the Lamb
And of his children before sinful Jerusalem, To
build
Babylon the City of Vala, the Goddess Virgin-Mother.
She is our Mother! Nature!

(18, 26-30)

The sons of Albion hold the old medieval idea that man must prove his moral worth in battle and that God is always on the side of the victor. If one wins in battle then his opponent is morally degenerate and hence deserves punishment. They also take quite literally the Biblical word that man will be redeemed by sacrifice of the Lamb, and so set out to sacrifice him, "to destroy the Divine Saviour, the Friend of Sinners" (18, 37) and

all his children which
erly, Vala gave the bo
Jerusalem's little ones
Abion. But they accep
Vala as their mother, a
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Jerusalem, the soul-giv
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souls) upon their altan
father's bosom the sons
to destroy his sleeping
ing four-fold self. Th
saviour, their spiritual
own souls, while making
giver, who, as we know
virtue, the punishment
the worship of herself
greater than man in hi

The sons of Al
Souls, to build a King
The dead, we know, are
closed that they no lo
longer see themselves
as mortals in space an
spiritual, eternal sel
dead; doubly dead beca

all his children which are England's children. Formerly, Vala gave the bodies, Jerusalem the souls to Jerusalem's little ones, which include the sons of Albion. But they accept only their bodies, acclaiming Vala as their mother, as Nature, as a Goddess worthy of worship and for whom they will build the city of Babylon. Jerusalem, the soul-giver, they cast forth as a harlot and demand that she slays her little ones (their own souls) upon their altars (18, 30-33). Having left their father's bosom the sons of Albion renounce him, desiring to destroy his sleeping humanity (78, 1-3), his sleeping four-fold self. They want to destroy the divine saviour, their spiritual mother Jerusalem, and their own souls, while making a religion of Vala, the body-giver, who, as we know, supports the laws of moral virtue, the punishments of sin, hatreds and wars, and the worship of herself as the ultimate goddess, far greater than man in his divinity.

The sons of Albion intend to "murder their own Souls, to build a Kingdom among the Dead" (18, 10). The dead, we know, are those whose perceptions are so closed that they no longer have the Divine Vision, no longer see themselves as Gods, but rather as worms, as mortals in space and time, and hence are dead to their spiritual, eternal selves. So the sons of Albion are dead; doubly dead because they are the affections of

the dead (12, 6) giant
of Albion run the starr
land of eternal death
the space of the starry
of Albion are labouring
build Babylon, the city
the souls of the dead,
selves and for all thos
the chaste, though bloo

"And this is th
in their strength":

They take the Two C
Qualities, with w
Every Substance is
Evil;
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Not only of the Sub
A murderer of its o
Of every Divine Mem
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thing.
This is the Spectre
And in its Holiness
Desolation.

The sons of Albion take
good and evil making an
abstraction) out of the
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This moral abstraction
"Holy Reasoning Power."

the dead (12, 6) giant Albion. Furthermore, the sons of Albion run the starry wheels (6, 1); and Ulro, a land of eternal death, of narrowed perceptions, is the space of the starry wheels (12, 51). So the sons of Albion are labouring to build a kingdom of death, to build Babylon, the city of Vala whose veil ensnares the souls of the dead, to build a kingdom for themselves and for all those who destroy souls and glorify the chaste, though bloodthirsty, body.

"And this is the manner of the Sons of Albion in their strength":

They take the Two Contraries which are call'd
Qualities, with which
Every Substance is clothed: they name them Good &
Evil;
From them they make an Abstract, which is a Negation
Not only of the Substance from which it is derived,
A murderer of its own Body, but also a murderer
Of every Divine Member: it is the Reasoning Power,
An Abstract objecting power that Negatives every
thing.
This is the Spectre of Man, the Holy Reasoning Power,
And in its Holiness is closed the Abomination of
Desolation.

(10, 7-16)

The sons of Albion take two contraries and label them good and evil making an abstract (a nonconcrete abstraction) out of them by which to judge men's actions and to negate everything spiritual and divine. This moral abstraction is the spectre of man, his "Holy Reasoning Power." Through moral reasonings the

sons of Albion create m
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inches long (33, 2-7).
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The Spectre is the
separated
From Imagination and
a Ratio
Of the Things of M
Moralities
To destroy Imagina
doms & Wars.

sons of Albion create man's spectre which denies man's divinity and tries to reduce him to a worm seventy inches long (33, 2-7). The sons of Albion are spectres because they have this reasoning power. They are called the "Spectre sons of Albion" (65, 56) because as reasoning powers they try to murder their divine members, "raging against their Human natures" (19, 23) which are their souls and try to murder Albion's sleeping four-fold humanity (78, 1-3). They are also called the spectres of the twenty-four (19, 20) but this will be discussed in the section on the twenty-four cities. They are the "Spectres of the Dead," the reasoning power of their own dead soul-destroying selves and the reasoning disaffections (of doubt, despair, and sorrow) of the dead Albion. As the soul-destroying forces gather the sons of Albion are referred to as the spectres of the dead (69, 32) to distinguish them from the spectres of the four Zoas and Albion's great spectre Satan. But all spectres are similar in that they are independent from their human forms, and in fact labour to destroy them.

The Spectre is the Reasoning Power in Man, & when
separated
From Imagination and closing itself as in steel in
a Ratio
Of the Things of Memory, It thence frames Laws &
Moralities
To destroy Imagination, the Divine Body, by Martyr-
doms & Wars.

(74, 10-13)

Man's reasoning power
distinct from him, but
shape and strives to de
divine body, which it
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saking Imagination, /
Human Bodies were repo
spectrous, corporeal, v
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characters, the former
the "Human Imagination
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is Albion's spectre, h
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E: Th

The twelve dau
Gwendolen, Conwenne, C
Gwinefred, Gonorill, S
Ragan. They can unite
frequently merging i
Rahab (67, 2-3), and s
including Vala (64, 6)

Man's reasoning power does not necessarily have to be distinct from him, but when it is, it takes on its own shape and strives to destroy the human imagination, the divine body, which it left. The Four Zoas are a good example for "Entering into the Reasoning Power, forsaking Imagination, / They became Spectres, & their Human Bodies were reposed / In Beulah" (74, 7-9). The spectrous, corporeal, worm-like part of man becomes an entity in itself, separate from the divine, human part of man. In Jerusalem, the body and the soul become two characters, the former called a spectre, and the later the "Human Imagination Divine." And as spectres act independently of their men, so they can form their own confederacies. Eventually all spectres, save Los's, will become one with the great Satan (90, 43) which is Albion's spectre, his selfhood, and which will become the Covering Cherub, recognized as the Antichrist, the vegetated parody of the "Human Imagination Divine."

E: The Daughters of Albion

The twelve daughters of Albion are Cambel, Gwendolen, Conwenne, Cordella, Ignoge, Gwiniverra, Gwinefred, Gonorill, Sabrina, Estril, Mehetabel, and Ragan. They can unite and divide at will (58, 1) and frequently merging into the double female Tirzah and Rahab (67, 2-3), and sometimes becoming one female, including Vala (64, 6). In fact they all stem from

'the Four Females, / A
Enitharmon lovely" (14
of the sons of Albion
condensed them into "h
They are the emanative
are therefore called t
13). Once "their secr
traveller" (21, 25); t
singing in Jerusalem's
only has glimpses of t
state. Throughout Jer
of the dead, emanation
with all the appropria
war, chastity, destruct

The daughters
controlling out vegetat

. . . sit within t
Forming the fluctu
According as they
& veins,
The Eye, the littl
& Ears
Of labyrinthine in
World,
That whatever is s
Be seen upon the F
Sisters.
And sometimes the
sometimes
Stand in the Cente
Expanse,
According to the w
Albion;
Sometimes it shall
Touching its summi

"the Four Females, / Ahania and Enion and Vala and Enitharmon lovely" (14, 9-10). They are the emanations of the sons of Albion who, in the form of Hand, have condensed them into "hard opake substances" (9, 1). They are the emanative daughters of the dead Albion and are therefore called the "Emanations of the Dead" (17, 13). Once "their secret gardens were made paths to the traveller" (21, 25); they gave their love freely then, singing in Jerusalem's courts (24, 40). But the reader only has glimpses of them in their joyous emanative state. Throughout Jerusalem, they act as emanations of the dead, emanations of the spectres of the dead, with all the appropriate qualities of hate, lust for war, chastity, destruction and female dominance.

The daughters of Albion are in every bosom controlling out vegetative powers (5, 39). They

. . . sit within the Mundane Shell
 Forming the fluctuating Globe according to their will:
 According as they weave the little embryon nerves
 & veins,
 The Eye, the little Nostrils & the delicate Tongue,
 & Ears
 Of labyrinthine intricacy, so shall they fold the
 World,
 That whatever is seen upon the Mundane Shell, the same
 Be seen upon the Fluctuating Earth woven by the
 Sisters.
 And sometimes the Earth shall roll in the Abyss &
 sometimes
 Stand in the Center & sometimes stretch flat in the
 Expanse,
 According to the will of the lovely Daughters of
 Albion;
 Sometimes it shall assimilate with mighty Golgonooza,
 Touching its summits, & sometimes divided roll apart.

As a beautiful Veil
unfold,
According to their
Earth,
An outside shadowy
Surface
Which is unchangeable
be it!

The daughters of Albion
correspondingly create
which is nature. They
of the physical world,
fluctuates, bears and
superficial, only an
to the real surface, w
spiritual. However, i
world can incline towa
stagnating in the cent
with the creative Golg
be a place of spiritual
depending on how it is
itself (inclining towa
as an end in itself (s
becoming a stagnant ab
have the power to make
towards or away from s
because they control m
therefore expand them
worms.

As a beautiful Veil, so these Females shall fold &
 unfold,
 According to their will, the outside surface of the
 Earth,
 An outside shadowy Surface superadded to the real
 Surface
 Which is unchangeable for ever & ever. Amen: so
 be it!

(83, 33-48)

The daughters of Albion create man's sensory organs and correspondingly create the fluctuating earth around man which is nature. They are the weavers, the controllers, of the physical world, which constantly changes, fluctuates, bears and dies. But what they control is superficial, only an outside shadowy surface superadded to the real surface, which is unchanging, eternal, spiritual. However, in its changes this physical world can incline toward a destructive abyss or stand stagnating in the center, expand itself or assimilate with the creative Golgonooza. The physical world can be a place of spiritual regeneration or destruction, depending on how it is used--as a means to transcend itself (inclining toward expansion and creation) or as an end in itself (shutting off all spirituality and becoming a stagnant abyss). The daughters of Albion have the power to make the physical world fluctuate towards or away from spirituality; they have this power because they control man's sensory organs and can therefore expand them into Gods or contract them into worms.

The daughters

If they expand men's
then the physical world
no longer exert their
selfish interest to keep
Senses of Man shrink to
In the hands of Albion
Temples" (66, 83-84).
over a victim to narrow
glow with beauty and
they become what they
(66, 35-36):

... their eyes
With veils of tears
shrunken up,
Their ear bent out
they, in the part
Of unconquerable
Earth-shaking.
And as their eye
away:
The Divine Vision
then a column
Of fire, then an
earth & heaven,
And then a globe
unknown night.
Six months of mort
mortality, a wire
The Human form beg
of Albion
And the perception
Indefinite, Becom
A mighty Polypus
Veins
And Nerves into tw
knot.

The daughters of Albion prefer to do the latter.
 If they expand men's senses to perceive only Eternity,
 then the physical world will be no longer and they can
 no longer exert their female will. It is in their
 selfish interest to keep man's senses narrowed. "The
 Senses of Man shrink together under the Knife of flint /
 In the hands of Albion's Daughters among the Druid
 Temples" (66, 83-84). They delight in passing a knife
 over a victim to narrow his senses (66, 20-33); they
 glow with beauty and cruelty (66, 34); but unfortunately
 they become what they behold, they become their victim
 (66, 35-36):

. . . their eyes are cover'd
 With veils of tears and their nostrils & tongues
 shrunk up,
 Their ear bent outwards; as their Victim, so are
 they, in the pangs
 Of unconquerable fear amidst delights of revenge
 Earth-shaking.
 And as their eye & ear shrunk, the heavens shrunk
 away:
 The Divine Vision became First a burning flame,
 then a column
 Of fire, then an awful fiery wheel surrounding
 earth & heaven,
 And then a globe of blood wandering distant in an
 unknown night.
 Afar into the unknown night the mountains fled away,
 Six months of mortality, a summer, and six months of
 mortality, a winter.
 The Human form began to be alter'd by the Daughters
 of Albion
 And the perceptions to be dissipated into the
 Indefinite, Becoming
 A mighty Polypus nam'd Albion's Tree; they tie the
 Veins
 And Nerves into two knots & the Seed into a double
 knot.

They look forth:
are shrunk
Away into the far
wither'd
Into indefinite cl
separation.
By Invisible Hatred
and separate
From each other, a
the Deep!
As the Mistletoe g
on Eternity. Lo
He who will not co
by Hate.

The daughters of Albion
but their own. They s
limit the expanse. Al
dark, sunless, separat
eternal, where man see
narrowed perceptions,
impossibility, shrinki
a flame, a globe of bl
become the tree of mor
from man and from God,
to keep man in a narro
entity with no loving
another man, then he c
by hate. This is the
of the sons, of Vala,
with such selfish perc
another as brothers:
Love must be adjoin'd

They look forth: the Sun is shrunk: the Heavens
 are shrunk
 Away into the far remote, and the Trees & Mountains
 wither'd
 Into indefinite cloudy shadows in darkness &
 separation.
 By Invisible Hatreds adjoin'd, they seem remote
 and separate
 From each other, and yet are a Mighty Polypus in
 the Deep!
 As the Mistletoe grows on the Oak, so Albion's Tree
 on Eternity. Lo!
 He who will not comingle in Love must be adjoin'd
 by Hate.

(66, 36-56)

The daughters of Albion narrow not only man's perceptions,
 but their own. They shrink the heavens and thereby
 limit the expanse. All becomes indefinite, shadowy,
 dark, sunless, separate. It is the world of death
 eternal, where man sees himself as a worm. With such
 narrowed perceptions, the Divine Vision becomes an
 impossibility, shrinking as the senses shrink, into
 a flame, a globe of blood, a mortal. The perceptions
 become the tree of moral virtue, seeing man as separate
 from man and from God, forming laws of good and evil
 to keep man in a narrow place. If a man is a distinct
 entity with no loving emanations to bring him closer to
 another man, then he can merely be adjoined to another
 by hate. This is the maxim of the daughters of Albion,
 of the sons, of Vala, of the spectrous Albion, of all
 with such selfish perceptions that they cannot see one
 another as brothers: "He who will not comingle in
 Love must be adjoin'd by Hate." They all form a

perverse brotherhood
separate from the other
mighty polypus of hate

All females of
of Albion are the type
their service (67, 4)
rocky stones, opaque and
and make themselves the
They hate the piteous
he will not obey them.
cherish his revenge (6
man apart from man, is
to them "upon the Ster
is, they control his s
them and helps them ac
warriors cry:

. . . I am drunk w
I must rush again
frown'd & refus
Sometimes I curse
beauty.
Once Man was occup
Energies,
But now my Soul is
love & desire,
And now I hate & r

The virgin refuses to
love for her is transf
here seems to be gener
passions, and brought

perverse brotherhood of hate, each one remote and separate from the other and yet all joined in one mighty polypus of hate and souls' destruction.

All females are golden looms, but the daughters of Albion are the types of looms that weave men into their service (67, 4). They draw fibres of life out of rocky stones, opaque and hard (67, 3-5), to weave males and make themselves their female counterparts (67, 9-10). They hate the piteous and merciful man (67, 20) because he will not obey them; but they adore the warrior and cherish his revenge (67, 20-21). The warrior, who sets man apart from man, is their beloved who they can bind to them "upon the Stems of Vegetation" (68, 9), that is, they control his senses. As a narrow man he obeys them and helps them accomplish the maxim of hate. The warriors cry:

. . . I am drunk with unsatiated love,
I must rush again to War, for the Virgin has
frown'd & refus'd.
Sometimes I curse & sometimes bless thy fascinating
beauty.
Once Man was occupied with intellectual pleasures &
Energies,
But now my Soul is harrow'd with grief & fear &
love & desire,
And now I hate & now I love, & Intellect is no more.
(68, 62-67)

The virgin refuses to give herself; and the warrior's love for her is transformed into a lust for war. War here seems to be generated by unfulfilled sexual passions, and brought about by those who uphold the

religion of chastity.
or by feigning love,
their senses narrowed
Most frequently the d
Rahab (84, 29-30) who
(69, 33-34) and a sys
In Eternity she is ca
The sons of Albion "t
crown'd her with gold
her power over the Ea
daughters of Albion a
jealousies, possessiv
female power. They a
world; as Vala (64, 3
the spindle of war an
their power and adjoin
into a polypus, which

Part III

A: Th

There are two
calls them the cathed
of Albion (40, 2-3 &
as the twenty-four; a
called Selsey (Chices
Salisbury, Bristol, a

religion of chastity. They catch men by love (81, 6), or by feigning love, making men war and thereby keeping their senses narrowed and the female reign intact. Most frequently the daughters of Albion unite into Rahab (84, 29-30) who is the religion of chastity (69, 33-34) and a system of moral virtue (39, 9-10). In Eternity she is called Vala, in time Rahab (70, 31). The sons of Albion "took their Mother Vala and they crown'd her with gold; / They nam'd her Rahab & gave her power over the Earth" (78, 15-16). Therefore the daughters of Albion are Vala in time with all her hates, jealousies, possessiveness, chaste moral virtue and female power. They are then the rulers of the physical world; as Vala (64, 32) and Rahab (84, 30) they turn the spindle of war and destruction, weave men into their power and adjoining all with narrowed perceptions into a polypus, which is a perverse brotherhood of hate.

Part III: The Friends of Albion

A: The Twenty-Four Cathedral Cities

There are twenty-four cities, S. Foster Damon calls them the cathedral cities, that are the friends of Albion (40, 2-3 & 21). They first present themselves as the twenty-four; and only when some are individually called Selsey (Chichester), Winchester, Gloucester, Exeter, Salisbury, Bristol, and Bath in plate forty, does

the reader realize th
Twenty-four cities ar
but Damon happily pro
Lincoln, Durham, Carl
Peterboro, Rochester,
St. David's, Llandaff
twenty-four appear fo
London, York and Edin
English names of the
Crizen, Luvah and Tha
are sometimes refered
are in association wi
twenty-eight friends

The twenty-fo
natured but inclined
divine family appear
Him" (40, 45-46). Wh
they come to his hous
one man with the divi
friends of Albion's e
four-fold form of Ver
they are Jerusalem's
Palamabron, Theotormo
they kneel around Alb
stricken by cold desp
humiliation and tortu

the reader realize that the twenty-four are cities. Twenty-four cities are not actually named in Jerusalem, but Damon happily provides the rest: Hereford, Lincoln, Durham, Carlisle, Ely, Oxford, Norwich, Peterboro, Rochester, Chester, Worcester, Lichfield, St. David's, Llandaff, Asaph, Bangor and Sodor. These twenty-four appear four-fold in the cities of Verulam, London, York and Edinburgh (46, 23-24), which are the English names of the Four Zoas (59, 13-14) Urthone, Urizen, Luvah and Tharmas. Therefore twenty-eight cities are sometimes referred to and sometimes the twenty-four are in association with the Four Zoas, thereby making twenty-eight friends of Albion.

The twenty-four plus are rather variable, good-natured but inclined to repent their goodness. The divine family appear in them, and they become "One in Him" (40, 45-46). When they hear that Albion is sick they come to his house (40, 21-24) and weep over him as one man with the divine family (40, 44). They are the friends of Albion's eternal individuality. And in their four-fold form of Verulam, London, York and Edinburgh they are Jerusalem's four spiritual sons Rintrah, Palamabron, Theotormon and Bromion (74, 2-3). But as they kneel around Albion's couch of death they are stricken by cold despair at his lost humanity, by "deep humiliation and tortures of self condemnation" (41,

11-25)--for perhaps the
condition. Meanwhile
(41, 25). The twelve
"Spectres of the Twent
permandize / The Human
Twenty-four, / Condes
cruelty and abhorrence
11-26). Although "Wil
for Albion's sake and
(13, 28-29) the soul-
Albion, they unfortun
"they curse their hum
rage like wild beasts
in the dreams of Ulro
ness" (42, 60-62). T
against Albion" (42,
spectres of themselves
spectres of the dead.
human majestic forms
(42, 66-67). Their a
in Bath who is "the p
best and worst in Hea
they see themselves a
one with the divine f
humanity; but as spec

23-25)--for perhaps they had something to do with his condition. Meanwhile "their Spectres rag'd within" (41, 25). The twelve sons outside of Albion are the "Spectres of the Twenty-four" (19, 20) "rav'ning to gormandize / The Human majesty and beauty of the Twenty-four, / Condesning them into solid rocks with cruelty and abhorrence, / Suspition & revenge" (19, 23-26). Although "Willing[ly] the Friends endur'd for Albion's sake and for / Jerusalem, his Emanation" (19, 28-29) the soul-destructive actions of the sons of Albion, they unfortunately succumb to these actions: "they curse their human kindness & affection: / They rage like wild beasts in the forests of affliction: in the dreams of Ulro they repent of their human kindness" (42, 60-62). The twenty-four eventually "lament against Albion" (42, 59-60) and assume the role of spectres of themselves, becoming Albion's sons, the spectres of the dead. However, they still retain their human majestic forms which curb their spectrous selves (42, 66-67). Their ambiguous nature is clearly revealed in Bath who is "the physician and / The poisoner, the best and worst in Heaven and Hell" (41, 1-2). When they see themselves as human forms, the twenty-four are one with the divine family and a friend of Albion's humanity; but as spectres, as the sons of Albion, they

try to destroy their
against their souls a
friend Albion.

When Los behe
he call'd around the
The four appear'd wi
Chariots" (40, 4-5),
and fell down upon th
(40, 7-8). When Los
trampling on wat'ry c
Creatures" (40, 21-24
Albion's roads to his
sixty-three are the f
Albion, the Living Cr
whose names are Urize
(63, 1-4). The Four
of Man" (36, 31) whic
nose, the tongue and
from the limbs of Alb
elements (36, 32-33),
and water (hence the
until plate ninety-si
Albion's bosom (96, 4

try to destroy their divine part, and therefore rage against their souls and against the soul of their friend Albion.

B: The Four Zoas

I

When Los beheld Albion's soul-destroying disease "he call'd around the Friends of Albion" (40, 2-3). "The four appear'd with their Emanations in fiery / Chariots" (40, 4-5), "weeping every one / Descended and fell down upon their knees round Albion's knees" (40, 7-8). When Los called, the twenty-four "came trembling on wat'ry chariots / Borne by the Living Creatures" (40, 21-24), and wept aloud as they traveled Albion's roads to his house. But not until plate sixty-three are the four called the Four Zoas of Albion, the Living Creatures, the Cherubim of Albion whose names are Urizen, Luvah, Tharmas and Urthona (63, 1-4). The Four Zoas are the "Four Eternal Senses of Man" (36, 31) which correspond with the eye, the nose, the tongue and the ear (98, 16-22). But separated from the limbs of Albion they vegetate into the four elements (36, 32-33), presumably of earth, air, fire, and water (hence the fiery, watery chariots). Not until plate ninety-six do the Zoas enter back into Albion's bosom (96, 41-42), thus becoming his eternal

senses. For the great
elements, and sometimes
They become the chaotic
egg: north is Urthona
Urizen, a burning fire
west Tharmas, a world

Besides eternal
Zoas are characters who
in their narrow forms
Luvah pitying & weeping
Urthona doubting & despairing
& dreadfully plotting
Albion walking about
Outside of Albion the
rise up against Albion
fears & loves of Albion
selfish affections that
(41, 27-28), fighting
not enter harmoniously
his four senses which
Albion's four complexions
to rally them together
Albion (40, 3-4) and
behalf. "With one accord
Cherubs' wings, / The
violence to bear him

senses. For the greater part of Jerusalem they rage as elements, and sometimes elements in their worst forms. They become the chaotic universes around the mundane egg: north is Urthona, a solid darkness (earth); south Urizen, a burning fire; east Luvah, a void (air); and west Tharmas, a world of raging waters (59, 1-20).

Besides eternal senses and elements the Four Zoas are characters who work as a group and individually. In their narrow forms, Urizen is "cold & scientific, Luvah pitying & weeping, / Tharmas indolent & sullen, Urthona doubting & despairing, / Victims to one another & dreadfully plotting against each other / To prevent Albion walking about in the Four Complexions" (43, 2-5). Outside of Albion they assume Ulro characteristics and rise up against Albion (43, 1), "Drinking the shuddering fears & loves of Albion's Families, / Destroying by selfish affections the things that they most admire" (41, 27-28), fighting among themselves so that they can not enter harmoniously into Albion's bosom to become his four senses which, supposedly, are manifested in Albion's four complexions. For a moment Los manages to rally them together, calling them the friends of Albion (40, 3-4) and getting them to act in Albion's behalf. "With one accord in love sublime, &, as on Cherubs' wings, / They Albion surround with kindest violence to bear him back / Against his will thro'

Los's Gate to Eden"

to bring Albion away

the land of life. B

not remain the unifi

"Entering into the R

nation, / They becam

were reposed / In Be

Albion and themselve

soul-destroying forc

divine bodies, do no

the four faces of hu

II: (

Four Zoas = Urizen, 1

= Verulam,
which the
fold)

= Rintrah,
(the 4 no

Four Zoas as ULTU --

as RPTB --

as VLYE --

as spe
as hur
for

28 Friends of Albion

16 sons of Jerusalem

Los's Gate to Eden" (44, 1-3); with one accord they try to bring Albion away from the world of death into Eden, the land of life. But it does not work; and they do not remain the unified friends of Albion for long.

"Entering into the Reasoning Power, forsaking Imagination, / They became Spectres, & their Human Bodies were reposed / In Beulah" (74, 7-9). Raging against Albion and themselves the Four Zoas become spectres, soul-destroying forces, and do not reassume their human divine bodies, do not become the eternal senses or the four faces of humanity until Eternity.

II: Chart for the Four Zoas

Four Zoas = Urizen, Luvah, Tharmas and Urthona

= Verulam, London, York and Edinburgh (in which the 24 cathedral cities appear four-fold)

= Rintrah, Palamabron, Theotormon, Bromion
(the 4 non-generated sons of Jerusalem)

Four Zoas as ULTU -- are generally raging and perverted, but occasionally assert their human majestic forms and reveal themselves as the friends of Albion

as RPTB -- work in the furnaces with Los

as VLYE -- are ambiguous

as spectres they are raging
as human majestic forms they are working
for Los

28 Friends of Albion = 4 Zoas plus the 24 cathedral cities

16 sons of Jerusalem = 4 non-generated RPTB plus the human majestic forms of the 12 sons of Albion

12 sons of Albion in
of the dead = the sp
Albion's spectre = S
Antichrist
Los's spectre = despe

Tharmas is the
Urthona the Zoa whose
Vision in time of t
little is known about
more fully developed
Albion" (31, 57), who
humanity is asleep, a
himself is a spectre
is not so commendable
spiritual deterioration
the satanic void (58)
a hermaphroditic world
death (see Ulro section
around on all sides
in pride of Selfhood
Rear their dark Rocks
48-49), in Urizen's world
spectres reign and Zoa
Urizen is also the arch

Spectres

12 sons of Albion in their spectrous forms = the spectres
 of the dead = the spectres of the 24 cathedral cities =
 Albion's spectre = Satan = Luvah = Covering Cherub =
 Antichrist
 Los's spectre = despair

III

Tharmas is the "Angel of the Tongue" (63, 5);
 Urthona the Zoa whose spectre named Los kept the Divine
 Vision in time of trouble (95, 19-20). As individuals
 little is known about them. Urizen and Luvah are
 more fully developed. "Urizen is the champion of
 Albion" (31, 57), who stands by him even when his
 humanity is asleep, and unfortunately even when Urizen
 himself is a spectre (74, 1-8). His loyalty to Albion
 is not so commendable in light of Albion's and his own
 spiritual detereoration. Urizen's ancient world in
 the satanic void (58, 44) has already been discussed as
 a hermaphroditic world (58, 51), a land of eternal
 death (see Ulro section). In it the "Four Zoas rush
 around on all sides in dire ruin" (58, 47) and "Furious
 in pride of Selfhood the terrible Spectres of Albion /
 Rear their dark Rocks among the Stars of God" (58,
 48-49), in Urizen's world. It is a world where
 spectres reign and Zoas lose their unified spirituality.
 Urizen is also the architect (66, 4) of the "stupendous

Building on the Plain
Stonehenge, the place
"the awful Building
Form out of confusion
the form he delivers
the brotherhood of h
Salisbury Plain / Sh
(67, 34-38).

Let me create
daughters of Albion
their loves (21, 25)
gentlest mildest Zoa
clouded heavens (21,
But Albion thrust Lu
Albion's children fo
So Albion slew Luvah
furnaces of affliction
while Vala, forgetting
36), "fed in cruel de
(7, 31). The sealed
in which he is enclosed
51). But Luvah does
for long. In the form
of his open sepulchre
Luvah in his own spe
and "Luvah is named s

Building on the Plain of Salisbury" (66, 2), which is Stonehenge, the place of Druidic sacrifice. He directs "the awful Building / As a Mighty Temple, delivering Form out of confusion" (58, 21-22). But unfortunately, the form he delivers is the "Great Polypus of Generation," the brotherhood of hate, whose "Heart beat strong on Salisbury Plain / Shooting out fibres round the Earth" (67, 34-38).

Let me create a fable of Luvah. Before the daughters of Albion became destructive, they freely gave their loves (21, 25) and they taught Luvah, "the gentlest mildest Zoa" (24, 52), to rise into Albion's clouded heavens (21, 31). This was a mission of love. But Albion thrust Luvah from his presence and all Albion's children followed him into the deep (21, 16-17). So Albion slew Luvah (22, 31), casting him into the furnaces of affliction and sealing him in (7, 30), while Vala, forgetting that she was his emanation (7, 36), "fed in cruel delight the Furnaces with fire" (7, 31). The sealed furnaces become his sepulchre, in which he is enclosed with the Lamb of God (24, 50-51). But Luvah does not die or remain the mildest Zoa for long. In the form of his dark spectre he rages out of his open sepulchre (36, 30). Further, Albion beholds Luvah in his own spectre (22, 31) which is named Satan and "Luvah is named Satan because he has enter'd that

State" (49, 68). So
who is resurrected i
desirous of slaying
paragraph is a pieci
coherent story. It
will be told later)
spectre.

"Luvah slew
(63, 5). And when h
Southward / And Albi
in his Tent, all fel
in dire ruin" (59, 1
Zoas become chaotic,
(59, 10). And the t
intricately related.
his love, Albion sle
destruction of another
own soul. Albion sl
divine body (24, 24-
himself but as a God
body of the Lamb of
sepulchre of Luvah (
man, of anything, ev
soul's suicide--the
buried together. And
God will take reveng

State" (49, 68). So Albion has slain the mildest Zoa, who is resurrected into a Zoa of hate and revenge, desirous of slaying Albion's spiritual humanity. This paragraph is a piecing of the facts of Luvah into a coherent story. It is only one possible fable (another will be told later) of why the gentle Zoa turned spectre.

"Luvah slew Tharmas, the Angel of the Tongue" (63, 5). And when he "assumed the World of Urizen Southward / And Albion was slain upon his Mountains & in his Tent, all fell towards the Center, sinking down in dire ruin" (59, 15-17). The universes of the Four Zoas become chaotic, non-eternal, by these two actions (59, 10). And the two actions, if not the same, are intricately related. In slaying Luvah, in rejecting his love, Albion slew his own humanity, because the destruction of another equals the destruction of one's own soul. Albion slew the human imagination, the divine body (24, 24-25) whom he does not realize as himself but as a God out there. Then he places the body of the Lamb of God, who was himself, into the sepulchre of Luvah (24, 50-51). The slaying of any man, of anything, even of an eternal sense, is the soul's suicide--the two dead are the same and hence buried together. And Albion is afraid that the slain God will take revenge, just as the slain Luvah smites

him (24,52). By his
slew Luvah and himself
them under with a pl
all but Urthona in th
slaying of Luvah per
who slays Tharmas and
the Zoa world chaotic
spirituality. There
spectre, Albion's spe
hood of hat, raging a
humanity. And as a
(29, 79), he wars wi
from harmoniously en
becoming Albion's et
eternity. Spiritual
slaying of Luvah bec
And the spiritual de
equals the spiritual
Albion is doubly dea
by those whom he has

Los is the "
(53, 1), that is, th
manifests itself thr
Even when Urthona is
despairing" Zoa, war

him (24,52). By his murderous action, Albion not only slew Luvah and himself, but the other Zoas by plowing them under with a plow of war (57, 12-15). He slew all but Urthona in the form of Los (42, 23-24). His slaying of Luvah perverted Luvah into a hateful spectre who slays Tharmas and assumes Urizen's world, making the Zoa world chaotic, ruinous, and hence dead to spirituality. Therefore, Luvah is a raging, hateful spectre, Albion's spectre, joining others in a brotherhood of hate, raging against what is left of Albion's humanity. And as a spectre, separated from his emanation (29, 79), he wars with the other Zoas, preventing them from harmoniously entering Albion's bosom and thereby becoming Albion's eternal senses which can expand to eternity. Spiritual death comes full circle. Albion's slaying of Luvah becomes the slaying of the Four Zoas. And the spiritual death of the Zoas, outside of Albion, equals the spiritual death of Albion. By slaying Luvah Albion is doubly dead: for he is slain by himself and by those whom he has slain.

C: Los

Los is the "Vehicular Form of strong Urthona" (53, 1), that is, the form in which the Zoa Urthona manifests itself throughout Jerusalem until Eternity. Even when Urthona is perverted into a "doubting & despairing" Zoa, warring against the other three

(43, 3-4), Los, as t
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(43, 3-4), Los, as the spectre of Urthona, keeps "the Divine Vision in time of trouble" (95, 18-20), keeps from narrowing his vision unlike almost all the other characters in Jerusalem. When Albion slays the other three Zoas, Urthona, in the form of Los, remains alive (44, 23-24). If to be dead in Jerusalem is to be dead, asleep, to one's spirituality, so to be alive is to be awake to one's spirituality, awake to one's soul, to the Divine Vision. Even when Los weakens, as when the roots of Albion's tree of moral virtue entered his soul (53, 4), causing him to doubt and despair like Urthona, he still manages to strive to retain the Divine Vision and to reveal it to others. "The Divine Vision appear'd with Los" (30, 19), making him one of the "Divine Family" (37, 1). of the "Divine Body" (37, 11).

After the Four Zoas have tried to bear Albion with kindest violence through Los's gate to Eden (44, 2-3) and failed,

... they with one accord delegated Los,
Conjuring him by the Highest that he should Watch
over them
Till Jesus shall appear; & they gave their power to
Los
Naming him the Spirit of Prophecy, calling him Elijah.
(44, 28-31)

They then entered the slumbers of death (44, 34), leaving
Los alone to watch over mankind until the Last Judgment.
Although they deceive themselves by thinking Jesus is
outside of themselves and hence prevent themselves from

opening their vision
Los as the watcher.
Divine Vision for hi
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opening their vision to see him, they are right in vesting Los as the watcher. Although each man must see the Divine Vision for himself, Los is the character who tries to aid man in that endeavor. Los has "innocence to defend and ignorance to instruct" (42, 26). He knows that "There is a Throne in every Man, it is the Throne of God; / This, Woman has claim'd as her own, & Man is no more!" (34, 27-28). By female will (34, 31) woman has sought to dominate man and if he acquiesces to her he is no longer man. For woman wants to keep man a helpless infant (56, 3-5) or a warrior worshipping her alone (as we have seen with Vala and the daughters of Albion), thereby preventing man from acquiescing solely to his divinity.

Los is struggling to keep man's vision open to himself as God, so that man does not become less than human, like a worm that only knows of its mortality. But he struggles most for his friend Albion so that he will see the Divine Vision and not to fall into Non-Entity, into the soul's death. Los speaks:

I know I am Urthona, keeper of the Gates of Heaven,
 And that I can at will expatiate in the Gardens of
 bliss;
 But pangs of love draw me down to my loins, which
 are
 Become a fountain of veiny pipes. O Albion!
 my brother!
 Corruptability appears upon thy limbs, and never
 more
 Can I arise and leave thy side, but labour here
 incessant
 Till thy awaking: yet alas, I shall forget Eternity!
 (82, 81-83, 3)

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Los as Urthona could easily enjoy the gardens (of Eden, perhaps, or Beulah) of bliss, content in the joys of his own vision. But love draws him to his loins, making him remember his mortal form and his brother Albion. Rejecting selfish but well-earned delights Los labours to remove Albion's disease of doubt and despair and to awake him to the Divine Vision. Los does this even at the risk of forgetting Eternity, and losing his own Divine Vision. "Los was the friend of Albion who most lov'd him" (39, 12) and Los's love makes him forget himself in order to save his friend's sleeping humanity. In the erased frontispiece Los said, "Half Friendship is the bitterest Enmity," "as he enter'd the Door of Death for Albion's sake Inspired." Although Blake found these lines inappropriate for the frontispiece, they hold true as a summary of Los's caring for Albion. For Los the living (12, 7) strives throughout Jerusalem to awake Albion the dead (12, 6), and have him unite with his emanation Jerusalem into the four-fold humanity, the imagination divine. "I am inspired," Los said, "I act not for myself," but "for Albion's sake" (8, 17).

However, Los's spectre is trying hard to destroy such a friendship, to destroy not only Albion's, but Los's humanity. Los's spectre is his "Price &

Self-Righteousness"

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ation" (98, 55). As

furnaces "to Create

Self-Righteousness" (8, 30); he is despair (10, 51);
and like all spectres, he is the reasoning power (10, 15).

. . . and the Spectre stood over Los
Howling in pain, a black'ning Shadow, black'ning
dark & opaque,
Cursing the terrible Los, bitterly cursing him for
his friendship
To Albion, suggesting Murderous thoughts against
Albion.

(6, 4-7)

Los's spectre wants Los to end this friendship, because
friendship is a giving and not an asserting of one's
self. For the spectre friendship is deceitful because
it is the self's destruction (7, 9-10). He deplores
that Albion drinks up Los's affections like water
(7, 11). What he desires is "to devour Los's Human
Perfection" (6, 14), devouring the part of him that
lovingly gives himself, and to glorify Los's self-
hood, his pride in himself and his self-righteousness.
But unlike Albion's spectre who freely rages because his
human perfection is dead, Los's spectre is the spectre
of the living (17, 13), who, although he is divided
from Los (6, 3), can still be controlled by Los (17,
16-17), obedient (8, 40) to the will of his human
perfection.

The work that Los does for his own, Albion's,
and each character's humanity is to labour in the
furnaces of Golgonooza, situated in "Shadowy Gener-
ation" (98, 55). As we know Los is working in the
furnaces "to Create a World of Generation from the

World of Death," by
(58, 18-19). That i
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(9, 17-19). Los wor
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World of Death," by "Dividing the Masculine & Feminine" (58, 18-19). That is why pangs of love draw Los down to his loins (82, 83), for his love for Albion and for all men causes him to create Generation, the begetting from the loins of male and female, in order to save man from eternal death, from narrow, hermaphroditic, non-productive visions. Golgonooza itself is built on human loves and caring:

The stones are pity, and the bricks, well wrought
affections
Enamel'd with love & kindness, & the tiles engraven
gold,
Labour of merciful hands: the beams & rafters are
forgiveness:
The mortar & cement of the work, tears of honesty:
the nails
And the screws & iron braces are well wrought
blandishments
And well contrived words, firm fixing, never forgotten,
Always comforting the remembrance: the floors,
humility:
The cielings, devotion: the hearths, thanksgiving.
(12, 30-37)

All fine human affections are joined in Golgonooza;
and Los is its creator who works the furnaces of
creation there: "The blow of his Hammer is Justice, the
swing of his Hammer Mercy, / The force of Los's Hammer
is eternal Forgiveness" (88, 49-50). And what Los does
with his anvil is to take "the sights & tears & bitter
groans" and lift them into his "Furnaces to form the
spiritual sword / That lays open the hidden heart"
(9, 17-19). Los works at Golgonooza so that man will
not remain in eternal death, but by his human emotions

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he will open his heart, open his perceptions, and embrace his brother and the Divine Vision. The spiritual sword of man, the ultimate product of Golgonooza, is formed from man's affections to be used to fight the physical, blood-thirsty, sword of war held by those of narrow, death-like perceptions.

Los labours so "that he who will not defend Truth may be compel'd to defend / A Lie: that he may be snared and caught and snared and taken: / That Enthusiasm and Life may not cease" (9, 29-31). If Los by himself cannot bring men to the Divine Vision, he can at least get men to clearly state their positions-- either to defend the truth of the soul or the lie of the body. What Los seems to desire is an Armageddon, a showdown, not between the forces of good and evil, but between those of truth and falsehood. The sons of Albion take two contraries and name them good and evil out of which they make an abstract, a negation, which is the spectre of man, his reasoning power (10, 7-16). The recognition of good and evil leads to reasoning, to comparing man with man by judging good and evil and condemning those deemed evil. Moral virtue is the offspring of this good and evil, and leads to all the human divisions in Jerusalem. Los says, "I care not whether a Man is Good or Evil; all that I care / Is whether he is a Wise Man or a Fool" (91, 55-56). He

advocates that man "Intellect" (91, 56-57) judgment; truth and of knowledge. Los v of their own divinity instructed (42, 26) who judge their brot them, by condemning good, are blind to t their own divinity a

Los says, "enslav'd by another pare: my business good and evil which Los rejects. What individuals from per ings, the laws of mo Systems to deliver (11, 5). The finger furnaces from within from within their sy Systems permanent, to Falsehood that it 12-13). Los makes it a substance, so rejected. Those who

advocates that man "put off Holiness / And put on Intellect" (91, 56-57). Good and evil are terms of judgment; truth and falsehood are terms of awareness, of knowledge. Los wants men to labour in the knowledge of their own divinity; and the ignorant must be instructed (42, 26) not condemned as evil. Those who judge their brothers, by comparing themselves to them, by condemning them as evil or praising them as good, are blind to the truth of their brother's and their own divinity and hence defend a lie.

Los says, "I must Create a System or be enslav'd by another Man's. / I will not Reason & Compare: my business is to Create" (10, 20-21). The good and evil which give rise to the reasoning power, Los rejects. What Los does is create a way to save individuals from perishing under the rules of reasonings, the laws of moral virtue. He strives "with Systems to deliver Individuals from those Systems" (11, 5). The finger of God goes forth upon Los's furnaces from within the wheels of Albion's sons, from within their system of reasonings, "Fixing their Systems permanent, by mathematic power / Giving a body to Falsehood that it may be cast off for ever" (12, 12-13). Los makes falsehood concrete, tangible, gives it a substance, so that it can be known and later rejected. Those who would defend a lie would adhere

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to a system of falsehood; but their souls would not be destroyed by it, because the system can always be put off from them. Even if an individual adheres to a system of falsehood he can still be delivered from it by virtue of his being an individual. These systems are later called states, which are permanently created so that in time they will be revealed and demolished (73, 34).

As the Pilgrim passes while the Country permanent
remains,
So Men pass on, but States remain permanent for
ever.

(73, 44-45)

Men, individuals, change. They can expand or contract their vision, either seeing themselves as Gods or worms. When their senses expand, they move toward the knowledge of their divinity. So if a man changes by expanding his vision, he can leave a system of falsehood or a state behind, as he leaves a land, such as Ulro, Generation, Beulah or Eden.

Los is trying to reveal a system of falsehood so he can abolish it, thereby delivering individuals from it. To do this, he must join together all falsehoods. When Los encourages the daughters of Albion to divide from the sons (83, 49), to rock the cradle of man, keeping him an infant (56, 22-25), to control the fluctuating globe (83, 33-34), and the sons to express their hate (17, 59-63) or when he sends Reuben,

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Chapter VI.

While Los is
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to pity the sinner v
wants to rage again.

the narrow-sensed vegetative man, to make others become what they behold (34, 43-54), he is doing so to perpetrate falsehood to its limits so it can be removed. There is a limit to opacity and contraction, a limit to how dark and narrow man's senses can become, and once the limits are reached, it is an optimum time to remove all the systems of falsehood that have reached the limits of their lies. Los is helping to create the Antichrist, which contains all systems of falsehood, of war and moral denunciations, so that the Antichrist can be removed and give way to the true spiritual Christ. But this will be discussed in more detail in Chapter VI.

While Los is striving to accomplish all this work at his furnaces, he vacillates between the emotions pity and wrath. Los believes that men "have divided themselves by wrath" and that "they must be united by pity" (7, 57-58). So he exclaims "O that I could abstain from wrath!" (7, 59) so that he will not divide his brothers but join them with pity. He wants to take vengeance on those who murdered Albion's minute particulars, his individuality (31, 29-30). But then he remembers that "he who takes vengeance alone is the criminal of Providence" (31, 32) and therefore decides to pity the sinner who is gone astray (31, 35). Los wants to rage against those who destroy the soul, but

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if he rages and so avenges himself, he will murder his own soul. But after states are formed, Los can rage all he wants against them, without injuring either individuals or his own soul. Los reserves mercy for men, wrath for spectres. These two contraries are an inextricable part of his character.

"There is in Albion a Gate of Precious stones and gold / Seen only by Emanations, by vegetations viewless" (38, 55-56). This gate is Los's (39, 3) and cannot be found by Satan's watchfiends (39, 1-2). Mortality, eternal death, and the system of moral virtue lie around this gate, but they cannot penetrate it (39, 8-10). This gate then is a place free of soul-destroying forces; it is sacrosanct and a way into Eden (44, 3), land of life. Los's gate is made of precious stones and so is the gate from the world of death through Generation to Beulah made of distinctly four precious stones (58, 50-59, 1) as is the four-fold gate from Beulah into Eternity (72, 49-52). There are actually four gates of Los which "surround the Universe Within and Without" (72, 42-46), and possibly that Los's four gates are actually one way--the gates of four precious stones from Ulro to Eternity being that way. The way for a man to achieve Eternity is to expand his perceptions to see the Divine Vision. If he takes this way, by Los's example and through his

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gate, Satan's watchfiends will never fine him as he opens himself, gate by gate, perception by perception, to the vision of Eternity.

Finally, the sons and daughters of Los who aid him in his work at Golgonooza must be discussed. "His Sons labour in thunders / At his Furnaces, his Daughters at their Looms sing woes" (86, 37-38). The sons are at the furnaces, the daughters at the looms of Cathedron for "The Male is a furnace of beryll; the Female is a golden Loom" (5, 34). The work of the furnaces has been discussed. In the looms of Cathedron in Golgonooza, the daughters of Los "labour for life & love regardless of any one / But the poor Spectres that they work for always, incessantly" (59, 36-37), for the daughters of Los strive to bring life to the spectrous dead. Who exactly these sons and daughters are is ambiguous. Perhaps all those who work toward the awakening of the soul to the Divine Vision are children of Los. For Winchester, one of the cathedral cities, submits to being called the son of Los, devoting himself for Albion (46, 52-53) as if any male could be Los's if he so desired and worked for Albion's humanity. Los himself wants to "bring the Sons & Daughters of Jerusalem to be the Sons & Daughters of Los, that he might protect them from / Albion's dread Spectres" (10, 3-5). In fact Enitharmon, Los's Emanation and

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mortal wife, calls Rintrah, Palamabron, Theotormon and Bromion, the spiritual sons of Jerusalem, her sons (93, 2-16) and so does Los (93, 18). Further, none dared approach Los, as in fury he worked in the furnaces, "without becoming his children in the Furnaces of affliction" (86, 48-49). It seems that one can submit or be forced to be a child of Los; and that the distinguishing characteristic of Los's children is that they, whether in the furnaces or the looms, work toward the Divine Vision, toward the creation of man's humanity.

D: Enitharmon

Enitharmon is one of the four females from whom come the lovely daughters of Albion (14, 10-11). But unlike the other three who are evanescent shades, "Enitharmon is a vegetated mortal Wife of Los, / His Emanation, yet his Wife till the sleep of Death is past" (14, 12-14). Los calls her the "piteous image of my soft desires & loves" (17, 19) and is afraid that his spectre will devour her in her softness and frailty (17, 17-18). "The Female is a Golden Loom" (5, 34) which can weave the veil of moral virtue, like Vala, or weave men into their control, like the daughters of Albion, to destroy a man's divinity. But the female can also be like Enitharmon, who weaves a "Web of life for Jerusalem," glistening with soft affections in the looms of Cathedron in Golgonooza

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(83, 71-74). Even when Enitharmon is separated from Los, she sends "fibres of love / From Golgonooza with sweet visions for Jerusalem, wanderer" (86, 40-41). Her love for Jerusalem, for the spirit-giver, reveals her own spirituality. And if the two emanations of Albion and Los embrace in love, it is possible for the two men to do so, too.

However, we must remember that in "the sleep of Death," in space and time, Enitharmon is Los's vegetated, mortal wife and hence subject to the temptations of the flesh. She succumbs to the desire for female dominance. Los asks her to take his fibres of love into her and weave them as he wills (87, 8-10). But Enitharmon rebels: "No! I will seize thy Fibres & weave / Them, not as thou wilt, but as I will" (87, 12-13), weaving her own loves in Albion's spectre (87, 18). She declares that this is a "Woman's World" (88, 19) "till God himself become a Male subservient to the Female" (88, 21). At this point Enitharmon becomes one in intention with the soul-destroying forms of Vala and the daughters of Albion.

Part IV: Reuben

Reuben is the "Vegetative Man" (36, 23-24), the man with his eyelids narrowed, his nostrils scenting the ground, his tongue folded "between Lips of mire & clay," his ear bended outward in a spiral

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circle (36, 2-6 & 13). His perceptions being narrowed he closes himself from seeing, from believing in, his own divinity. "Doubt is my food day & night," he says (36, 7), "in despair he slept on the Stone" of Bohan (34, 15) and on the London stone of sacrifice (74, 34). "In reasonings," "disconsolate," he walked to Heshbon and through Moab (69, 10). Reuben therefore has the characteristics of Los's and Albion's spectres--he resembles the spectre sons of Albion in doubt, despair, and reasonings, especially the eldest son Hand. Even Los asks, "Hand! art thou not Reuben enrooting thyself into Bashan / Till thou remainest a vapourous Shadow in a Void?" (34, 36-37). Both Hand and Reuben live shadowy physical existences, sans spirit, in Ulro voidness. Reuben is also Merlin (36, 41) who is the "Immortal Imagination" of the vegetative man (36, 24). But the immortal imagination of someone whose senses have been narrowed must necessarily be limited. So even a vegetative man can be separated from his immortal imagination, since "Hand stood between Reuben & Merlin, as the Reasoning Spectre" (36, 23). The relation between Hand and Reuben is not explicitly stated, but some sort of rapport is implied between Hand, the reasoning spectre, and Reuben in his reasonings. They are probably adjoined by hate.

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Jerusalem and Albi
so that Jerusalem
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As Hand as one of the eldest of the twelve sons of Albion has absorbed (8, 43) all his brethren, so Reuben as the eldest son of the twelve tribes of Israel encompasses his. The tribes of Israel are divided into twelve, each tribe descended from a son of Jacob, i.e., from Israel. And in plate sixteen even the counties of England, Wales, Scotland, and Ireland are divided into gates of the twelve tribes of Israel. The "Divisions of Reuben" are mentioned (36, 3 & 63, 23) and so is the "Dividing of Reuben & Benjamin" (63, 12). These divisions presumably mean the division of Reuben into the twelve tribes, as Hand can divide into the twelve sons of Albion. In any case, Hand and Reuben represent their brothers in their twelve-fold division.

And what do the twelve lost tribes do? They wander. "Wand'ring Reuben" (81, 10) does so because he is "cut off from Albion's mountains" (34, 44). Albion once encompassed all nations, therefore the twelve tribes of Israel were once part of Albion, as they were once divided throughout the counties of Great Britain. But now separated from him, they are dispossessed and must wander until the day they can return. In plate seventy-two the narrator calls for Jerusalem and Albion to return, for Albion to awake, so that Jerusalem can overspread the nations as before, so that the thirty-two nations can dwell in Jerusalem's

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. . . The Canaanite
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Here is a possible
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gates which are those of Albion in Eternity. He comments that Reuben wanders and that the nations wait for Jerusalem, implying that Reuben must wander until Jerusalem and Albion once more unite. In fact Jerusalem and Reuben both are called the wanderers; and as Jerusalem must return to Albion to establish his humanity, so must Reuben return to find his proper dwelling place. If Albion's humanity sleeps, he cannot encompass the nations, and the twelve tribes therefore cannot dwell in England, in Albion's land as of old.

Two passages on the twelve tribes should be cited and explained.

Reuben enroots his brethren in the narrow Canaanite
From the Limit Noah to the Limit Abram, in whose
Loins

Reuben in his Twelve-fold majesty & beauty shall
take refuge

As Abraham flees from Chaldea shaking his goary
locks.

But first Albion must sleep, divided from the Nations.
(15, 25-29)

. . . The Canaanite united with the fugitive
Hebrew, whom she divided into Twelve & sold into
Egypt,
Then scatter'd the Egyptian & Hebrew to the four
Winds.

(92, 3-5)

Here is a possible interpretation. Reuben (the fugitive Hebrew) and his brethren (fugitive Hebrew) join the Canaanite who divided them into twelve tribes and scatters them throughout the world--that is, the sons of Israel entered the land of Canaan, from where they were dispersed. God had told Abraham that He had

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(36, 41-42) explor
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chosen him and that his seed would inhabit the earth. But before Abraham's time, from the limit of Noah to the limit of Abram (Abraham's name before he was chosen by God) there were no chosen people. So what Reuben is doing while enrooting his brothers in the narrow Canaanite from limit to limit is bringing together his people who are not yet chosen into the Canaanite which seeks to harm them by dividing and scattering them across the earth. But it is this very act of scattering which will bring about the twelve-fold majesty of Reuben and his brothers. The twelve tribes will be known in their spiritual glory once Albion awakes to his humanity. And even before Albion awakes the twelve tribes will be to Albion as the soul is to the body (71, 1-5). Since Albion is divided from the nations, and from his humanity, the twelve tribes must wander, doubting, despairing, reasoning, their senses narrowed. But eventually they will attain their spiritual glory.

But their glory is futural. Reuben is Merlin (36, 41-42) exploring the three states of Ulro with all its temporal changes of creation, redemption and judgment. And while he wanders through Ulro, the land of eternal death, vainly searching for Tirzah (36, 1), one of the daughters of Albion who demands female will and male subjugation, his actions are seriously affecting others--so many, in fact, that Reuben could almost

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be regarded as a choric figure of the influence of narrowed perceptions on others. Los narrowed his senses and "then sent him / Over Jordan; all terrified fled: they became what they behold" (34, 53-54). When Reuben wandered through the lands of the Hittite, of Bashan, of Jordan, of Heshbon, of Morb, all the lands of the uncircumcied, those who saw him became like him--vegetated with senses narrowed, desperate and beset with reasonings. For example, Skofield is vegetated by Reuben's gate (15, 2); "he is like a mandrake in the earth before Reuben's gate" (11, 22)--that is, in the presence of Reuben Skofield is a vegetable which simulates the form of a man. He is Los's agent made to wander in the world in order to fix all soul-destroying entities by making them become what they behold--by fixing them in their narrowed perceptions. This is Reuben's contribution to the forming of the Antichrist in chapter four of Jerusalem. It is implied that if there are those who do not behold him, they will not be so fixed; and they probably will not behold him because their senses are more opened. For if the senses are narrowed man is capable of perceiving and even being terrified of the narrowness of others. Reuben wanders, therefore, because he is scattered by the Canaanite, separated from Albion, searching for

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Tirzah and sent by Los. These are all facets, perspectives, of the same story of the wandering, narrow-sensed, twelve tribes.

Part V: Jesus

Man with his infinite senses expanded has the Divine Vision; he is one with all men, and all men are one with Jesus; he is God who is the human imagination which is the divine body of Jesus. All men with their senses opened are human, are Jesus. The names "Divine Vision," "Jesus," "Humanity," and "Imagination" seem rather interchangeable. There seems to be no consistent system in Jerusalem for choosing one divine term instead of another; yet patterns do exist. The Divine Vision is something one has, as Los kept the Divine Vision in time of trouble. And it is something that appears to another character, so that he sees it, is aware of its presence. The Divine Vision appeared with Los as he followed Albion (30, 19-20), and appeared within the furnaces on Albion's hills (60, 5-6). The Divine Vision usually is connected with appearing, perceiving, as the word "vision" would suggest. The Divine Vision also seems most closely linked with Los, appearing to him more than other characters and frequently appearing in his furnaces.

When men expand their senses they see as one man, as Jesus the Christ (38, 18-20). And Jesus in

Jerusalem is general

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Jerusalem is generally the divine one who speaks to other characters. A character may have a Divine Vision, but when it speaks to that character the Divine Vision takes on a more concrete form of Jesus, the Saviour, or, at times, the Lamb of God. The Saviour says that he is "fibres of love from man to man" (4, 7). Further,

I am not a God afar off, I am a brother and friend;
Within your bosoms I reside, and you reside in me:
Lo! we are One, forgiving all Evil.

(4, 18-20)

The divine Saviour is a friend of sinners (18, 37) because he forgives evil, and loves man his brother. Although Jesus, the Saviour, is not a God afar off in some cloudy heavens, he does appear outside of a character while telling him that he is in his bosom. Although one with expanded vision sees himself as one with Jesus, someone with lesser vision would see "multitude" and hence Jesus as distinct from oneself. And unfortunately, most of Jerusalem's characters have such lesser vision. So it is not surprising to find that "God is within & without: he is even in the depths of Hell!" (12, 15); because he is inside and outside of men until they perceive as one man, Jesus Christ. God seems a more general term than Jesus: the finger of God can go forth upon Los's furnaces (12, 10-11) but God does not directly speak to a character.

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God seems to take the form of the Lamb of God when he wants to appear with Jerusalem. Jerusalem is the bride and wife of the Lamb of God (20, 39-40). The Lamb of God loved her in Spain as their little ones watched (79, 41-43). And when she was in Babylon's dungeons the divine Lamb stood by her (60, 50); but when he spoke to her he spoke as Jesus (62, 18).

The rest of the divine terms are not as frequent as those above. The four-fold humanity, man as divine, is most used in referring to what Albion needs to be awakened to. Imagination is the real and eternal world. Then there is the divine family of which Los is a member (37, 1). As one man the universal family is Jesus (38, 19-20). Those who do not have the expanded vision to see as one man, probably see many divine people, and hence the divine family. And then there are the eternalists who sit around discussing the events of Ulro (36, 42-56). To continue further with this listing would be fruitless; Blake simply has an army of divine types and terms. But what they all have in common is expanded spiritual vision. They are all choric figures of spirituality--for whenever they appear we know the forces of the soul are present.

"The Spirit of Jesus is continual forgiveness of Sin" (pl. 3, "To the Public"). The religion of Jesus is the "most Ancient, the Eternal and Everlasting

Gospel" (pl. 27, "forgiveness of sin nor a single Marty men are sinners, t perhaps, is the mo Jerusalem explained a fault that is so not pretend to hol one's brothers as to see, to convers The religion of Je man to man, forgiv sin of not being o

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"I," the narrator for himself but is gates and Blake le Blake being inspir "the words of this in love dictates t pattern for them (the reader to forg him the narrator, talent (pl. 3). J man to another; an

Gospel" (pl. 27, "To the Jews"). This religion is the forgiveness of sin and "can never be the cause of a War nor a single Martyrdom" (pl. 52, "To the Deists"). All men are sinners, the narrator even saying that he, perhaps, is the most sinful of men (pl. 3). But as Jerusalem explained: "What is Sin but a little / Error & fault that is soon forgiven?" (20, 23-24). One must not pretend to holiness, to moral virtue, by judging one's brothers as sinful, but should "pretend to love, to see, to converse with daily as man to man" (pl. 3). The religion of Jesus is to send fibres of love from man to man, forgiving one's brother, especially for the sin of not being one's self.

Part VI: The Narrator

Jerusalem was dictated to William Blake, the "I," the narrator of the poem. Like Los who acts not for himself but is inspired, so the Saviour opens the gates and Blake leads forth His words (74, 40-41): Blake being inspired, his only task is to take down "the words of this mild song" (4, 4-5) that the Saviour in love dictates to him and to choose a suitable verse pattern for them (pl. 3, "To the Public"). He asks the reader to forgive what he does not approve and love him the narrator, for the energetic exertion of his talent (pl. 3). Jerusalem is an act of love from one man to another; and if the reader forgives the

narrator, they will
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Jesus our Lord, who
(pl. 3). With love
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To open the Eyes
Of Man inwards
Eternity
Ever expanding
Imagination.

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narrator, they will both be in the spirit of Jesus which is the sending of fibres of love from man to man and the continual forgiveness of sin. For the narrator hopes that the reader will be with him, "wholly One in Jesus our Lord, who is the God of Fire and Lord of Love" (pl. 3). With love this work was dictated, with love it was written and with love it should be received, for we are all one with Jesus the lord of love.

This is the narrator's great task:

To open the Eternal Worlds, to open the immortal
Eyes
Of Man inwards into the Worlds of Thought, into
Eternity
Ever expanding in the Bosom of God, the Human
Imagination.

(5, 18-20)

By the work Jerusalem, the narrator wants to expand man's infinite senses to Eternity. He wants man to have insight into himself, recognizing himself as God, the human imagination; and so although he makes his reader wander through Ulro, the land of narrow perceptions, he eventually leads him to a vision of Eternity. As the narrator retains his perceptive organs integrity to contract and expand at will, to envisage one moment a polypus and then the living creatures in glory, so the reader contracts and expands his perceptive organs to follow the narrative of Jerusalem. And although an "I" is telling this narrative, the "I" appears infrequently, quickly blending into the story, so that his

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story becomes simply the story and the reader forgets that there is a narrator who possessively claims Jerusalem as his own. For the narrator has asked the Saviour to annihilate his selfhood and to be all his life (5, 22); and the reader feels the narrator annihilating himself every time he blends into the work, giving it up as his own, letting it stand, like the Pentateuch, as the dictated words of God.

CHAPTER III

CHAPTER I OF JERUSALEM: THE FALL OF ALBION AND THE FRIENDSHIP OF LOS

Albion is dead. His sons and daughters have left him, desiring to devour his sleeping humanity. His emanation Jerusalem has separated from him, and in maternal anguish is drawn to her children who reside in the starry wheels of Ulro. Such are the actions at the beginning of Chapter I of Jerusalem. The sleep of Ulro has begun.

- pl. 6 "In terror of those starry wheels" Los's spectre divided from him, "black and opaque," as does his emanation (6, 1-4). Los cries for the sufferings of Jerusalem (5, 66-67) and presumably for the division of the entire house of Albion, for he himself divides as a result of their division. His spectre stands outside himself, as a separate entity, as his reasoning power, "Cursing the terrible Los, bitterly cursing him for his friendship / To Albion, suggesting murderous thoughts against Albion" (6, 6-7). Los's reasoning power wants to divide man from man, Los from Albion,

in order to glory in the self; for as an "opaque blackening Fiend" (7, 8) he can only see multitude, men as distinct. The spectre's object is to establish selfhood, selfish possession; he rejects the giving of oneself, later to be called self-annihilation, for another. So his first tactic is "to devour Los's Human Perfection" (6, 14), the divine part that gives, that sends "fibres of love from man to man." "But when he saw that Los was living" (6, 14-17, 1), that Los was awake to his divinity, "he sought by other means / To lure Los, by tears, by arguments of science & by terrors" (7, 6-7) away from this friendship, that is, he attempted to lure Los over to selfhood by reasonings.

pl. 7 The spectre clearly describes the situation for
Los:

Wilt thou still go on to destruction?
Till thy life is all taken away by this deceitful
Friendship?
He drinks thee up like water, like wine he pours
thee
Into his tuns; thy Daughters are trodden in his
vintage.
He makes thy Sons the trampling of his bulls, they
are plow'd
And harrow'd for his profit; lo! thy stolen
Emanation
Is his garden of pleasure! all the Spectres of his
Sons mock thee;
Look how they scorn thy once admired palaces, now
in ruins
Because of Albion! because of deceit and friendship!
(7, 9-17)

The family of Albion has wrought havoc upon the family of Los; consequently the spectre is indignant at this injustice (7, 26), for, as he sees it, Albion has already violated the bond of friendship. Friendship turned to hatred is a lie, a deceit. It is this deceit that divided Los from his spectre and emanation (7, 27). So the spectre tempts Los by asking if he will forgive Albion (7, 27) for destroying his family and his divinity, for a man divided from his spectre and emanation is no longer divine nor totally a man. Luvah was thrown in the furnaces of affliction and his emanation Vala fed the flame. And now the wretched Luvah is howling in the furnaces (7, 38-39) gathering Albion's spectres and the spectres of his sons to reign over Los (7, 39-49). The generations of the giant Albion are separating a law of sin to punish Los in his members (7, 49-50); that is, the reasoning parts of Albion's family are intent on separating Los from themselves by setting up a law that will condemn him as evil, punishing him according to their self-willed law. The spectrous forms are intent on destroying Los's human perfection.

But Los refuses to hate Albion, refuses to revenge himself on the spectrous forms. "They have divided themselves by Wrath, they must be united by / Pity" (7, 57-58). That is, Albion's family have

divided themselves by wrath, by hate, into distinct spectrous (reasoning) forms. If Los turns his wrath upon them, they cannot be joined either to him or to themselves. Only pity and love are strong enough to unite what wrath has set apart. "The time will arrive / When all Albion's injuries shall cease" and when Los will "Embrace him tenfold bright, rising from his tomb in immortality" (7, 54-56). The hateful divisions in Albion's family and between Albion and Los are for a time and will have an end if only Los can abstain from wrath (7, 59), from perpetrating the division.

- pl. 8 Los rejects his spectre's arguments. As one who is inspired, one who acts not for himself (8, 17), Los cannot be affected by reasonings. For Albion's sake he now is what he is, a horror and an astonishment (8, 17-18), because he is closed up from his children, divided from his spectre and emanation (8, 13-14). Because of Albion he is now in the sleep of Ulro, which could have dire consequences for his soul. Nevertheless he acts out of love for his friend, acts in the sleep of Ulro while always keeping in sight the Divine Vision. The reasoning words of his black opaque spectre which sees multitude instead of one man Jesus, which curses friendship, must be denied. Further the spectre must not be allowed to reason with others, to divide others by wrath and hate and revenge.

Although Los cannot at his point unite with his spectre, he can at least compel him to obey his command and desist from his own will (8, 12). The spectre then kneels before Los whom he now recognizes is "the sole, uncontroll'd Lord of the Furnaces" (8, 26); and though he hungers and thirsts for Los's life, he pretends obedience (8, 28), "Watching his time with glowing eyes to leap upon his prey" (8, 22). The spectre realizes that Los is the lord now, but if he waits, feigns obedience, perhaps he can overcome his human perfection.

This is a moment of realization for Los too.

Thou art my Pride & Self-Righteousness: I have
found thee out.
Thou art reveal'd before me in all thy magnitude
& power.

(8, 30-31)

Before, Los was ignorant of precisely what his spectre was, but through their debate the nature of the spectre was gradually revealed. Los knows for a certainty now that he cannot yield to pride and self-righteousness. If he were dead, like Albion, to his spirituality, then he could not control his spectre, for he would have to yield to the spectre's power. But as one of the living, as one divinely inspired, he can make his spectre work for him, to labour obediently in his furnaces (8, 35-40), thereby preventing him from devouring his humanity by devouring his emanation Enitharmon (17, 17-18). The spectre will never assume

the triple-form of Albion's spectre (8, 34) which becomes the Antichrist: never will Los's spectre achieve such hateful magnitudes.

pl. 9 In the furnaces where Los's spectre is forced to work, Los is forming "the spiritual sword / That lays open the hidden heart" (9, 18-19), that will fight the sword of war formed from condensed and narrow thoughts (9, 4-5). It is where Los labours night and day so "That he who will not defend Truth may be compell'd to defend / A Lie: that he may be snared and caught and snared and taken: / That Enthusiasm and Life may not cease" (9, 29-31). At the furnaces Los wants men to reveal themselves, to make known their positions, as either for or against truth. If Los knows where each man stands he will know how to act toward him. When his spectre was revealed as pride and self-righteousness, Los knew he could never yield to him, knew him as a danger to others, and therefore forced him to obey his [Los's] own will. When the spectre eventually declares himself despair (10, 51), Los can offer him no comfort or beam of hope (10, 61) for he cannot grant a merciful margin to despair. The slightest despair destroys faith and hence cannot be granted freedom to be a self-controlled entity. Despair must be kept under control by one who hopes, i.e., Los.

pl. 10

Now that Los knows who his spectre is, he can be more confident in his actions and in his choice of actions. Los wants to learn who supports truth and who falsehood. At first to combat spectrous reasonings, to combat the sword of war, Los creates the spiritual sword (9, 18), the city of Golgonooza, and a system of creation (10, 20-21) which will strive with systems to deliver individuals from those systems (11, 5)--from those lying systems which reason and compare (10, 21), setting up moral laws and separating man from man (see Los section). At this point the "truth" that should be defended is not precisely revealed, but it is linked with enthusiasm and life, for which Los works in the furnaces. And since from the furnaces come the spiritual sword, Golgonooza, and Los's creative system to save individuals, it must be assumed that what Los creates is linked with the truth and that what is false is reasoning, comparing, despair, hatred, and the division of man from man. Los is the defender of truth, which will be seen to be the knowledge of one-self as divine. And since Los cannot force men to defend the truth, he can at least have them reveal their false position, so that he can act accordingly against the position and at the same time for the individual who upholds it. Los therefore wants to divide men into two camps--those for and those against him, those

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for truth and those for falsehood, for narrow vision. Los wants men to reveal themselves in the systems of truth or falsehood, for he will later push them to the limits of those systems so that the system of falsehood becomes solid states which individuals can pass out of. And the system of truth is to be revealed as no system at all, but the way to the real, eternal world of the Imagination.

- pl. 11 So Los builds Golgonooza to give those who defend the truth a place to gather. His sons and daughters, Erin and all the daughters of Beulah come forth from the furnaces (11, 8-12) in order to work in those furnaces to build Golgonooza (12, 24). For Jerusalem's sake Los works in the furnaces, bringing these builders
- pl. 12 forth (11, 9-10). It is Jerusalem that they have come to serve (12, 4) by serving in Los's furnaces. And Jerusalem, as we know, is spirituality, is what one man gives with love to another. Further the finger of God goes forth upon Los's furnaces helping him to give a body to falsehood so that it may be cast off forever (12, 12-13). God is then with Los striving against the false systems of the sons of Albion (12, 11) who are the creators of the reasoning power, of the spectre of man (10, 6-16). So God and the "golden builders" are on the side of Los serving Jerusalem, working toward the revelation of the divine truth.

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Golgonooza is wrought of human affections. It is fourfold: "fourfold toward the north, / And toward the south fourfold, & fourfold toward the east & west" (12, 46-47). Each point (of north, east, south, and west) has a gate leading to the worlds of Eden, Beulah, Generation and Ulro. Every land in Jerusalem can be reached through everyone of Golgonooza's gates. Every land provides entry into the city. Only the western gate which is "clos'd up till the last day, when the graves shall yield their dead" (13, 11), when time shall end and the Last Judgment shall be. So Golgonooza has a way into everything, including eventually the eternity which will come about by the Last Judgment.

Golgonooza reflects all that has occurred on earth.

All things acted on Earth are seen in the bright
Sculptures of
Los's Halls, & every Age renews its powers from
these Works
With every pathetic story possible to happen from
Hate or
Wayward Love; & every sorrow & distress is carved
here,
Every Affinity of Parents, Marriages & Friendships
are here
In all their various combinations wrought with
wondrous Art,
All that can happen to Man in his pilgrimage of
seventy years.
Such is the Divine Written Law of Horeb & Sinai,
And such the Holy Gospel of Mount Olivet & Calvary.
(16, 61-69)

All that can happen to man is seen in the art, in the sculptures of Golgonooza. It holds all the stories

of men--it is complete in its depiction of humanity. The city of Golgonooza is the Bible with the Old Testament (the Divine Written Law of Horeb & Sinai) and the New (the Holy Gospel of Mount Olivet & Calvary). All that can occur to mankind is revealed in the Bible, in the halls of Golgonooza. For the Bible is the source and composite of all human experience. It is from here that all artists must begin.

pl. 13 Because Los works in the Bible which reflects all things and has gates into all lands he not only has the expanded Divine Vision but is able to see into all things, and hence be the ideal watchman of men's actions. Los sees "all that has existed in the space of six thousand years" (13, 59), all that has existed in the world of time and space before the Last Judgment which is destined to occur at the end of those six thousand years. He sees men working out their possibilities, making them substances (13, 64-65), whether they dwell in Golgonooza or in the land of death eternal that lies around it (13, 30). The land of death eternal is

. . . a Land
Of pain and misery and despair and ever brooding
 melancholy
In all the Twenty-seven Heavens, number'd from Adam
 to Luther,
From the blue Mundane Shell, reaching to the
 Vegetative Earth.

(13, 30-31)

It is a lifeless, suffering land spreading death from heaven to earth, in contrast with life-reflecting and life-creating world of Golgonooza. For in Golgonooza Los keeps his creative furnaces and Enitharmon her looms of love and soft affections. If Golgonooza is the land of truth, of divinity, of vision, the land of death eternal is that of falsehood, of worms, and of darkness. It is a land in all the twenty-seven heavens beneath Beulah which Rahab, the mother of the physical world of hatred and war, possesses (75, 4). The entire land with its inhabitants is "Self-righteousnesses conglomerating against the Divine Vision" (13, 52) which Los keeps and which is reflected in Golgonooza. This land of darkness and falsehood Los keeps watch over, too.

Yet even in its narrowness, its darkness

The Vegetative Universe opens like a flower from
the Earth's center
In which is Eternity. It expands in Stars to the
Mundane Shell
And there it meets Eternity again, both within
and without.

(13, 33-36)

Even in the land of death, as we know, there is a way out into Eternity. Even though Golgonooza is a place set aside for true believers to gather and work together to bring about Eternity, the way to Eternity is not something that can be exclusively possessed, even by a group of divine visionaries. Eternity can

bloom anywhere on earth, even in the mundane shell which is Vala's veil of moral virtue. Truth can be found even in a land of falsehood. But when a person dwells in one land the words, works and wishes of the other seem shadowy, mere possibilities, unless he enters them himself, and then they seem the only substances (13, 64-65). So that even in the land of death eternal Eternity and Divine Vision (integrally linked with Golgonooza) are shadowy possibilities that can become realities if they are embraced, entered into. A land of truth can, therefore, be entered through a land of falsehood.

pl. 14 As the watcher of all men's actions Los regards both Golgonooza and the land of death eternal beyond it, for all things including this land of death are reflected in Golgonooza. Although Los defends the truth he is also aware of the falsehood, of its truthful possibilities and of its hateful substances. He sees a false brain, heart and bowels composing a false tongue (14, 5-6). He sees the four females Ahania, Enion, Vala and Enitharmon from whom all the daughters of Albion stem (14, 9-11). He sees his emanation Enitharmon who is his mortal vegetated wife (14, 13-14). And he sees his sons and daughters "Every one a translucent wonder, a Universe within, / Increasing inwards into length and breadth and heighth, / Starry & glorious"

(14, 17-19). Every one has an expansive world within himself and every one has beautiful gates in his loins, heart and head which open into a vegetative world (14, 19-24). Every one has the three regions of childhood, manhood and age (14, 25). That is, every child of Los has beautiful gates into the physical world as well as an ever-expanding universe within. They are beautiful in body and soul, unlike those of the false brain, heart, bowels and tongue. And Los's children like Golgonooza have the western gate, the gate of the tongue, of expression, closed up (14, 26). The three-fold physical region of brain, heart, and loins can be false or beautiful. If one's physicality is beautiful he is of Golgonooza whose gates open into all the lands of time and space, into all the regions to a mortal of youth and manhood and old age. With the western gate closed until the Last Judgment man and Golgonooza can at best be three-fold. Man can glory in the beauty of his body and imagination but he cannot enter Eternity until space and time have ended, his body thrown off, his tongue freed and ready for the thunderous intellectual debates of Eternity. The Bible (Golgonooza) can only tell of what "can happen to Man in his pilgrimage of seventy years" (16, 67), as the tongue of the poet can only speak of man in time and space with perhaps a few mumbles, time-bound,

of Eternity. So Los, as watcher, sees all that man is capable of in the three-fold physical world, all that can happen within the six thousand mortal years.

pl. 15 As watcher Los sees Jerusalem, separated from Albion, in maternal anguish moving toward her children (14, 31-34). "And Hand & Hyle rooted into Jerusalem by a fibre / Of strong revenge" (15, 1-2), just as the twelve sons of Albion enroot a mighty polypus growing from Albion into every nation over the earth (15, 3-5). What Los sees is the false spectrous forms coming together against Jerusalem, and therefore against himself, her defender. The forces of falsehood are gathering. At this point Los, with his all-human-embracing perspective, turns into that other all-seer, the narrator. And where Los beheld his family and the events of the three-fold world, the narrator beholds Albion, the fallen four-fold man, whose humanity is in deadly sleep, and his fallen emanation, his spectre (whom we know is Luvah) and its cruel shadow Vala (15, 6-7). All the past, present and future exist all at once before this narrator (15, 8). The narrator can see even further than Los, because Los's vision is confined within the artful workings of Jerusalem. The narrator can see without, even to the schools & universities of Europe where the teachings of Locke, Bacon and Newton narrow the perceptions of the young.

Like Los the narrator wants to awake Albion, but the narrator sees Albion not only as a friend but as the four-fold man, the only man who will be present in Eternity since he is all men. All men are one in the four-fold man. With expanded vision all men see as one man Jesus; when they do so they are one man Albion. It seems that whenever "Man" or "Four-fold Man" or "Immortal Form" are discussed the terms refer to Albion, since Albion and "Man" are synonymous. So the narrator goes beyond Los to see Albion as more than friend; and since he sees all past, present and future, he knows that "first Albion must sleep, divided from Nations" (15, 29). The narrator realizes the necessity of the sleep of Ulro, realizes that Albion must for a while abide in physicality. The forces of falsehood are gathering, reasonings like vast serpents are surrounding him, there is cruelty and tyranny; but, the narrator assures the reader, all that will pass, Reuben the wanderer shall resume his twelve-fold beauty. Now Albion must sit on his rock, sit in eternal death. From his expanded perspective the narrator can see that Albion's sleep of Ulro is part of a larger plan.

pl. 16

The narrator quickly disappears as he so precipitously entered, leaving Los to gather the forces of truth, bringing them to labour in Golgonooza to bring about, at least in Jerusalem, the eternal worlds

of the Imagination (5, 17-20) that the narrator so ardently desires. Rintrah, Palamabron, Theotormon, and Bromion (16, 1-15) (probably the four sons of Los mentioned above 15, 22-23) join the furnaces, with all the counties of England, Wales, Scotland and Ireland sending their sons to the furnaces, their daughters to the looms (16, 16-27). The forces of truth gather around Los in Golgonooza while Luvah is fighting Urizen (16, 31) in the conflict that will send all falling to the center, "sinking downwards in dire ruin" (59, 15-17).

- pl. 17 Los sends his spectre to follow the daughters of Albion, to drive them away from his own children so that they (the children) can come out of the furnaces (17, 3-5). The daughters of Albion are clearly in the other camp, defending a false system. And they are powerful because they control all physical processes, vegetating men in "their Looms in a Generation of death & resurrection to forgetfulness" (17, 9). For unlike Los's Generation which enables individuals to enter Beulah, their generation is one that makes man forget his divinity and recognize only natural forces. No wonder Los is afraid of them; for they woo him continually to subdue his divine strength (17, 10). Therefore he sends his spectre after them, while he contends with the sons of Albion (17, 6-7).

The spectre is useful, too, in Los's contention with Albion's sons. The spectre is sent to demand explicit words of Skofield, to demand that he be no longer dubious (17, 59-60), but speak out his hate and let Los know that he defends a lie. Once their position is made known, Los can set about fixing their position, their false system into a state they can pass out of. Los must have falsehood, sometimes called evil by Blake, forced to its limits, so it can be fixed and then removed. Therefore Los promotes falsehood, wanting it to unambiguously stand out from truth. So when Los commands his spectre to tell Hand and Skofield that they are his ministers of evil (17, 62), he does so because all that strive for evil or falsehood are actually serving to fulfill Los's master plan. An Antichrist is needed before the true Christ can be revealed; therefore, there must be forces of evil to form that Antichrist as there must be forces of good to form Christ.

- pl. 18 One of the choric figures of evil is the polypus which grows from Albion (15, 4-5) and which comes from Hand's bosom as he "mightily devour'd & absorb'd Albion's Twelve Sons" (18, 39-40). The polypus is made of roots, reasoning, doubt, despair and death (69, 3). When perceptions of the human form dissipate into the indefinite, become narrowed, the form itself becomes

"a mighty Polypus nam'd Albion's Tree" (66, 46-48), the tree of moral virtue. Man not defending truth becomes a polypus, a non-divine creature with narrowed perceptions. And the sons of Albion are this polypus because they reject Jerusalem and "murder their own souls, to build a Kingdom among the Dead" (18, 10), to build the city of Babylon (18, 24). Rejecting Jerusalem, their spiritual mother, they honor Vala, who is Nature, the body-giver (18, 28-31), thus being caught in the looms of the daughters of Albion which make men forget their divinity. They uphold all that Los and Jerusalem reject: the dominance of female will, the belief in sin, shame, chastity, war, hate, sacrifice, the separation of man from man, and of man from God (18, 11-37).

pl. 19-
21 Los asserts that Albion is dead (12, 6) and, like the narrator, that he is asleep in death eternal (pl. 15) and must eventually be awakened. Albion is dead; end of plate eighteen is a flashback to how he died. The starry wheels are rending a way into Albion's loins (18, 44) causing him to divide, causing all his living things to desert him or die (19, 1-12) and himself to become a narrow house (19, 14). The story of his dying continues. Before Albion was divided and all his sons and daughters, his living things deserted him, his daughters were open and

loving, giving themselves to the traveller (21, 25-26). In love then they taught Luvah, the mildest, gentlest Zoa, to rise into Albion's heavens (21, 31). But Albion slew Luvah (22, 31), thrusting him from his presence and therefore all Albion's children followed him into the deep (21, 16-17). He became ashamed of the all-giving loves of Jerusalem and his daughters. He began to see himself as sinful for slaying Luvah and thereby slaying the human imagination which is himself. He doubted his divinity; he doubted love and hence saw man as distinct from man and God. To conclude: Albion by slaying Luvah slew his own divine self, and now is narrowing his perceptions, seeing all as a multitude outside of himself, and himself as nothing, i.e., Albion is dying.

When Jerusalem (Albion's emanation) and Vala (Luvah's emanation and Jerusalem's shadow) see that Albion has fallen (20, 1) they become astonished and terrified. Once they lived together in love, with Vala as Albion's bride and Jerusalem as Jesus', both one in Jesus (20, 39-40). But now that Luvah is slain, Albion fallen and Jerusalem hidden from the Divine Vision (23, 11-12), their beautiful eternal relationship is ended, and a much more divided temporal relationship begins. Vala is merely Jerusalem's shadow, but Jerusalem permits her to take on a body,

a distinct selfhood, of her own (11, 24-12, 1). And as the golden builders predict, animated and vegetated she will become a devouring worm (12, 3) in the world of space and time. For Vala has been acclaimed by the sons of Albion as their Mother-Goddess Nature (18, 29-30). Here in conversation with Jerusalem, she asserts her own being accusing Jerusalem of sin, of wandering from the true way, of giving herself in love (20, 12-20). Vala is beginning to form a doctrine of moral virtue, by which she can accuse Jerusalem of sin. If she can make Jerusalem see that giving herself in love is a sin, then she can force Jerusalem to accept the importance of the body, and can eventually triumph over her, the spiritual one. But Jerusalem, true to the spirit of Jesus which is continual forgiveness of sins, cannot put off the human form which is divine, cannot acquiesce to another's judgment of good and evil.

While Vala asserts the body's importance and Jerusalem maintains the soul, the fallen Albion overhears and accuses them both of being impure (21, 12 & 18), for they have both given themselves in the "time of love." Albion then, like Vala his wife, begins to formulate a code of moral virtue. He suffers from shame, sin, despair, and doubt--from a diseased mind. With such a disease everything is eternal death because God must dwell apart from the suffering man in an

Eternity "wide separated from the Human Soul" (23, 29-30), and must take vengeance, as Albion says he does (23, 33), for any evil deeds a human might commit. In order for there not to be eternal death, in order for a human not to be condemned by that God out there, he must show the God that he is not sinning, he must "weave a chaste / Body over an unchaste Mind" (21, 11-12). Therefore Albion condemns Jerusalem, Vala and his daughters for having openly given themselves in love. What they must do, as Albion suggests, is to close up the deep wound of sin with a needle and a loom in order to clothes oneself in robes of natural virtue, in order to weave a physical veil of moral virtue around one's spiritual form (21, 13-15).

- pl. 22 Once Vala had a veil of love with which she caught Jerusalem, until Albion rent the veil and she yielded in love to him, the time of love beginning (20, 30-41). But when, in this fallen time, Vala hears his words on moral virtue she spreads another veil, a scarlet one over him (21, 50), declaring that his fears of unchastity have made her tremble (22, 1). She then reveals that the sons of Albion have nailed her on the gates, piercing her hands and feet; she further reveals how she was taken down, placed in a golden ark and borne before armies, delighting in the battles of men (22, 2-7). Vala has been crucified and

made into an ark of the covenant, into a religion of Nature, of the body, which demands war. She is a religion which demands "Hatred instead of Love, / And stern demands of Right & Duty instead of Liberty" (22, 10-11). Vala has gone a large step further than Albion. By crucifixion she has believed herself purged of any sin; and by being carried in an ark, she has made a religion of the chaste body, of moral virtue. So in her newly acquired holy capacity, Vala turns the tables on Albion, by looking into his soul and in his dark recesses finding sin (22, 14-15). Albion the judge finds himself in turn judged. Believing in her purity, Vala refuses to return (22, 15) to her husband Albion, the sinner.

Jerusalem, naturally, protests against Vala, preferring forgiveness to punishment and war (22, 34-35). But Albion, at least for the moment, has made his choice. He tells Jerusalem to hide (22, 36) and Vala to come forth with knife and cup to drain his blood to the last drop and then hide him in her scarlet tabernacle (22, 29-30). He acquiesces to the Goddess Vala, to Nature, and demands that she sacrifice him, purify him of his sins, make him holy enough to enter into her religion

pl. 23 of hate and right and duty. Albion now calls Jerusalem the shadow (23, 1) because she fades from him as Vala becomes more real and more beautiful. The veil she has

spun around him in these fallen times seems even more beautiful than the veil he rent in ancient times (23, 4-7). The veil melts away his soul, melting away his intention to annihilate Jerusalem, his shame (23, 3), but also melting away his masculine will, submitting to the will of Vala.

But Jerusalem has a counter-reply, "like a voice heard from a sepulchre" (23, 8), a spiritual voice that Albion has almost forgotten. She reminds him that he once was piteous and that pity is no sin, that he is her father and her brother (23, 9-11). Then she asks why he has hidden her from the Divine Vision, her Lord and Saviour (23, 11-12). This strikes a cord in Albion, but not quite the one Jerusalem wanted. He trembles "at her words in jealous dark despair" (23, 13), jealous at the former love of Jerusalem and Jesus, despairing over his having slain the divine body of the human imagination. He remembers love and pity and self-annihilation, but forgets that he himself is God. He has erred, so he reasons, against God and Jerusalem; he has taught his children sacrifices of cruelty and therefore he wants to hide his error from the eternal (23, 18), fearing that they would punish him for it. So he "drew the Veil of Moral Virtue, woven for Cruel Laws, / And cast it into the Atlantic Deep to catch the Souls of the Dead" (23, 22-23). Albion recognizes

that he has erred and fears that the eternal, whom he believes to be external, justice demanding Gods, will punish him for his error. He therefore constructs laws of moral virtue by which he will punish himself for his error before the eternal do. And he will bring others within the scope of the veil that they too may be punished. If the God separated from man is going to take vengeance against him (23, 29-33), Albion will ensure that the God will take vengeance on all manhood (23, 36-38) and, as Albion says, "draw thee [Manhood] down into this Abyss of sorrow and torture / Like me thy [God's] Victim" (23, 39-40). Unlike Jerusalem, Albion does not see sin as a little error and fault that is soon forgiven (20, 23-24). He sees it as a monstrosity that must be punished according to cruel laws. And if God himself does not take the appropriate measures, Albion, with his laws of moral virtue, will. If Albion must suffer for his sins, so must all mankind.

After "dying Albion's curse" that "God, who dwells in this dark Ulro & Voidness" should take vengeance on all mankind (23, 37-40) and after his prayer "that Death & Annihilation were the same" (23, 40), that he could be obliterated into nothingness, have been uttered, Albion becomes terrified by these very words.

He remembers the lamb slain and Jerusalem shamed because Pl. 24 of his cruel deeds and those he taught his children to

perform (24, 1-11). It was Albion who crucified the human imagination, turning his back upon it "into the wastes of Moral Law" (24, 23-24). It was Albion himself who brought about destruction and called for the building of Babylon, "the Abomination of Desolation," the city of the cruel Vala instead of the spiritual city of Jerusalem (24, 25-35). The burden of guilt falls on Albion for slaying God and thereby, as he believes, causing God to take vengeance on him. Then he remembers the Golden Age before his cruel deeds when he dwelt in joy in Jerusalem's courts (24, 17), when his daughters sang for her and his sons brought her gifts (24, 38-40). Then "Albion cover'd the whole Earth, England encompass'd the Nations" (24, 44) and the "footsteps of the Lamb" were over the whole earth (24, 50).

But now, Albion exclaims, he shall no longer behold the Lamb of God because he is shut up in Luvah's sepulchre (24, 50-51), slain by his own hand when he slew Luvah. Albion would almost be willing to believe that God is merciful, forgiving of his sins, but Luvah, the gentlest, mildest Zoa, is smiting him, revenging himself for the wrongs Albion has done him; and since God and Luvah are shut within the same sepulchre, Luvah's smittings must also be God's, both exacting vengeance from their slayer (24, 52-53). So Albion reasons. Therefore, Albion makes his final decision

that Jerusalem must be a delusion (24, 54) because there is no love or pity; if there were, why would God-Luvah smite him? God must therefore be vengeful and must desire to destroy Albion by eternal death. With God as his enemy, Albion declares that he is dying, that all hope is banished from him (24, 60). As Albion dies he looks upon the slain Lamb of God looking at him with mercy and forgiveness (24, 57-59); but this only bewilders Albion, it does not convince him that God is actually merciful.

These are Albion's last words: "Hope is banish'd from me" (24, 60-47, 18). And then "the merciful Saviour in his arms / Receiv'd him, in the arms of tender mercy, and repos'd / The pale limbs of his Eternal Individuality / Upon the Rock of Ages" (48, 1-4). The Saviour takes Albion's spiritual, immortal part and places it on the rock of ages for safe-keeping until the Last Judgment. Albion has actually been sitting on the rock of eternal death since the beginning of Jerusalem, since the sleep of Ulro as the narrator on occasion mentions (15, 30-33, 16, 26-27). The story of how Albion died, how he came to be on that rock has been told in plates eighteen through twenty-four. Now Albion's spirit is asleep and safe with Jesus; safe with the daughters of Beulah (5, 54-55). But his non-immortal part still acts in

the sleep of Ulro, land of death eternal. Albion is now dead to his humanity, his vision so narrowed that he sees himself as nothing, as oblivion (29, 51-52). But death is only for a period (48, 17) and one can be reborn into one's proper divine humanity.

Unfortunately, Albion, before he died, never rent the veil of moral virtue and so it rushed from his hand, vegetating and growing, becoming another choric figure, or symbol, of falsehood (24, 61-63).

pl. 25 Chapter I ends with Beulah's lament over Albion and his sons. Albion had educated his children "in the crucifying cruelties of demonstration" until they assumed the providence of God and slew their father (24, 54-56). His sons are his affections, setting themselves up against him, against all spirituality (plate 18), making themselves his disaffections, and murdering their own souls by establishing a kingdom of the dead (18, 10) which is Babylon (18, 29). When Albion is dead his spectre is one with his spectre sons, striving to devour their divine forms; when he is alive his sons are within him, an integral part of himself, so that any action of the father is mirrored in the sons and vice versa. So that the slaying of Luvah, of the divine Lord and of Albion is done by narrowed forms of Albion and of his sons. They are one in the system of falsehood and they stand against Los who is striving to awake their mortal selves.

By slaying Luvah, by exacting vengeance, Albion and his sons destroy the grace and repentance in their own bosoms, thereby slaying the divine Lamb (25, 10-11). In injuring another they injure themselves and as those of Beulah explain, "not one sparrow can suffer & the whole Universe not suffer also / In all its Regions, & its Father & Saviour not pity and weep" (25, 8-9). No creature can suffer without Christ and the whole universe suffering too. Whatever is done to any creature is done to Christ; therefore, any cruel act is the slaying of Christ, the slaying of the divine part of oneself, the Christ in every man. Therefore the slaying of Luvah is the slaying of Christ; that is why the two are in the same sepulchre and that is why Albion and his sons slay three (Luvah, Christ and themselves) by slaying one. What those of Beulah desire is an end to slaying, an end to vengeance. But unfortunately Luvah, the slain one, perpetrates the injury by smiting back, thereby slaying his own soul and Christ. So Albion slew his brother Luvah and Luvah thereby contends against Albion, thereby setting off man from man, denying the spirit of Jesus which is continual forgiveness of sin. They are all--Luvah, Albion and his sons--as will be shown more clearly later, adjoined in a brotherhood of hate, demanding revenge, imputing sins and thereby setting themselves

against Los, Jerusalem and Jesus, setting themselves up to defend a lie. The only hope for their souls, as those of Beulah tell us, is that the Lamb of God should descend "& take away the imputation of Sin / By the Creation of States & the deliverance of Individuals Evermore" (25, 12-13). Those who impute sin and righteousness to individuals uphold a false system and are asleep to the truth, asleep, as the first and last lines of Chapter I state, in the non-divine death eternal land of Ulro.

CHAPTER IV

CHAPTER II OF JERUSALEM:

A DETAIL OF THE FALL

Chapter II of Jerusalem is a repeat of Chapter I, with various additions, expansions and changes of perspective. In Chapter I Los has declared that Albion is dead and that he [Los], through friendship, would endeavor to wake him by making men defend to the limit truth or falsehood in order to bring about the Last Judgment, when all men must awake to their divinity. Then, in a flashback, the story of why and how Albion dies in the arms of Christ has been told. Chapter II does little in the way of continuing the story, but it does elaborate on it, giving the reader a series of episodes, at first seemingly disconnected, which fill in the details, particularly those of the flashback. At the beginning of Chapter II Albion is not dead but in the process of dying. He does not reach eternal death until plate forty-two when his soul dies within him (42, 4). Blake retells the story of Albion's dying, but this time in its minute particulars, so that the

reader can clearly and distinctly understand his falling, so that it is not an abstraction, but a feelingful event, made vivid in its detail. The episodic technique is used to zero in on various aspects of his dying, especially on his enemies who encouraged it and his friends who struggled against it. Together all the episodes in Chapter II present a detailed picture of Albion's fall.

- pl. 28 Chapter II begins much like Chapter I with Albion, the perturbed man, intent on establishing laws of moral virtue which will separate man from man. And as in Chapter I there is a divine voice assuring the reader that God is near. The difference lies in the detail. In Chapter II Albion sets himself up as judge and punisher and deems every act a crime (28, 4). A deadly tree springs up from his heel and he names it moral virtue and the law (28, 14-15), his concrete authority for judging and condemning men, including his sons who are transgressors because they fled outside their father (28, 23-24). Albion denies friendship, denies the "willing sacrifice of Self," in order "to sacrifice . . . (miscall'd) Enemies for Atonement" (28, 20-21), to sacrifice the other for the pleasure of the self. Man has to be separated from man, so one can know what is mine and what is yours and who is the one to be punished.

pl. 29 The Divine Vision asserts that the reactor is responsible for Albion's narrowed perceptions. Albion himself had been elected for the glory of the Lord, his sons were the sons of God, and Jerusalem his joy (29, 6-8), but the reactor perverted Albion and compelled him to be a punisher and a judge (29, 16). Therefore, Albion is possessed by this reactor who at this point cannot be made known until he is revealed in his system (29, 10). But at least the divine voice, like that previously of the narrator, assures us that Albion must sleep (29, 11) so that he can rise again (29, 26), assures the reader that, despite all difficulties, all will turn out well. It seems that the major narrative function of the divine personages is to give hope, especially to the reader, that even this shall pass. Then they disappear, leaving the other characters to flounder in their darkness.

Los's emanation and spectre "had been on a visit to Albion's Children" (30, 5) inside Albion, probably having gone there to mingle with love, and they return with a report on Albion's dying condition. They saw Albion's children vegetate (30, 7) and Albion's vales stream with gore (30, 8). But they were unharmed by his disease because Los kept the Divine Vision in time of trouble (30, 15). Therefore the divine hand led them "thro' darkness / Back safe to their Humanity"

(30, 12-13), back to the bosom of Los (30, 16-17). The family of Los retains its divine integrity as the family of Albion is in the process of losing it.

They tell the following story of Albion. A shadow rose from Albion's wearied intellect (29, 37) and he prostrated himself before it (29, 41), declaring himself nothing (29, 42). He became "idolatrous to his own Shadow" (29, 46). For a man who is nothing, thinks of himself as non-divine, needs a god to give him purpose; and if the true prince of light's splendor seems faded (29, 35), then a substitute god is needed. Unfortunately, Albion's new god has no substance, being just a shadow, a mere tired thought. From that shadowy cloud descended Luvah, who is the "Shadowy Spirit of mild Albion" (29, 55-56), perhaps the mildest, gentlest manifestation of Albion himself. Albion arises in terror at this vision, finally asking the strange question "can love seek for dominion?" (29, 60), wherefore Luvah strives to gain dominion over him (29, 61). This story (see Luvah section) could be a varied repeat of the story of Albion's slaying Luvah in the furnaces or a new story based on the old theme of the conflict between Albion and Luvah.

It is most likely that plate twenty-nine repeats the story of how Luvah was taught by the daughters of Albion to rise to Albion's clouded

heavens (21, 31). Albion fears that Luvah, the loving one, is trying to gain dominion over him. So instead of assimilating together as eternal spirits are wont to do, they fight, love turning into hate. Perhaps when Luvah came to Albion to seek a love dominion he did so to smite the erring parts of Albion so that they would not take over the whole eternal man. Perhaps they were smittings of love. But Albion presumed them an affront (his perceptions being narrowed), feeling them as painful and not loving. In any case Luvah smites Albion severely and Albion puts him forth from his presence, saying: "Go and Die the Death of Man for Vala" (29, 65-66). Albion makes the "Spirits Luvah & Vala" (29, 72), the "Spirits of Pity & Love" (29, 71), into mortals, closing up their senses, making them into creeping worms (29, 66-71). As these once eternal spirits enter the physical realm, the physical form of nature surrounds them, vegetates them until Luvah falls from Vala's bosom--now distinct and mortal (29, 74-80)--the falling from her bosom paralleling her feeding the furnaces wherein Luvah lies, her forgetting that he is her Luvah. This story can be seen as a repeat, in more detail, of Albion's fall from Eternity due to his slaying of Luvah by making him mortal and of the consequent fall of all spirits of Eternity, exemplified by Vala and Luvah, into

temporality because of narrowing perceptions. The interpretation is difficult but the conflict between Luvah and Albion and the division of Luvah, Albion and Vala are narrative facts given in the first chapter, repeated here in the second. The second chapter is more detailed, including the new information of Albion's belief in himself as nothing and hence requiring a god to worship.

- pl. 30 After Los's emanation and spectre report to him on Albion's condition, Los, accompanied by the Divine Vision, follows "Albion into his Central Void among his Oaks" (30, 19-20). There Los sees oppression and torments; therefore, he prays for the divine Saviour to arise "upon the Mountain of Albion as in ancient time" (30, 21-22) and relieve this suffering. Los wants to bring divinity back to the land of Albion. So he
- pl. 31 follows Albion for fear "that Albion should turn his back against the Divine Vision" (31, 2). His spectre and emanation having reported on Albion's dying condition, Los, out of friendship, goes to verify the report by intimately searching the interiors of Albion's bosom. He discovers that all Albion's minute particulars, all his individuality, has been degraded and murdered (31, 7). These minute particulars are "every little act, word, work & wish" (13, 60-61), every sigh, smile or tear that is permanent, never passing away (13, 66-14, 1), every affection that went into building

Golgonooza (pl. 12). These things are concrete, particular, and not the life-denying abstractions of a reasoning mind. They can be counted and assessed to reveal the condition of a man. And, as Los sees, Albion is in a bad condition: his universal forms are moral virtue; his minute particulars are hardened into grains of sand; and all the tenderness of the soul is cast forth as filth and mire (31, 19-21). Los looks but there is no human form in Albion (32, 27).

And Los cannot discover who the "criminals" are who murdered Albion's minute particulars. There is a reactor controlling Albion, but he cannot be known until his system is revealed. Therefore, both Los and the reader must remain ignorant of Albion's murderer. But even if Los could discover him, he questions whether he dare use vengeance against him (31, 29-30). He knows he cannot because "he who takes vengeance alone is the criminal of Providence" (31, 32). Los, though tempted by the idea of vengeance, of righting Albion's wrongs, must look for other than wrathful means to get at soul-destroying criminals. The means is work in the creative furnaces of Golgonooza.

Watchman Los, after investigating Albion, travels on to see Jerusalem and her shadow Vala (31, 39-43). Jerusalem is protesting to Albion that she cannot be his wife, that she cannot be bound to him

in jealous possession (31, 44-46). Meanwhile she feels Vala's "iron threads of love & jealousy & despair" (31, 48-49) trying to bind her down, possess her. Jerusalem as Liberty must be free. But Vala is in love with possession. She declares that Albion is hers because Luvah gave him to her (31, 50); for Luvah drew the "Curtains around Albion's bosom" (30, 39), put Albion in her scarlet tabernacle (22, 30) so that he would worship her, submit to the female will. In Chapter I Vala separated from her man Luvah; in fact, in delight she fed the furnaces in which he was suffering. Luvah then turned to hatred, to vengeful smiting of Albion. Vala herself has been crucified and resurrected into a religion of hate to which Albion has offered himself, desirous of worshipping Vala. Luvah and Vala are therefore serving the same religion of hate--they are here adjoined by hate. And it stands to reason that Luvah now would give Albion over to Vala's religion. Once she possessed him she could glory in her female will. But since the strife of Albion and Luvah still continues (31, 55) she supports Luvah as her champion of hate, Albion merely being a lackey kowtowing before her, something for her to possess. It is the blood-thirsty warrior, as will be seen more clearly later, that the cruel virgin loves, as she loves all sacrifice, combat, battle and war (31, 64-65). Therefore Vala

cannot tolerate Jerusalem the love-giver, openly declaring that man must be purified by the death of Jerusalem's spiritual delusions (31, 66). The possessive cruel Vala is beginning to gain dominion over Jerusalem, to be more than just her shadow.

- pl. 32 Possessively she then casts her threads over Albion's house of Eternity, and he, caught in her veil, stands upon the precipice, ready to fall into non-entity (31, 67-32, 2). Los works furious in the furnaces to prevent this catastrophe (32, 3-9). He calls aloud for divine aid (32, 9) as he called before for the divine Saviour to rise upon Albion's mounts (30, 21-22). Los seems to have forgotten that he himself is divine, that the Divine Vision is with him. His perceptions seem to narrow; he is no longer confidently asserting himself as one of the living. Despite Los's efforts Albion's sons bear Albion from his own bosom, his limbs trembling (32, 10-13), probably due to the smitings of Luvah. They are bearing Albion out of his own humanity.

- pl. 33 At this point the murderer of Albion's minute particulars, the reactor, reveals himself. It is Albion's spectre, his rational power (33, 3-5) who is "The Great Selfhood, / Satan, Worship'd as God by the Mighty of the Earth" (33, 17-18). He denies Albion's human form, wanting to reduce him to a mortal worm (33, 5-6), to nothing but a body. And since, as will be

revealed later, Luvah is Albion's spectre, the smittings of Luvah and the murder of the spectre are the same things, all aimed at destroying the humanity Los is trying to awake.

As Albion becomes more and more controlled by his body, his spiritual particulars being degraded and murdered, he turns to Vala, the body-giver, Nature, as his goddess. "Man must & will have Some Religion" the narrator declares in "To The Deists" (pl. 52), "if he has not the Religion of Jesus, he will have the Religion of Satan," who is the prince of the physical world. When a God arose from Albion's wearied intellect, it was his rational power, known as Satan, endeavouring to keep man a worm. And the religion of Satan is Nature, Vala, who is "builded by the Reasoning power in Man" (44, 40). In worshipping Vala Albion worships Satan; the Divine Vision of spirituality becoming nothing before her.

Vala naturally rejects her former affiliation with the spiritual Jerusalem, rejects their union in the vision of Jesus (33, 43-44), and asserts herself alone as beauty, as far more than the "Imaginative Human Form" (33, 48-49). She is a goddess and needs a worshipper. She reasserts her claim over Albion by declaring she was, in Eternity, his bride and wife (33, 39). But now she is more; and all born of woman

must obey Vala, the all-powerful woman (33, 51). Albion gazes at her and finds all his manhood, his divinity, is gone (34, 4). Vala is Nature to him, mother of all things (34, 9); and Albion who is nothing, an oblivion, a barren land (34, 16), acquiesces to her.

pl. 34 Los cannot endure this. He cannot abide seeing the throne of God which is in every man destroyed by the female will (34, 25-27). For once woman has claimed man as her own, man is no more (34, 28). He is merely woman's slave. Albion had created the female will (34, 31) by worshipping the body and not realizing his own divinity. He has become her tabernacle and temple (34, 29). In worshipping her he dies to his real humanity. Los knows this and, wanting to awake Albion's humanity, is provoked to action. What he does is send Reuben, the man with the narrowed senses, into the lands of the uncircumcised (the non-spiritual) in order to fix men in those narrowed perceptions (34, 43-54). Los is trying to push falsehood to its limits, to bring about more quickly the Last Judgment when all men will awake to their humanity.

pl. 35 At this moment the divine hand (God's finger in the furnaces?) comes to Los's aid, by establishing the limits of Satan and Adam in Albion's bosom (35, 1-2). These are the limits of contraction and opacity, as they will be called later, at which point man's

perceptions can get no narrower. These limits are permanent as states, through which individuals can pass through and thereby be delivered to their true spiritual selves. Albion has entered the state Satan (35, 13), but as an individual he can still be awakened to his humanity, simply by passing out of that state.

- pl. 36 Therefore Los works diligently at building the moon which is the dark light of Ulro (36, 4). He wants to build a light by which those with darkened perceptions can be revealed. Further, he sends Reuben to explore these states of Ulro (36, 42) so that all men with narrowed perceptions will become fixed in them. For Los no longer has to fear raging against narrowed individuals. Instead he can force them all into states and then freely rage against the states, eventually to abolish them, yet leaving the individual unharmed and divine. With Reuben as his agent, Los sets about creating states of opacity and contraction, states even of creation, redemption and judgment which individuals will pass out of on their way through temporality to Eternity.

The eternalists add a comment, a change of perspective, on Los's actions. They view men as believing in appearances, in eternal death, in the body, those appearances becoming real to the perceivers (36, 50-54) who are of the land of Ulro. The way out is the

divine mercy of Jesus (36, 54-55)--love, spirituality and forgiveness of sins. The mercy of Jesus, more than any action of men, will help men out of their narrowed states into Eternity.

- pl. 37 At this point Los is clearly defined as one of the divine family (37, 1) and not just someone to whom the Divine Vision occasionally appears. Perhaps his creative actions had made him, revealed him, as a divine member. And as part of the divine body he mercifully follows Albion, who continues to close himself up (38, 1-3), to turn from universal love (38, 7), to persist in revenge (37, 12) and jealousy (38, 4) as he proceeds to eternal death (35, 9), still on the verge of falling into non-entity (32, 2). They follow him, trying to get him to change his perceptions--to see as one man Jesus Christ (38, 18-19), to take up the spiritual sword of life and love and thought (38, 14-15). They draw for him a picture of the "perfect harmony in Eden, land of life" (38, 21). And then they ask for forgiveness for any wrongs they had done him, asking too that he not take vengeance (38, 26).

- pl. 38 At this point the narrator enters, revealing that the divine family are not the only ones dedicating themselves to Albion and appealing for his spiritual conversion. For London, the central city of England and birthplace of Golgonooza, gives himself and his

brethren (Verulam, York and Edinburgh) for Albion and Jerusalem (38, 38-39). London is a "Human" intellectual realm of imagination, thoughts and affections, now asleep of the verge of Beulah, but which would open itself up at Albion's return to his humanity (38, 29-35).

- pl. 39 This yearning towards Albion must have had some effect because he forthwith appears within Los's gate (39, 11) which is a direct way into Eden (44, 3), the land of life which the divine family had been enjoining him to enter. Mortality, eternal death and the system of moral virtue are all outside Los's gate (39, 8-10), and therefore cannot hinder the divine influences. Albion is in a perfect situation to be spiritually transformed. But that does not happen. For Albion is just passing through Los's gate on his way to eternal death (39, 16). He merely stops to ask Los to accompany him or be a ransom for him (39, 19), much the same as Everyman did in the medieval morality play. Los, it is true, is "the friend of Albion who most lov'd him" (39, 12), but he must show friendship not by going to eternal death but by bringing Albion to eternal life. He therefore calls all the "Friends of Albion" together to aid Albion in his sickness (40, 2-3). The Four Zoas (40, 4) and the twenty-four cathedral cities (40, 21) appear in order to prevent Albion's soul from being devoured and his emanation

from being destroyed (40, 16-17). And the twenty-four become, like Los, one with Jesus, become members of the divine family (40, 45-47).

pl. 40 In plate forty Blake adds a strange note of universal suspense. The torments of eternal death are waiting on "Man," waiting to devour him. His immortal mansion is in danger of being possessed by monsters, and he himself of becoming a fiend, consumed by flames of moral justice (40, 25-30). Man is on the precipice of spiritual non-entity. The condition of man is expanded in the next paragraph in the condition of Albion. Albion is man, for he too is on the precipice ready to fall into the "nether-world," there to be chained down, cursing the heavens, "Breathing cruelty, blood & vengeance, gnashing his teeth with pain" (40, 31-38). Albion, his sons and emanations are on the bring of utmost horror, "but glory to the Merciful One, for he is of tender mercies!" (40-43)--mercy which may prevent Albion from the utmost fall. Even when man by his actions brings himself to the brink of spiritual destruction, he can be saved by Jesus.

pl. 41 So when Los called the friends of Albion together, they all took the road to Albion's house (40, 24) which is entrapped by Vala's veil (31, 67-70) and in which Albion lies sick (40, 11) on a couch of death (41, 24), probably on the same couch which his

sons bear him (32, 12) after the smittings of Luvah and the murder of his minute particulars by the reactor Satan. "In cold despair" the friends of Albion "kneel'd around the Couch of Death, in deep humiliation / And tortures of self condemnation, while their Spectres rag'd within" (41, 23-25). The twenty-four cathedral cities (see the chart on the Four Zoas) appear four-fold in London, Verulam, Edinburgh and York, which are the English names for the Four Zoas, making in toto twenty-eight friends of Albion (41, 23) who grieve over his dying, and in fact, blame themselves for it. Their "Human majestic Forms" (42, 66) serve Albion's humanity. But they also have spectrous forms which rage against Albion's and their own humanity. This makes for the ambiguous nature of the friends of Albion--for one moment their human forms act and in another their spectres rage. So at Albion's dying one part of them merges with Jesus (40, 45-47) and the spectres part, as indicated by the rage of the Four Zoas (41, 26-30), drinks up the fear and loves of Albion's family, "drinks murder & revenge & applauds its own holiness."

Luckily for Jerusalem (and Vala) while all this spectrous raging is going on, she is hid in a grain of sand, in Oothoon's palace, safe within Beulah; so that Satan and his spectrous forms cannot find her while they are busy destroying Albion's soul (41, 15-22).

For at this point Jerusalem is still forgiving sin, still craving to be united with the Lamb of God. Yet she is trapped in the bosom (38, 3) of the spiritually dying Albion, who, the more he moves from the Divine Vision to eternal death, the more fully he can prevent her desired spiritual union. Albion, we know, has become a "narrow house" from which all his children, all his living things have fled (19, 1-16), save for the entrapped, though still protected, Jerusalem. He is therefore dying within his house, which is his own narrowed self; and in this condition stands within Los's gate, where the friends come to his house and see him dying. So in plate forty-two Albion is still within Los's gate, protected, like Jerusalem, from Satan's watchfiends.

- pl. 42 Here Los opens his furnaces, and Albion sees "that the accursed things were his own affections / And his own beloveds; then he turn'd sick: his soul died within him" (42, 3-4). Albion comes to the recognition that serious damage had been done to his minute particulars; but his reaction is such to reaffirm (if possible) the death of his soul rather than the resurrection of it. What he demands from Los is righteousness and justice for the wrongs done him by Satan (42, 12). Friendship, he considers, is a deceit unless you can count on a friend to avenge you,

especially in death (42, 9-10). Albion's present demand seems the same as that in plate thirty-nine-- what he asks of Los is to accompany him to eternal death, for that is what Los would do if he defended Albion's cruel moral laws. When Los saw Albion's soul die, his almost died too, out of love and fear for his friend (42, 5-6). "But the Divine Saviour descended / Among the infant loves & affections" (42, 6-7) and so his soul did not die, and therefore he could not acquiesce to Albion's demands. Yes, Los answers, he will give righteousness and justice to Albion but he will also add mercy, not only to him but to all whom his friend hates (42, 19-22). Los has no time for seeming, for morality, virtue, self-glorying and pride (42, 27-28)--all the activities of a (so-called) moral person who reasons and compares, judging others as good and evil. He has "innocence to defend and ignorance to instruct" (42, 26). And since Albion will not have his ignorance of the divine truth instructed, Los must at least prevent the innocent from being destroyed by that ignorance. He would rather that Albion turn his hate on him, call him enemy, than have him destroy with his moral virtue the innocent little ones of the Lord (42, 40-41). Then Los proceeds to provoke Albion to battle. He tells him that the Lord has cast him off forever, that his selfhood is

forever accursed and that the little ones have been chosen in preference to him (42, 43-45). Los can thus provoke his friend to revenge because states have already been created to save individuals. So since he cannot make Albion defend the truth he must force him to defend a lie. A psychological moment in Blake: after Los has boldly provoked his friend to hatred, he turns his face and weeps for Albion (42, 46).

The reaction is instantaneous. Albion calls Hand and Hyle to "seize the abhorred friend" (42, 47). "Man lives by deaths of Men" (42, 49), cries Albion, as he "calls aloud for vengeance deep" (42, 54).

Los stood before his Furnaces awaiting the fury of
the Dead,
And the Divine Hand was upon him, strengthening
him mightily.

(42, 55-56)

Generally Chapter II is a more detailed account of the action of Chapter I, especially in regards to Albion's dying. But these two lines are a powerful condensation of Chapter I. In the first chapter Los, after Albion is dead, constructs Golgonooza and eventually hits on a plan there to create a system out of the furnaces which will destroy all systems, delivering individuals from them. Man must either defend the truth or a lie; and Los is the champion of truth. In the beginning of plate forty-two after Albion's soul dies, Los, since he can no longer make Albion defend spiritual

truth, provokes him to defend a lie--and so the two camps are immediately set up. At lines 55-56 Los is ready, waiting at the furnaces: therefore Golgonooza has been built and he is confirmed, with the hand of God upon him, as the champion of the truth, champion of the living.

The "Spectres of the Dead" (42, 57) come to fight Los. It must be remembered that the sons of Albion are the spectres of their dead father and further the spectres of the twenty-four cathedral cities (19, 24) which, in their four-fold condition, are one with the Four Zoas. Therefore the spectres of the dead are the sons of Albion who are the spectrous forms of all Albion's friends. They strive to build Babylon (42, 63) in contrast to Los's building of Jerusalem. And as we know they strive also against their "Human majestic Forms" which curb them "as with iron curbs" (42, 66-67).¹ But their spectrous wheels rise up poisonous against Albion's humanity any way (43, 1).

Pl. 43 The human majestic forms of the Four Zoas want to do

¹From plate forty to forty-four it is rather difficult to distinguish who the "they" are. Sometimes the pronoun refers specifically to the Four Zoas or the twenty-four cathedral cities or their spectrous forms, but mostly it is indefinite. The reason, I believe, is that in these plates Blake is concerned with the "Friends of Albion," and all the twenty-eight function here in that capacity, their spectres being the enemies. "They" refers then to all the friends; and it may be assumed that what one group does the others are involved. The friends are virtually interchangeable here.

something to hinder their spectres, but they are caught in a dilemma (43, 6-10): if they are wrathful Albion will destroy Jerusalem, make her become a mother of war, and eternal death (50, 15-16); if they are merciful he will destroy them. Incapable of action they resort to prayer, calling on the God of Albion to descend and deliver Jerusalem and their own spiritual selves (43, 11).

This angers Los. He had called upon the friends to save Albion and they have frozen in their own reasonings. It is useless to call for a God afar off, he says, because God dwells in ourselves (43, 12-14). Here Los is again confident of his divinity, no longer, like the other Zoas, "shouting loud for aid divine" (32, 9). Los is confident probably because, since Albion's death, the two camps have become explicit and he is sure of defending the divine truth. He provokes the Zoas to action by contrasting eternal life and eternal death, to the obvious advantage of the former (43, 16-58). He sees the world moving towards non-entity (43, 59-68), "Beholding Albion upon the Precipice ready to fall into Non-Entity" (32, 2 & 43, 15). Los's mercy cannot encompass eternal death; he must "withstand to death this outrage" (43, 71-72). He gives a final eloquent plea to the Zoas:

Ah me! how sick & pale you all stand round me!
Ah me! pitiab! ones! do you also go to death's
v!ale?

All you my Friends & Brothers, all you my beloved
 Companions,
 Have you also caught the infection of Sin & stern
 Repentance?
 I see Disease arise upon you! yet speak to me and
 give
 Me some comfort! why do you all stand silent?
 I alone
 Remain in permanent strength. Or is all this good-
 ness & pity only
 That you may take the greater vengeance in your
 Sepulcher?

(43, 72-79)

This appeal needs no discussion; the power of it fills
 the pale diseased Zoas, for

. . . at length they rose
 With one accord in love sublime, &, as on Cherubs'
 wings
 They Albion surround with kindest violence to bear
 him back
 Against his will thro' Los's Gate to Eden, Four-
 fold, loud,
 Their Wings waving over the bottomless Immense,
 to bear
 Their awful charge back to his native home; but
 Albion dark,
 Repugnant, roll'd his Wheels backward into Non-
 Entity.
 Loud roll the Starry Wheels of Albion into the
 World of Death,

(43, 82-44, 7)

The Four Zoas try to bear Albion, the native son of
 Eden, back to the land of life. But the will is not
 to be bended, except in the day of divine power (44,
 18-19), which is the day of the Last Judgment. No
 force, no matter how kindly can bring Albion from
 death. No mortal can resurrect the dead. So Albion
 is now firmly entrenched' in non-entity, his sons with
 him "ascending & descending in the horrid Void" (44, 17).

pl. 44

When Albion was dying "his disease rose from his skirts" (32, 1), the disease of despair, doubt, shame and sin; but when he died the "deepest night / Of Ulro roll'd round his skirts" (42, 17-18), taking full possession of him. The disease has killed him. And with his death the sleep of Ulro begins for all men. The friends of Albion are then struck "with Albion's disease, they become what they behold" (44, 32). The slumbers of death come over them, their "Emanations return not: their Spectres rage in the Deep" (44, 34-35). They are to be counted as those of the dead. The friends give up healing Albion, leaving the job to Los to "Watch over them / Till Jesus shall appear" (44, 28-31). At this point the text provides a discussion of the nature of Ulro to clarify what it means to be dead (44, 21-28). It means (cf. Ulro section) to be sexual, but not to create, to be spiritually impotent. To be alive, in the common sense understanding of the word, as a vegetable is alive. This passage is to explain to the reader how the dead have the capacity for apparently living action.

Of the dead friends the first to speak from the "House of Death" is Bath (44, 44-45, 1) who is the best and worst of Heaven and Hell, because he is the healing physician and the poisoner (41, 1-2). His spectre was the first to assimilate with the vengeful Luvah

(41, 3) against Albion and now he is the first to speak for Albion. Bath is a perfect example of the ambiguous nature of the friends. Here Bath acts for Albion's

pl. 45 humanity. Albion's great example, Bath explains, they all loved and admired in Eternity (45, 4-5); but now he is become a "piteous example of oblivion" (45, 9), an example of how "in Selfhood, we are nothing" (45, 13). He then reiterates a prevalent theme: "none but the Lamb of God can heal / This dread disease, none but Jesus" (45, 15-16); "nothing but mercy can save him" (45, 26). And further nothing but mercy can prevent the jealous Albion from slaying Jerusalem trapped inside his bosom. There is nothing a mortal can do, until the day of divine power (44, 18-19).

But Bath does not want to omit any "office of the friendly spirit" (45, 29), any act that might aid in Albion's salvation, even that of embracing "Eternal Death for Albion's sake" (45, 39). So he sends Oxford to Albion with the "Tree of Life" (45, 30). Oxford tells him that he is now the "Land of Ulro," of death, and in error, and that he should repose in Beulah,

pl. 46 like Jerusalem, until the Last Judgment (46, 10-15).

If Albion is resting in Beulah, he will not be inclined to destroy Jerusalem. But Albion persists in his Ulric form (46, 16).

pl. 47 In plate forty-seven the narrator gives a summation of events in a rather journalistic, you-are-there, style. Luvah has torn away from Albion, but he soon will become the holy fiend (47, 6). His cries of war mix with those of the sons of Albion (47, 9 & 13). And even Albion mingles with Luvah's spectre, "enslaved and tormented / To him whom he has murder'd, bound in vengeance & enmity" (47, 15-16). The brotherhood of hate--of the spectre sons of Albion, of Albion's spectre Satan, and of Luvah's spectre--is here established, but will be further developed in Chapter II of Jerusalem. The narrator is horrified upon viewing the "Spectres of the Dead," but with the aid of God he manages to write Albion's last words: "Hope is banish'd from me" (47, 18). These words Albion uttered upon dying in the Saviour's arms at the end of Chapter I. He is now firmly entrenched in eternal death (48, 22). His soul has been dead since plate forty-two. The following plates until the present one have constantly reaffirmed his death. Los's actions, and those of the

pl. 48 friends, have changed because of it. But in plate forty-eight we have the death displayed in its magnitude: Albion has reached the rock bottom of despair; and the death, we now learn, is of an eternal nature. Although at this point the Saviour does not heal him with his mercy, at least he mercifully protects Albion's

spiritual part by setting it upon the rock of ages (48, 1-4). He is not exactly reposed in the Bible, but from his rock all the time of the Bible, from the creation in the Pentateuch to the Last Judgment in Revelations, presumably the six thousand years of mortal activity, will be revealed (48, 8-11). The fall is complete; the eternal death of physical life established. Men will remain as mortals until the prophecies of Revelations are fulfilled.

Beulah lies "Beneath the bottom of the Graves" (48, 13) and soon learns of Albion's death. This is because they have taken his immortal form in safe-keeping (5, 55). In Beulah Albion's humanity will rest, where he will have a good view from his rock of all mortal actions. Maternal love awakens Jerusalem and she sets out on her journey to her children (48, 18-19). This is the same story of plate five. When Albion dies, his children leave his bosom. They no longer love; they now hate and rage against Los and their own human forms. They are also Jerusalem's children; and from Beulah she sees them being driven by Los's hammer (36, 21). "Maternal anguish," "maternal love," makes Jerusalem seek them out, leaving the close protection of Beulah; but at least staying in "the Spaces of Erin in the Ends of Beulah" (48, 51-52). In the spaces she is somewhat protected from the

nearness of the starry wheels of Albion's sons (12, 17-20), "where the Dead wail night & day" (48, 52). Leaving Beulah which lies within the human heart (48, 25), she bursts forth from Albion's bosom (48, 48). Albion is then a spectre; Jerusalem a weeping shadow (53, 25-26).

All "the Emanations of the grievously afflicted Friends of Albion / Concenter in one Female form, an Aged pensive Woman" (48, 27-28) who tries to rectify the deadly situation. She takes a moment of time so that every two hundred years has a door into Eden (48, 31 & 37). She takes an atom of space which opens into Beulah (48, 38-39), much like the grain of sand in Lambeth which is Oothoon's palace leading into Beulah. Because of her the male, the time-giver (69, 23) can enter Eden; the female, the space-giver (69, 23) Beulah. She gives two ways out of Ulro--one for male, one for female emanations. Perhaps she is here creating time and space in order to give a limit to Ulro of six thousand years. She is in Los's seventh furnace of creation along with the finger of God who is preparing a place of refuge for Jerusalem away from the starry wheels of Ulro (48, 44-46). This woman's name is unknown, Damon calls her Eno; she could be Erin who speaks next. Whatever her name she is in the camp of spiritual truth with Los, God, and the spiritual

friends of Albion striving to save the spiritual Jerusalem. Perhaps she, as the collective emanations of the friends, as the manifestation of their "friendly spirit," is their only successful act in the aiding of Albion.

pl. 49 Erin then speaks to the daughters of Beulah, summarizing the evils that have been and will be because of Albion's dying and ultimate death. The place where friends died for one another, gave themselves in self-annihilation, will become the "Place of Murder & Unforgiving," of the sacrifice of others (48, 55-57). "The Visions of Eternity, by reason of narrowed perceptions, / Are become weak Visions of Time & Space, fix'd into furrows of death" (49, 21-22). Thus she confirms that mortality, the physical existence, has taken over for Eternity. The fall is complete: Ulro with its narrow perceptions is firmly established, for all the senses are closed up (49, 34-41) as are the other organs of man (49, 17). "And the Bodies in which all Animals & Vegetations, the Earth & Heaven / Were contain'd in the All Glorious Imagination, are wither'd & darken'd" (49, 13-14). Further, all that was spiritual, imaginative from heaven to earth, in the physical world, has gotten smaller and darker. The results of Albion's fall are catastrophic. But at least, as Erin explains, we can now impute iniquity to states, leaving individuals

blameless (49, 65-66). The "Eternal Human" is distinct "from those States or Worlds in which the Spirit travels" (49, 72-74). Because of this distinction we can forgive our enemies (49, 75), turning our wrath towards the states instead.

pl. 50 Albion, now that he is dead, she continues, is "possess'd by the War of Blood" (50, 8). He must be stopped or else he will slay Jerusalem. Only the Lord Jesus can stop him. But at least they can provide a place of refuge for Jerusalem (48, 59-60). So Erin sends the daughters of Beulah to await the descent of the Lord (50, 12), while she remains to try to keep Albion from destroying Jerusalem (50, 12). It must be remembered that the spaces of Erin are hers, and that Jerusalem is now in them, for the time being protected by Erin from the starry wheels of Ulro. But Erin fears that if Jerusalem is taken by the Ulric forces she will become the mother of war, an eternal death. She fears that Jerusalem will eventually become Vala and consequently all of Beulah will be consumed "beneath Albion's curse" (50, 15-17). The daughters of Beulah carry out orders, and call on the Lamb of God to descend quickly (50, 24). Their prayer is a step beyond that which closes Chapter I. In plate twenty-five they called on the Lamb of God to "take away the imputation of Sin / By the Creation of

States & the deliverance of Individuals Evermore" (25, 12-13). Now that Albion has actually died and states have been created, they want the Lamb of God to "take away the remembrance of Sin" (50, 30), to remove the state of sin and leave the individuals blameless.

CHAPTER V

CHAPTER III OF JERUSALEM: THE VISIONS OF ETERNITY BECOME WEAK VISIONS OF TIME AND SPACE

Chapter II in Jerusalem retold in detail Albion's fall into eternal death, a fall which had been well outlined in Chapter I. And the single line in the first chapter: "Willing the Friends endure'd for Albion's sake" (19, 28) becomes a major theme in the second. In both chapters Albion finally dies and his emanation is separated from him. Chapter III repeats these same old stories, but tells them from a different perspective. Yet Chapter III presents some difficult narrative problems in that it emphasizes the fall as a fall from Eternity into time and space. It is impossible to keep time and event sequences in order when an eternal world is dissolving and a temporal one is newly being created. In fact such terms as time and chronological order are inappropriate to a discussion of such a happening, as it would be inappropriate, meaningless, to ask when a mathematical proposition

is true. Temporality does not apply to such a conception. Yet even though the reader cannot tell which event in the course of the fall came before or after any other event, there is a definite narrative purpose to this perspective of the fall. It is to get man from his spiritual form into his physical one, to endure six thousand years on earth, until, in the flesh, he will enter the Last Judgment and reassume his real, eternal form. Chapter III is the story of man's incarnation, of the spiritual man's taking on of the flesh.

- pl. 53 Los wept over Albion's plight, his own emanation dividing, but not yet totally separate (53, 1-6). He weeps because the roots of Albion's tree, which, in reproduction, is "an endless labyrinth of woe" (28, 19), enters his soul (53, 4). He becomes aware that he and Albion, once great eternal spirits, are becoming vegetated, physical, "their Giant forms condensing into Nations & Peoples & Tongues" (53, 8). They begin to see multitude instead of as one man Jesus. The vegetated mortal eye with its "perverted & single vision" cannot comprehend Los's furnaces as of "Beryll & Emerald immortal / And Sevenfold each within other" but sees rather that the "Bellows are the Animal Lungs, the Hammers the Animal Heart, / The Furnaces the Stomach for Digestion" (53, 9-13). A physical aspect is now apparent about the furnaces. And Golgonooza,

even though it is the "Spiritual Fourfold London," is "continually building & continually decaying desolate" (53, 18-19)--the spiritual now manifesting itself in the natural cycle of birth and death. A man once divided from his emanation, as Albion is, is no longer a man but a spectre (53, 25). And Jerusalem who was every man's emanation in Eternity, who appears both as male and female, who gave off the light of the Divine Vision (54, 1-4), is now an "ever-weeping melancholy Shadow" (53, 26) of her former eternal light. The best an emanation can hope for is to be "made receptive of Generation thro mercy / In the Potter's Furnace among the Funeral Urns of Beulah" (53, 27-29). That is, the best is now for one to be remade of mortal clay, to become physical, until the Last Judgment when the soul will be again free of the body, at home in Eternity.

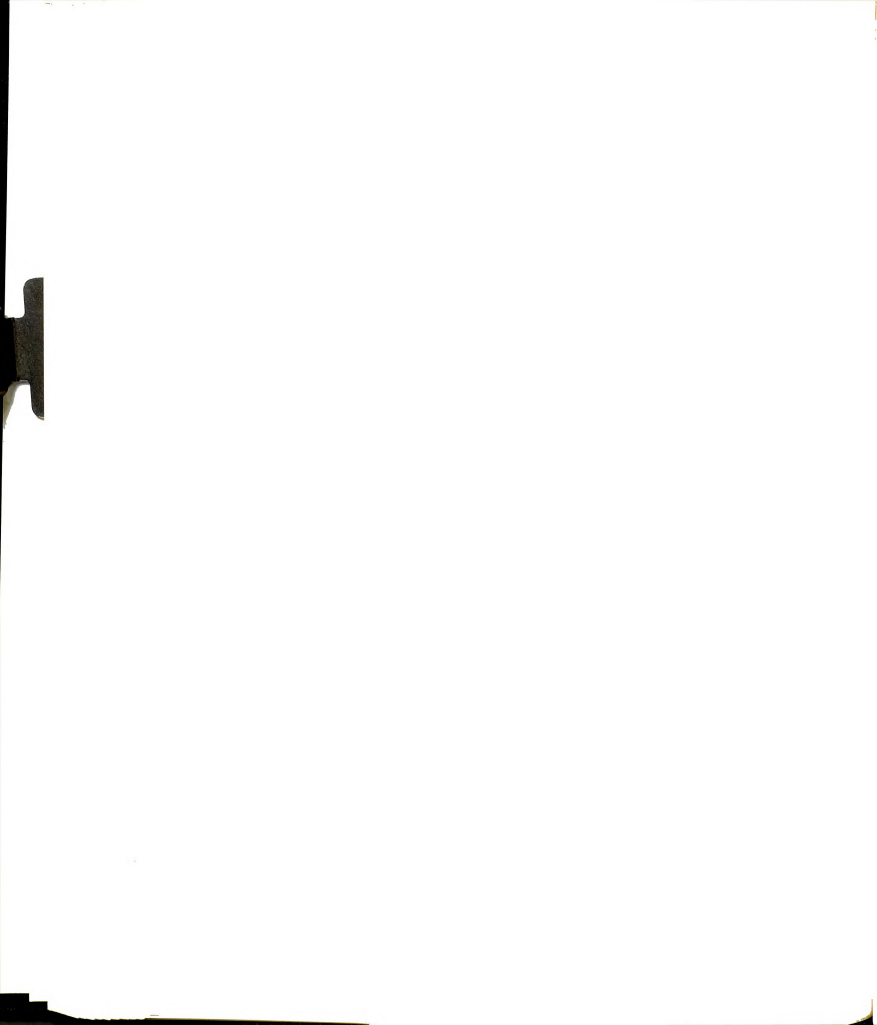
pl. 54

The reader is then told that

Albion fell down, a Rocky fragment from Eternity
 hurl'd
 By his own Spectre, who is the Reasoning Power in
 every Man,
 Into his own Chaos, which is the Memory between
 Man & Man.

(54, 6-8)

Albion's reasoning power threw him out of Eternity into a world where men are seen as separate from one another, as multitude. Albion's spectre must then have been present in Eternity, just as the dissenting Lucifer



was present in a more standardly theological, non-Blakean Heaven. The not-quite divine was then present in an all-divine world, and had inevitably to return to perfection or be removed. Therefore the fall occurred. But as Albion falls, as he, in Chapter II, says he is going to eternal death, is he still in Eternity or in some limbo until the physical world is created? Does the fact that one is less spiritual immediately make him more physical? These questions are unanswerable. They are only posed to show that the move from Eternity to space and time is of such a peculiar nature that mortals do not have words adequate to express it. It is not unknowable, Blake would surely assert; it is merely inexpressible in mortal language. One must therefore approximate the fall as well as one is able. As the fall reaches nearer to space and time, its description becomes more easily renderable to the mortal. The fall then is an extra-mortal occurrence; and all descriptions of it in terms of time and space are inevitable but inadequate. The various aspects of the fall as given in Chapter III can be concretely stated, but it is impossible to explain the where or the when of such a fall, or to determine precisely when the fall ends and space and time begin.

What is clear is that Luvah and Albion's sons are assimilating (as mentioned 47, 13) in a bond of

spiritual hate (54, 11-12). The spiritual Albion, of the "all powerful parental affection" (54, 10) laments this association, laments his and Jerusalem's ruin (54, 13-14). But his spectre is his God (54, 16), for Albion is no longer man, i.e., no longer God. He has given up his divinity to his rational power. This spectre is also Bacon, Newton and Locke; he is all who "teach Humility to Man, who teach Doubt & Experiment" (54, 17-18). He is even the Satan that tempted Jesus to turn stones to bread (54, 19-21). The spectre was present in Eternity and in the world's history--he is ever-present before man. The acceptance of him anywhere devastates the soul. He throws man out of Eternity; and on earth he makes man a worm.

In lines 6-8 Albion fell from Eternity; "Then Albion drew England into his bosom in groans & tears, / But she stretch'd out her starry Night in Spaces against him" (54, 27-28). The fall is complete, as here described, and England, who is divided into Jerusalem and Vala (36, 26), is now without Albion. He wants to claim back his emanation, but is controlled by his spectrous self. For Albion is divided from his emanation and hence is a dark spectre. The Divine Vision which was so bright in Eternity now dimly appears (54, 32), weeping over the separation which prevents man from embracing his divinity.

pl. 55

The eternal, "those who disregard all Mortal Things" (55, 1), still retain the Divine Vision and yet are curious about the fall to eternal death--they want to go down and see these changes (55, 4-5). "An eternal deed was done" (55, 19): the eternal descend to the realm of mortality. They are just about to make a separation (55, 30) which would make each eternal a distinct being instead of one man; they even go so far as to elect "Seven Eyes of God" to be watchers over mortals' divinity, but then they reflect that no matter if they expand their vision to Gods or contract it to worms, even if they contract or expand space and time, they will still be known as one family, one man (55, 36-46). They reject for themselves the Ulro visions of death and decide to resume their human majesties (55, 47). They will not go down to examine the Ulro dead; but will continue to labour at constructing minute particulars (55, 51), to labour at the furrow (55, 48); that is, to labour at the creative work and not injure their eternal nature. The living creatures who are the Four Zoas (63, 2), and probably at this point of the eternal, are in accord that all must labour the minute particulars for the infinite alone resides in the definite (55, 54-64), the infinite is present in "every little act, word, work & wish that has existed" (13, 60-61). But the "Establishment of Truth depends

on destruction of Falsehood continually" (55, 65); therefore, someone must confront the false as well as create the truth. Someone must go to eternal death where the falsehood lies. The "Great Voice of Eternity" asks: "Who will go forth for us, & Who shall we send before our face?" (55,69). Plate fifty-six provides the answer: Los: the member of the divine family who will make men defend either truth or a lie.

- pl. 56 The world of space and time has begun, the sleep of Ulro heralded it in, and Los's task is to divide the true from the false and hurry the day of the Last Judgment. He creates the sun and the moon (56, 18), measuring time into "Days & Nights & Years & Months" (56, 19-20), giving time a definite form so it can be counted and eventually passed through. Los commands the daughters of Albion, the controllers of man's vegetative powers (5, 39), and all natural powers on earth (83, 33-48), to rock man in the cradle of time until time ends (56, 31-33). Albion had created the female will (56, 43) when he bowed to Vala, thereby losing his divinity, his manhood, and becoming no longer fit for Eternity. In the realm of space and time, the daughters of Albion, as will be shown more clearly later, take over for Vala, reducing man to an infant, keeping him in his cradle, so they have

supreme power over him (56, 3-7). For if man sees natural processes as all that is, makes a religion out of them, he forgets that he is man divine and hence is man no longer but a slave to women who proclaim themselves as Nature. The female will, like the spectre, brought about the fall of man from Eternity, and on earth keeps man an infant, or worse, makes him into a worm. Los can only control the female will by forcing it to its ultimate limit of falsehood, forcing it, too, to keep time going.

As Los commands the daughters of Albion to obey, he thinks of Albion,

. . . that Eternal Man
 And of the cradled Infancy in his bowels of com-
 passion
 Who fell beneath his instruments of husbandry &
 became
 Subservient to the clods of the furrow; the cattle
 and even
 The emmet and earth-Worm are his superiors & his
 lords.

(56, 33-37)

He thinks of how Albion, once an eternal, is now less than a worm. He hints at a story of the fall we have
 pl. 57 not heard before. Plate fifty-seven gives the new perspective. The Great Voice of the Atlantic declares that all is one, and that reason divides what in reality is indivisible (57, 8-11). Albion flees from the Divine Vision of oneness, taking the plow of nations and plowing over the living as well as the dead (57, 12-14). He plows over his own humanity,

killing himself and the living creatures who are the Four Zoas (63, 2). In plate forty-two Los revealed that Albion had slain all the Zoas, but Urthona in the form of himself (42, 24). Plate fifty-seven explains how they were killed. This is another perspective of the story of how both Albion and Luvah were slain and how Luvah slew Tharmas and overtook Urizen, as presented in plate fifty-nine and discussed in the Luvah section. After Albion dies by his own hand, by his own doubt and cruelty, his immortal form climbs onto the Rock of Ages (48, 3-4 & 57, 15-16). As usual after something soul-destroying happens, Blake puts in a divine choric figure to counteract the evil effect. This time the Divine Vision expands the center (57, 17-18); that is, expands the contracted vision of darkness into a vision of light (cf. Chapter VII). What seems to be the destruction of Albion's soul will be, by the grace of the Divine Vision, revealed as a way to his soul's enlightenment and life.

- pl. 58 The story of Albion's being plowed to death having been told, the narration can continue with the daughters of Albion and with Los. The daughters revel in blood, jealousy and cruelty (58, 1-5), while the sons enjoy war and judgment (58, 10). The hermaphroditic, non-productive condensations are being cruelly and jealously divided by a knife (58, 11-12). Los

divides the hermaphrodite less painlessly by creating separate entities of masculine and feminine, by creating a world of generation where male and female can interact (58, 18-19). He creates this more life-affirming world out of the world of death where the only interaction is that of mutual destruction. The spatio-temporal world created after the fall is a world of death eternal until Los created the way out. In creating a world of generation, Los creates the mundane shell (42, 77-78). He took the veil of Vala, which is the veil of the body, of Nature, the veil of the sin of the flesh which Satan put between Adam and Eve (55, 11) and makes a redemptive physical world out of it (59, 2-9). It must be remembered that the nature of Ulro is of impotent sexuality, of non-creative physicality (44, 21-25), and that the chasteness of the body has become a religion (44, 27) with Vala the high priestess. Her veil is of moral virtue, which puts limits on the body, provokes war and hatred, the separation of man from man and the glorification of women who control natural processes. In this veil of moral virtue, founded on the religion of the body, Vala traps men, makes them yield their divinity to her, until they turn into spectres of the dead. The veil of Vala reduces all to the world of death.

But Los takes Vala's veil of physicality and changes perspective on her. He creates from the veil the beautiful mundane shell which, although it is "the Habitation of the Spectres of the Dead" is also "the Place of Redemption & of awaking again into Eternity" (59, 8-9; also 13, 35-36). If the physical world can be seen as a way to attain Eternity instead of as a death-like place where only destruction can occur, then there is a way out of the terrors of the physical. The creative physical world as presented by Los is a way out of the hermaphroditic satanic world into the blissful realm of Beulah (58, 50-59, 1). The loins are the place of the Last Judgment (30, 38); through the loins, the dead will awake to generation (30, 40); for it is in the loins that men generate, at least physically. And that generation will lead to the Last Judgment where men will finally be parted from their flesh. Since space and time have been created it is imperative that men live physical existences. They can live by bowing to Vala, who is Mother-Nature, by curbing their physicality, and by converting lust into war. Or they can freely accept their physical nature, open their senses, and corporally remain aware of the Divine Vision. The latter way is Los's world of Generation where by their loins men will eventually enter the Last Judgment.

The story of the collapse of the Zoas is told; how then all "fell towards the Center, sinking downwards in dire ruin" (59, 17; cf. Luvah and Four Zoas sections). The Zoas have been slain by Albion and fight among themselves thereby leaving Eternity and taking up residence in "the Ancient World of Urizen in the Satanic Void" (58, 44-47), which is the world of death. They were once the "Four Eternal Senses of Man" (36, 31) within Albion but since the fall they separated from Albion's limbs and became the four elements (36, 32), fire, air, earth, and water, raging chaotically around the mundane egg (59, 10-20) which is the physical world created by Los out of Vala's veil.

pl. 59 In the midst of this chaotic spectrous physical world is the sublime universe of Los and Enitharmon (59, 20-21) called Golgonooza which works to make the physical world a place of redemption and a way into Eternity. Los's daughters labour at the looms in order to give life and love to the poor spectres (59, 37-38) who seek to destroy their souls and the souls of others by means of death and hatred. Other daughters instead of regarding the blood-thirsty Rahab and Tirzah as enemies that must be destroyed, work for them so that they "may exist & live & breathe & love" (59, 42-44). Finally others create animals which will help them in their life-weaving work, like the silk-worm,

the spider and the caterpillar (59, 45-47); while others create gentle animals like the lamb and the fowl which arouse in men tender, compassionate feelings (59, 48-50). It is as if the daughters of Los were not only bringing life to those who have fallen with Albion into eternal death, but are also creating, as the Lord did in Genesis, a natural surrounding for those dead in order to encourage them into loving, life-fulfilling existences. This peaceful center of Golgonooza is presented like the eye of a storm--a moment's respite until the raging recommences.

pl. 60 In plate sixty Albion's spectre has finally become Luvah (60, 2); and since Luvah is joined with the sons of Albion, it seems that the forces of falsehood are successfully uniting. The spectre spreads "in bloody veins in torments over Europe & Asia" (60, 3); it is "a wretched torment unformed & abyssal in flaming fire" (60, 4-5). But the full impact of these torments is not given, for at this moment the Divine Vision appears in Los's furnaces (60, 15), giving another moment's respite from the raging.

The Lamb of God appears in the furnaces and asks Jerusalem why she hides secluded in Babylon when he had given her life and liberty, why she has degraded herself, blackened her beauty, why she is now full of tears and sorrow (60, 10-35). He then assures her that

with his love he will lead her through the wilderness (60, 36-37). Now that man has fallen from Eternity, the Lamb has come to re-establish on earth his love-relationship with his former bride Jerusalem. But Jerusalem can just faintly see him, for although her immortal form is protected by the daughters of Beulah enabling her to at least see the Divine Vision, she is a prisoner in the dungeons of Babylon, entrapped in the body, controlled by Vala, and despairing (60, 39-47). She still has the Divine Vision, but is beginning to doubt it, as the body triumphs over the soul. Jerusalem had given a body to Vala whose life was but a shade (12, 1); and as the golden builders predicted, the shade had gained control and devoured her. If things so continue Jerusalem herself will become an eternal death, a mother of war, as Erin predicted (50, 14-16): Jerusalem will become Vala. The Lamb tries to prevent this by giving Jerusalem hope, by telling her that he will not desert her and that, although Albion is now dead, he can rise again (60, 67-69).

pl. 61 The Lamb of God then asks her to look into the "Visions of Jehovah Elohim" and behold Joseph and Mary (61, 1-2). She does and they become real before her, revealing in parable Jerusalem's own situation. Mary is considered a harlot by Joseph because God has begot a child on her. But Mary answers that the purpose of



sin is for it to be forgiven. Sin is an opportunity for one man to show his love for another by forgiving that sin, for none can live and not be in sin (61, 24). "This is the Covenant / Of Jehovah: If you Forgive one-another, so shall Jehovah Forgive You, / That He Himself may Dwell among You" (61, 24-26). If man forgives his brother, he reveals the God within himself. Even when Joseph is angry, Mary hears the voice of God in the voice of her husband (61, 9-10)--for every man is God, but in the forgiveness of sins, which is the spirit of Jesus, he most clearly reveals his Godhead. An angel blesses the marriage of Mary and Joseph (61, 26-27) and Joseph blesses and forgives Mary, his wife. Thus forgiven Mary emanates joy, she bursts into song, and freely gives herself, like a river, to many lands (61, 28-33). She performs all the joyous functions of a divine emanation.

Jerusalem is like Mary, for she too has been called a harlot because of her love-relationship with the Lamb of God. Mary shows her that the way out of her suffering, the way to become again a joyful emanation, is through forgiveness of sin. "Mary leaned her side against Jerusalem: Jerusalem received / The Infant into her hands in the Visions of Jehovah" (61, 47-48). Jehovah is not the Old Testament God of jealousy and vengeance whom the Jews worshipped in

Druidic fashion, He is the giver of the covenant which is forgiveness, which is his own son Jesus. And it is the infant Jesus, the spirit of forgiveness, which Mary bequeathes to Jerusalem.

pl. 62 "Times passed on" (61, 48). Jerusalem returns from the visions of Jehovah where she encountered Joseph and Mary to the sleep of Ulro and the dungeons of Babylon. But she now is the possessor of the spirit of forgiveness, now knows that the Lamb of God is with her. Nevertheless, knowing that "Emanations / Are weak, they know not whence they are nor whither tend" (62, 16-17), she laments her lot, laments that Albion is dead and that she is called a harlot (62, 2-4). She wonders if her Lord and Saviour will really become her husband again (62, 6). She is still riddled with doubts. But what she does know is that Albion will rise at the last day, the day of Judgment, and that she, in her flesh, shall see God (62, 15-16). Although Albion is now dead and the physical world is forming, it will be through the physical world, through the flesh, that she will finally see God--not dimly as she does now, but in all his eternal glory. Jerusalem is reconciled to her body and therefore can tolerate Vala's dominance and earthly existence, because she will eventually see God in Eternity: from the loins, the physical world, she will pass through and beyond the Last Judgment.

The Lamb of God confirms that knowledge. And further assures her that Vala and Luvah, her tormentors (62, 28), will be created anew out of the gnawing grave (62, 20-22). He gives her hope. And since Los sees the Divine Vision in his furnaces, he too lives and breathes in hope (62, 35-36). Although Los despaired and pondered on eternal death (62, 39-40), although "his children were clos'd from him apart & Enitharmon / Dividing in fierce pain" (62, 37), he, like Jerusalem, in his suffering perceives the Divine Vision and keeps hope. The reader too is saturated with hope. There is no suspense in Jerusalem: for whenever things look bad, a divine figure comes and reveals the ending.

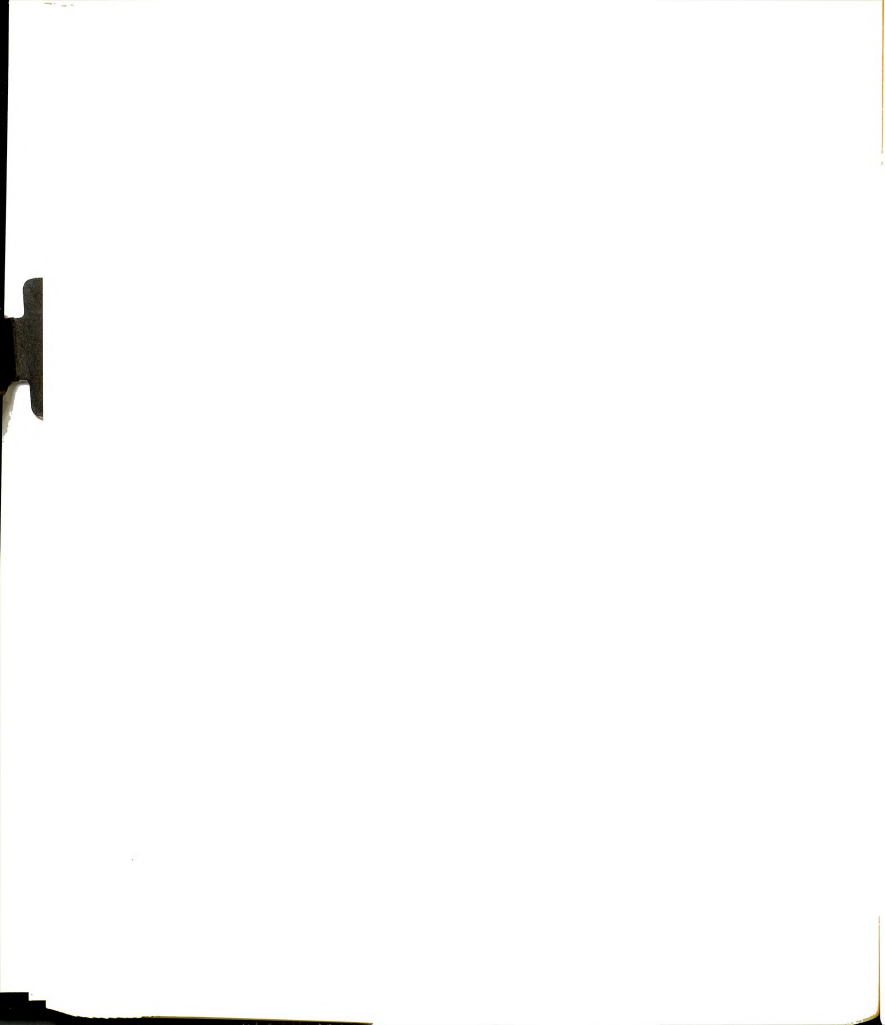
pl. 63 Plate sixty-three seems to revert back to the fall, with Jehovah watching the Four Zoas trembling "before the Spectre in the starry Harness of the Plow / Of Nations" (63, 1-2), after Albion had plowed them and himself under (57, 14-15). The horrors commence. Luvah slays Tharmas; and Albion, as judge, condemns him under moral law (63, 5-6). Then Vala takes vengeance against the slayer Luvah (63, 7-8). This appears to be the same story of her feeding the furnaces in which Luvah is suffering. Jehovah witnesses the soul's destruction as he stands in the gates of the victim (63, 16), watching Luvah being sacrificed. "He appeared / A weeping Infant in the Gates of Birth

in the midst of Heaven" (63, 17). As the physical world becomes more apparent, as Eternity takes on a fleshly appearance, Jehovah appears as a child ready to enter the earth in a fleshly form, ready to make the word flesh, to perform the incarnation, to become the man-God Jesus. Eventually on Albion's cliffs of the dead there is "no Human Form but Sexual" (63, 20), no men but mortals, "& a little weeping Infant" (63, 20)--a small incarnate form of the spirit of forgiveness. It is, unfortunately, a very small pale form amidst all the "Unhumanized," druidic, sacrifice-demanding forms that reside on Albion's cliffs of the dead.

Los still upholds the forgiveness of sins, but he is outnumbered by those who support accusations of sin and human sacrifice (63, 26-31). All was lost "When the Druids demanded Chastity from Woman" (63, 25); for when woman began to weave a chaste body around an unchaste mind, she established moral laws of the body that stripped men from their manhood and made them serve the female will. The establishment of chastity effected the establishment of moral laws; and these laws, which limit man, cause him to fall from his divinity. Los is against this chastity (63, 26) and the dominance of the female will. Gwendolen, one of the daughters of Albion and an enforcer of female will,

only laughs at him (63, 32). Los is confused and does not know yet what is done (63, 36). He thinks it is all some poetic vision that Vala holds "the Druid Knife of Revenge & the Poison Cup / Of Jealousy" (63, 39-40). He does not realize that Vala has taken revenge against Luvah and hence he is murdered (63, 38). The line "Los knew not yet what was done" (63, 36) is reminiscent of Los's reply to his spectre who has told him that Albion has slain Luvah and that Vala helped: "Altho' I know not this," he says, "I know far worse than this" (7, 51). It seems that at plate sixty-three Los is at the same point he was at plate seven: ignorant of the slaying of Luvah and of the full power of the female will.

pl. 64 Then the daughters of Albion appear before Los in the mundane shell, weaving "the Web of Ages & Generations" (64, 1-3) which "sometimes touches the Earth's summits and sometimes spreads / Abroad into the Indefinite Spectre, who is the Rational Power" (64, 4-5). The daughters of Albion control the fluctuating earth (83, 39-44) which sometimes falls into an abyss and sometimes reaches expansive heights. They are the controllers of all natural things; and their weaving the web of ages and generations is their rocking the cradle of man the infant--that is, providing a space and keeping time in motion for the fallen eternal



man. They all become one before Los, Vala included (64, 6), as she too is "vegetated into a hungry Stomach & a devouring Tongue" (64, 8). Vala is losing her eternal dimensions, being assumed into the physical existence of the daughters of Albion. She reaches her worst limits, declaring that the "Human is but a Worm" (64, 12), that "the Human Divine is Woman's Shadow" (64, 14). And then the spectre Satan who sees man as a worm and himself as god merges with Vala, the two becoming inseparable in intention and deed. Ferociously, Vala turns the distaff and spindle of destruction, bringing misery to men (64, 32-33). But Vala is slowly losing her destructive power as Mother Nature, as the Goddess of war--or rather she is being taken over by another destructive force. Her loom of destruction ends up in the hands of the daughters of Albion; her qualities are assumed by them. She manifests herself in the daughters, at times becoming one with them, a vegetable being. Plate seventy, line thirty-one explains what is happening: "Her name is Vala in Eternity: in Time her name is Rahab." The reader witnesses the fall of Vala from Eternity into the Rahab, the daughters of Albion, in space and time. This appears to be the same story as in plate twenty-nine, when Albion sends the spirit Vala down into the world of mortality (17, 72-80). In Eternity Albion

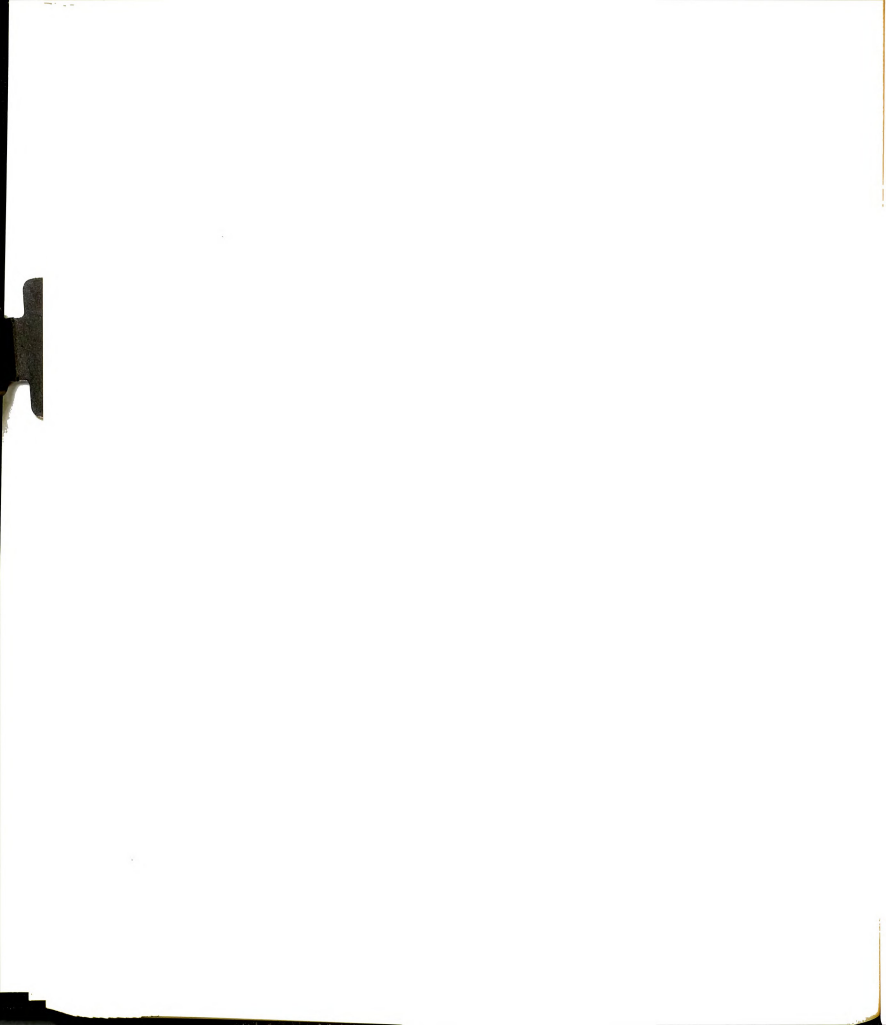
yielded to his reasoning power and to Vala who is builded by this power (44, 40) and they threw him out of Eternity (54, 6-8), falling, vegetating, establishing themselves on earth, in Ulro.

pl. 65 Albion had brought Luvah to justice for having slain Tharmas, the Zoa of the tongue, of expression (63, 5-6). The daughters of Albion decide two worlds: one of mercy for salvation casting Albion into pity and a world of justice casting Luvah into wrath (65, 1-4). They have determined good and evil, the elect and the damned. They chose to pity Albion who is falling, due to Luvah's smittings and his own self-abasement (pl. 24), from Eternity into the world of space and time. And they condemn Luvah, whom Albion and Vala had slain. They successfully bring down Luvah from Eternity into the physical realm.

They vote the death of Luvah & nail'd him to
Albion's Tree in Bath,
They stain'd him with poisonous blue, they inwove
him in cruel roots
To die a death of Six thousand years bound round
with vegetation.

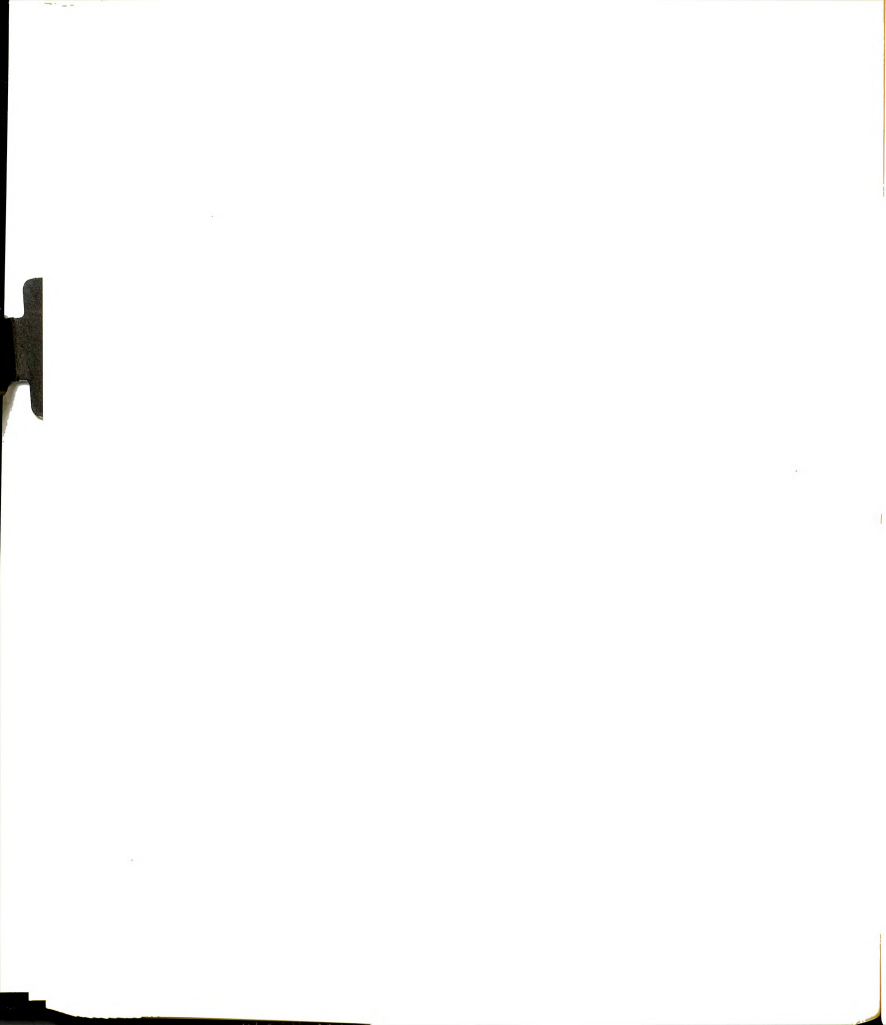
(65, 8-10)

Luvah is brought to eternal death by becoming vegetated. He too is now in space and time. Jerusalem had acknowledged that in her flesh she would see God (62, 12). And Jesus had added that Vala and Luvah must be created; they must not be left in the gnawing grave (62, 20-21). It seems then that Vala and Luvah



are not being brought to earth to rot and die, but, in the flesh, eventually to see God after they have entered, by way of the loins of generation, the Last Judgment.

Yes, as one moves from Eternity to space and time, to eternal death, vision becomes narrower, horrors increase. The daughters of Albion have changed all the arts of life in Albion into the arts of death (65, 16), by their physical, soul-destroying ways. "In ignorance they view a small portion & think that All, / And call it Demonstration, blind to all the simple rules of life" (65, 27-28). They see confused multitude, instead of the oneness of Jesus. The sons of Albion call for Vala to take up her position as mother of war (65, 29-55), as they did in plate eighteen. These spectre sons delight in persecuting the victim Luvah (65, 56-57). It seems that they too have wrath for Luvah and pity for Albion the falling one (65, 1-3). It must be remembered that the sons of Albion took vengeance at their father's death of Luvah (25, 3-6); and here in plate sixty-five the manner of that vengeance is being depicted. They drink up Luvah's emanation (65, 58) which will consequently turn him into a raging spectre. But they did not know that Vala, their mother, was the emanation (65, 71). "The tremblings of Vala vibrate thro' the limbs of Albion's Sons" (65, 73) as they drink in



their mother, the body, the goddess of war and hate and female will. We know that "a Spectre has no Emanation but what he imbibes from deceiving / A Victim" (65, 59-60). This may be how Vala becomes the daughters of Albion. The spectre sons have no emanation until they drink in Vala who becomes their emanation twelve-fold in the physical (unlike the spiritual emanations they were in Eternity) forms of Albion's daughters. And the daughters exercise female will over them, keeping them in their narrow perceptions, as well as Vala did with Albion.

As the sons stare at their victim and imbibe his emanation the fatal disease strikes: they become what they behold (65, 72-75).

They turn, contorted: their iron necks bend
unwilling towards
Luvah: their lips tremble: their muscular
fibres are cramp'd & smitten:
They become like what they behold!

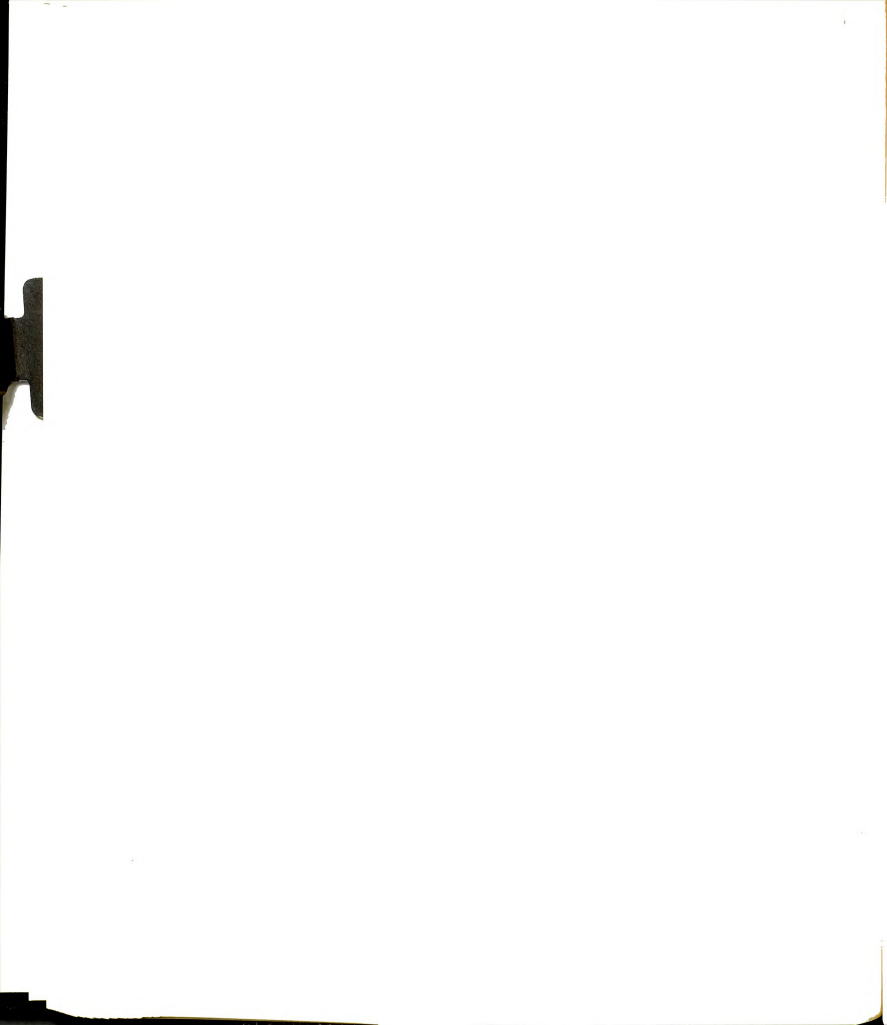
(65, 77-79)

The sons of Albion become the hateful, smiting Luvah who will become Albion's spectre (60, 2). It is necessary here to sort out what has happened since plate sixty-three and relate it to the other relevant stories of Jerusalem. Plate sixty-three returned to the "beginning" of the fall when Albion slew the Zoas. Albion slew Luvah, the mildest of the Zoas, and he along with Christ was placed in a sepulchre. Yet from the sepulchre Luvah began to smite Albion until he

finally burst from the sepulchre as a raging spectre. The present story is to show how Luvah changed from being slain to being the slayer. When Luvah was slain, he did not go to eternal death because there was no such thing. Death was only for a period, and life would be renewed just as Christ had been resurrected. The one who did go to eternal death was Albion because by slaying Luvah he slew his own soul and would not forgive himself the deed. He gave in to his reasoning power and Vala and hence lost all manhood. Therefore he could not remain in Eternity, but condemned himself to eternal death. The sons of Albion took vengeance on Luvah for being the cause of their father's death. Luvah became their victim, and as they tormented him, drank in his hateful emanation, they, like their father, destroyed their souls. They came to hate their father's humanity and side with his spectrous form. As Luvah became void of his emanation he too became a spectre seeking vengeance, destroying his own soul. Albion, his sons, and Luvah eventually fall into eternal death; all become spectres; all become one in the brotherhood of hate. So Luvah was the victim, the slain Christ, who by his vengeance became not a resurrected god but a devouring worm.

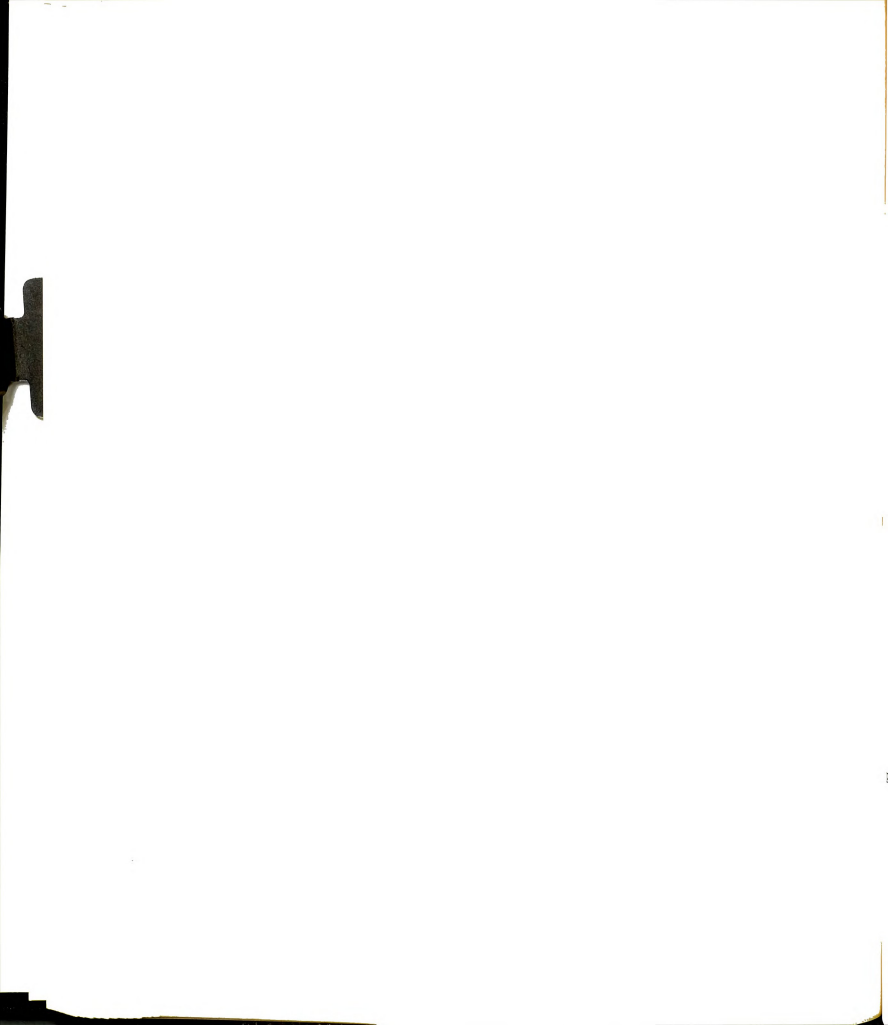
pl. 66

So the spectrous sons of Albion, turning toward Luvah as he slowly takes control of them, are forced



to construct Stonehenge (66, 1-2), a building based on hate and sacrifice and falsehood. "The Building is Natural Religion & its Altars Natural Morality, / A Building of eternal death, whose proportions are eternal despair" (66, 8-9). It is an edifice designed to destroy forgiveness of sins. In the midst "Vala stood turning the iron Spindle of destruction" (66, 10). She is invisible (66, 11), perhaps because the physical world is becoming more established and her reign in Eternity is being transformed. But her two covering cherubs, Voltaire and Rousseau, are not invisible (66, 11-12), for they are the mortals who manifest the rational power, Albion's spectre, on earth (54, 18).

The daughters of Albion then pass a knife over the victim (66, 20) probably lying on the altar of Stonehenge that the spectre sons have built. But the victim seems to be more than Luvah. In reducing Luvah, the slain Christ, into a devouring worm they prevent him from becoming a resurrected God. They tie him to the natural cycle. All men in the hands of the daughters of Albion are victims, because they are parted from their own divinity. Luvah is just one victim, the first of many who will be reduced to a worm. They shrink up all the senses (66, 35-38), "and as their eye & ear shrunk, the heavens shrunk away" (66, 40),



leaving just the physical world. The Divine Vision shrinks into a globe of blood, into a mere mortal (66, 41-45), perceptions are dissipated into the indefinite, the human form becomes "A Mighty Polypus nam'd Albion's Tree" (66, 46-48). The best that any man can be in the hands of Albion's daughters is Albion's tree, a mere vegetable replica of eternal man. They force man never to think of the lost Eternity, the divine Imagination which is his true self and home. Instead they form man into a polypus, a brotherhood of hate (66, 55-56), with each man "remote and separate from each other" but by "invisible Hatreds adjoin'd" (66, 53-54). As the daughters of Albion will reduce Luvah to hate so do they reduce all men on earth, until there is nothing left but a formless vegetable who exists but does not see his true self. Men become so frightful that animals desert them; the sun, moon and stars flee from them (66, 70-81). This is now definitely the world of space and time; and this physical world, in the hands of the daughters, means ultimate human destruction.

- Pl. 67 The twelve daughters of Albion unite into the double female, Rahab and Tirzah, and proceed to weave mates according to their will (67, 2-10). "When they Wove a Male, they divided / Into a Female to the Woven Male" (67, 9-10), standing by the male, controlling

him, denying Eternity, and glorying in the "Atheistical Epicurean Philosophy of Albion's Tree" (67, 12-13)--a philosophy which denies man's divinity and encourages man to accept his separate physicality and delight in selfhood. They hide the sons of Albion from their spirituality by covering them in the veil of Nature (67, 17). And they feed the spiritual sons of Jerusalem as victims to Albion's spectre (67, 17-18), hoping that they too will be reduced to human vegetables. They love the warrior, encourage his revenge upon the innocent, while the "piteous & merciful Man" they abhor (67, 19-20). What they are doing is separating man from man, the better to control him, and when each has lost his divinity, they adjoin all spectrous males in a brotherhood of hate, weaving them and so creating the "Great Polypus of Generation" (67, 34) which is Albion's tree (66, 48). This Generation is not Los's, but the generation of the daughters of Albion which brings men to forget their divinity (17, 9).

Tirzah well expresses the intention and the power of these daughters.

"O thou poor Human Forms" said she. "O thou poor child of woe!
 "Why wilt thou wander away from Tirzah? why me
 compel to bind thee?
 "If thou dost go away from me I shall consume upon
 these Rocks."

(67, 44-46)

She must bind men to her, make them as weak as infants, so that she can thrive. For if men realized their divinity, they would make the females yield to them. And a yielded female cannot exert female will. Their lives depend on the subjugation of men (68, 7). So it is to her own self-interest and preservation that Tirzah narrows the senses of man (67, 47-51) and binds her beloved, the warrior "upon Stems of Vegetation" (68, 9). The daughters, including Tirzah, seem to prefer to drink up the lives of the twelve tribes of Israel and feed them to the twelve spectrous sons of Albion (67, 22-23 & 67, 57-68, 1). For if the twelve tribes are to Albion as the soul is to the body (71, 2-3), it stands to reason that the daughters would want to drink up that spirituality, convert it into hate and war and feed it to their warriors, the better to prepare them for war.

- pl. 68 The warriors then begin their victory song in praise of the beauty and the cruelty of Albion's daughters (68, 10-16). They want human offerings to be brought in honor of the daughters (68, 30-32); and they themselves feed on the blood of human sacrifices (68, 33-34) and of those they have slain in war (68, 34-35). Jehovah and Shaddai call out to them: "if you dare rend their Veil with your Spear, you are healed of Love" (68, 42), trying to get the warriors

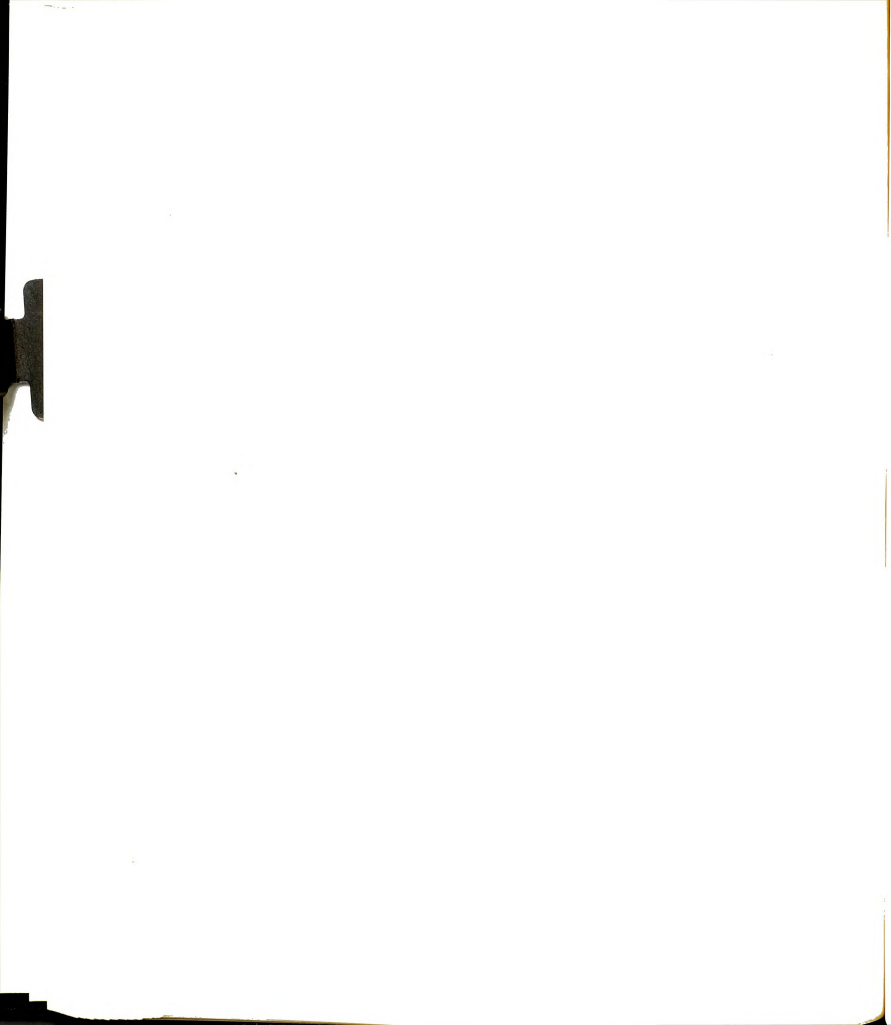
to break the bonds of the body, see their own divinity, and then reject the daughters who keep them in cruel fleshly bondage. But they do not listen. They are in the virgin's power. And since they cannot consummate their love (cf. Daughters of Albion section) they convert it into hate for all those who do not submit to the bloodthirsty virgin daughters of Albion (68, 62-67).

pl. 69 The forces of falsehood are definitely gathering due to the daughters' weaving.

Then all the Males conjoined into One Male, &
 every one
 Became a ravening eating Cancer growing in the
 Female,
 A Polypus of Roots, of Reasoning, Doubt, Despair
 & Death

(69, 1-3)

All the males stripped of their divinity, adjoined in hatred, become the polypus which is Albion's tree and which is made up of the qualities of Ulro and of Albion's spectre. Perhaps Albion's spectre given flesh, given corporeal existence, is Albion's tree. Even if they are not the same they are adjoined by hate, reasonings, doubt, despair and death. This male polypus is in the female, controlled by her. And the female seems to be the double female Tirzah and Rahab which compose the daughters of Albion, refusing "Liberty to the Male" (69, 14). They are "Daughters of Deceit & Fraud / Bearing the Images



of various Species of Contention / And Jealousy & Abhorrence & Revenge & deadly Murder" (69, 11-13). The forces of falsehood are forming into two groups: the male polypus and the double female, each devouring, living off, the other, in a deadly parasitic relationship.

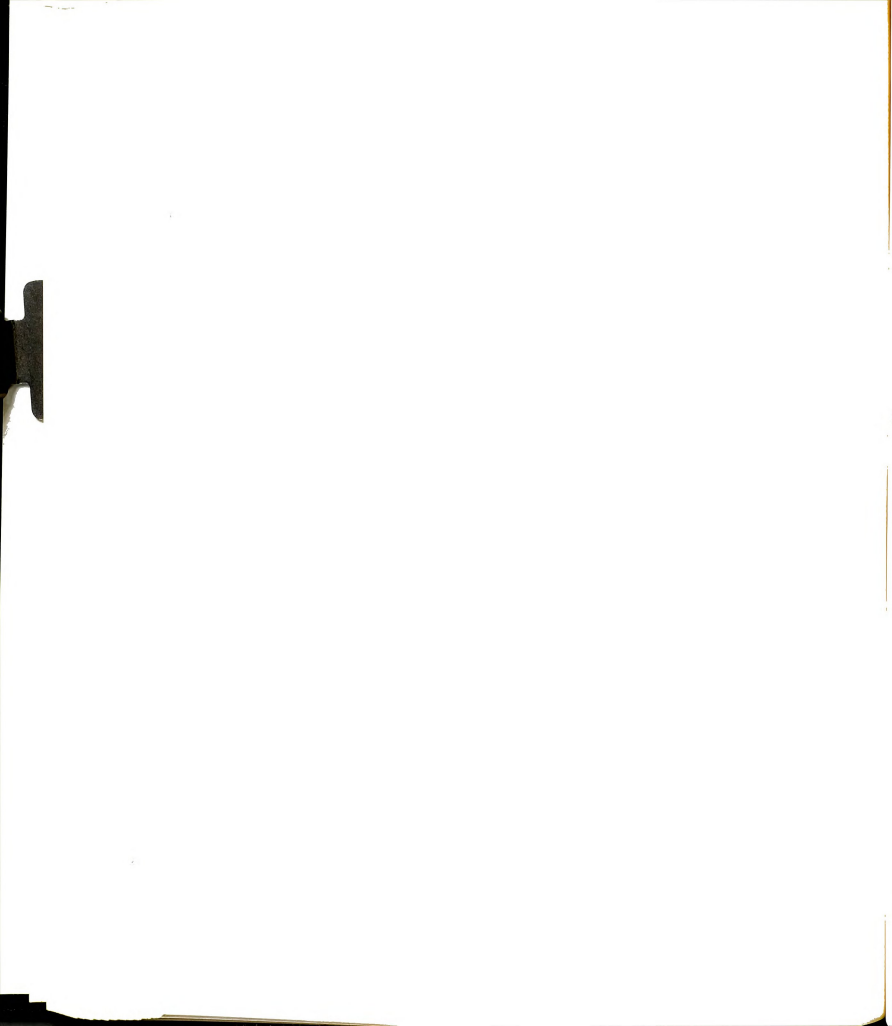
In contrast to this self-seeking relationship, those of Beulah have one of liberty, and of loving interaction. The female yields to the male; she creates for him "Spaces of sweet gardens & a tent of elegant beauty" (69, 15-22). He enters her spaces, "gives a Time & Revolution to her Space / Till the time of love is passed in ever varying delights" (69, 23-24). Those of Beulah make loving use of space and time, of the physical world. They use it to come together through intercourse, instead of remaining separate and selfish, through chastity like the devouring female (69, 10). Beulah is the blissful consummation of male and female created in Los's Generation (69, 29-31), a consummation that will lead man, his male and female emanations joined, back to Eternity. Or at least so Los hopes.

And now the Spectres of the Dead awake in Beulah; all
The Jealousies become Murderous, uniting together
in Rahab
A Religion of Chastity, forming a Commerce to sell
Loves,
With Moral Law an Equal Balance not going down
with decision.

Therefore the Male severe & cruel, fill'd with
 stern Revenge,
 Mutual Hate returns & mutual Deceit & mutual Fear.
 (69, 32-37)

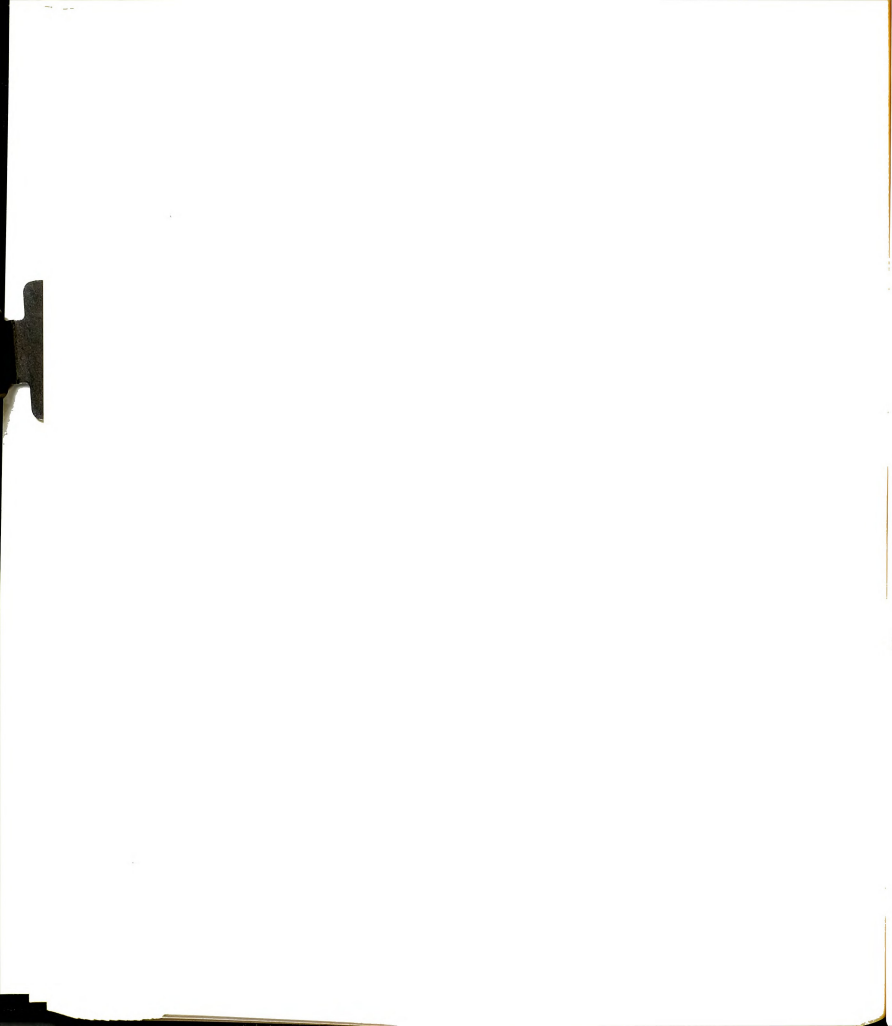
Beulah has been violated. The sleep of Beulah, the lovely physical resting place of the soul, has turned into the sleep of Ulro which makes the physical eternal death. What Erin most feared, that Jerusalem would become Vala, become controlled by the body, and that consequently Beulah would be consumed by Albion's curse (50, 14-17) has come to pass. The disobedient female resigns; her veil of the body and of sin grows (69, 38-39). Chastity takes the place of liberty, moral law that of forgiveness of sins. And since Beulah is where immortal forms are rested and protected, man's sleeping humanity is in danger of destruction, in danger of being drunk up by the devouring female and fed to her blood-thirsty warriors.

pl. 70 So Hand as the aggregate of all his brothers plots "to devour Albion's Body of Humanity & Love" (70, 9). And Rahab hidden within him as his unrevealed feminine power (70, 18), as his motivator, imputes sin and righteousness to individuals (70, 17), broods abstract philosophy (70, 19), does all she can to destroy imagination, the divine humanity (70, 19-20). The disobedient female has assumed the realm of Beulah, has taken on the three-fold beauty, but not so that she can yield to man, but rather so she can consume



the "lives of Gods & Men" (70, 20-27). Rahab's power over the physical world is enormous. She was called Vala in Eternity and there destroyed Albion's manhood; in time she is Rahab, the destroyer of man's divinity, of his imagination. She turns men into obedient vegetables, into a "Polypus of Roots, of Reasoning, Doubt, Despair & Death" (69, 3). Yes, Eternity has ended; the starry heavens have fled from Albion's mighty limbs (70, 32) and Rahab is the controller of those bounded in space and time.

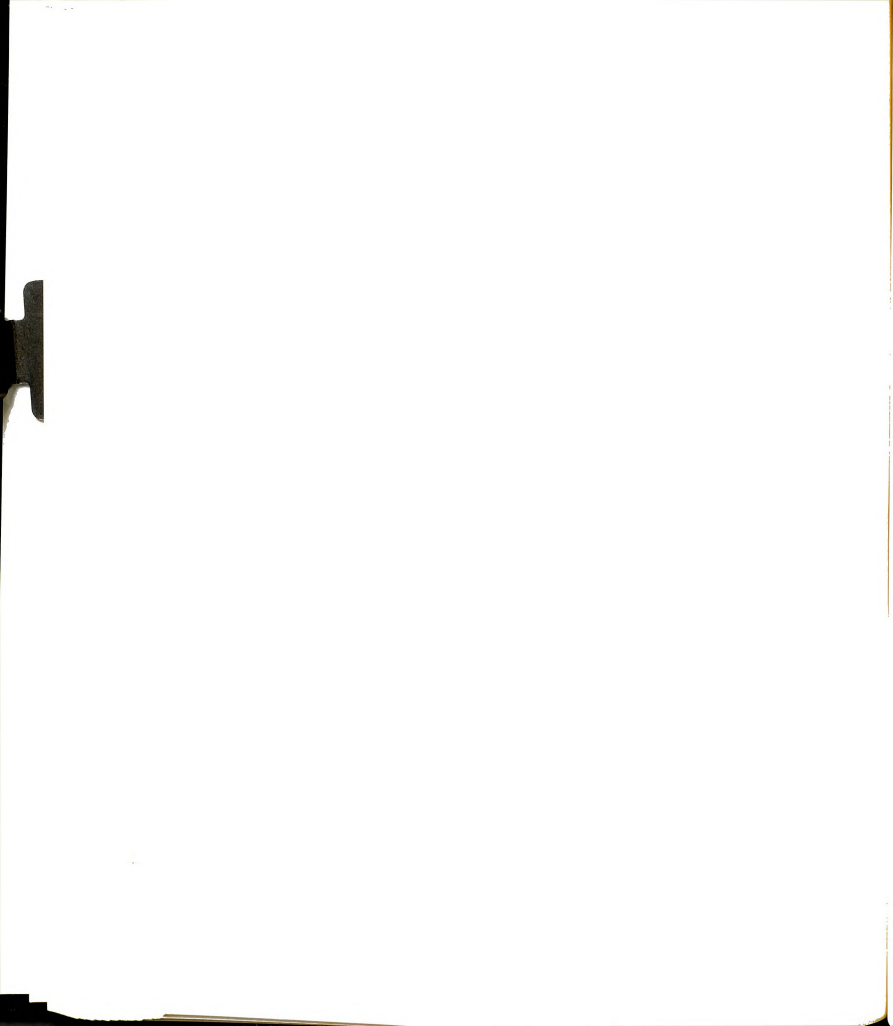
pl. 71 And, as usual, just when things are looking bad and the physical horrors could not get much worse, a plate is inserted (plate seventy-one) on man's humanity. Above Albion's dying land Jerusalem's sons and the twelve tribes of Israel are spreading their spirituality (71, 1-5). Once upon a time all men were Albion's friends, and their sons and daughters inter-married in Beulah (71, 14). The sons and daughters of Albion were all beautiful and shining (71, 20-49). And although the states of falsehood in all their physical horrors are now being explored, Black explains, this physical world is but a shadow in comparison to the eternal world of the imagination where everything is human, is divine (71, 6-19). Like a divine choric figure, Blake the narrator assures the reader that although this physical world he describes is



terrifying, it is nothing really, something that can be easily overcome by a stretch of the imagination, by an expansion of one's infinite senses.

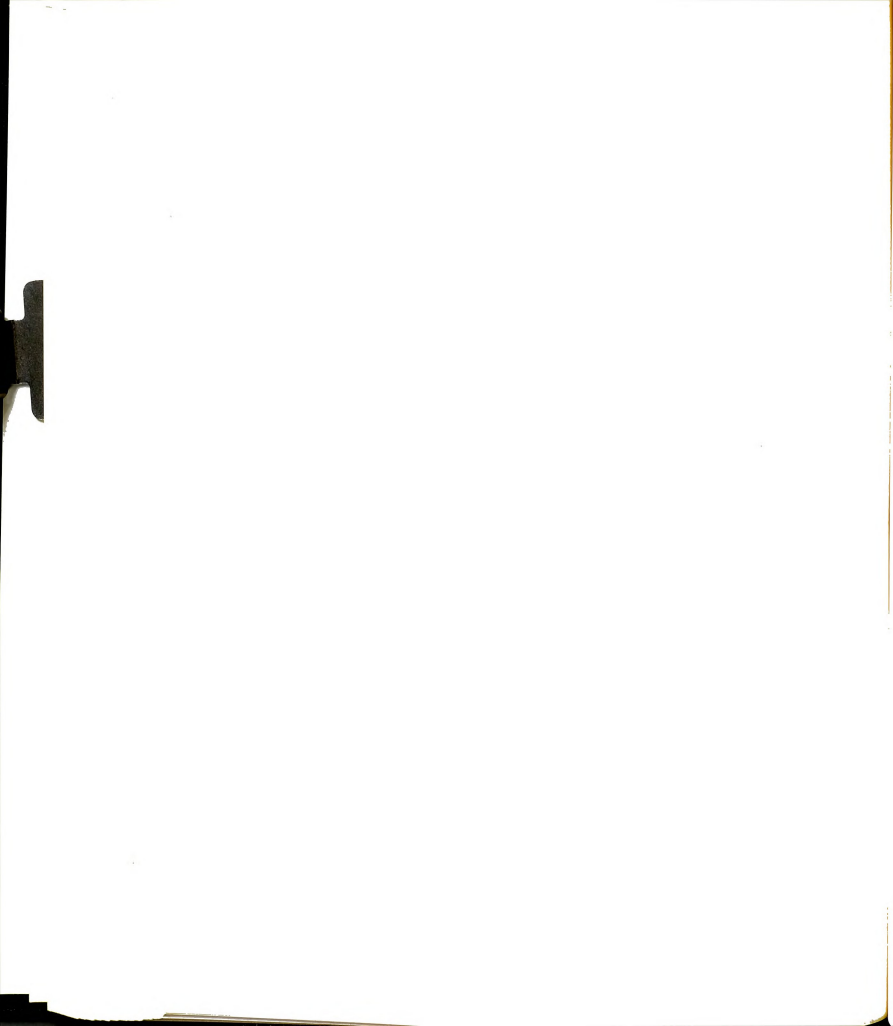
"But now Albion is darkened & Jerusalem lies in ruins" (71, 54). It seems probable that the narration would then continue with the events in the world of space and time. But instead it returns, not to Albion's death, but to his dying, and to Los's need to call for divine aid. It returns to Los's to prevent Albion from turning his back on the Divine Vision and falling into eternal death (71, 56-59). And he recedes from Vala and her vegetating veil (71, 60) much as he kept away from Albion's daughters and their dangerous natural charms. These old themes from Chapter II are brought together in one neat summary. In fact there seems to be no other reason for this passage but as a summation, reminding us of Los's fears and caring.

pl. 72 Plate seventy-two is also a repeat of an old story, but with a new perspective. It must be remembered that Albion is, among other things, a house which, in Eternity, has sixteen gates (72, 5), probably corresponding to Jerusalem's sixteen sons. For twelve sons fled the gates, leaving Jerusalem's four spiritual sons, along with Los, to guard Jerusalem's four remaining gates, the four walled gates to the west (72, 9-12). Albion's house of



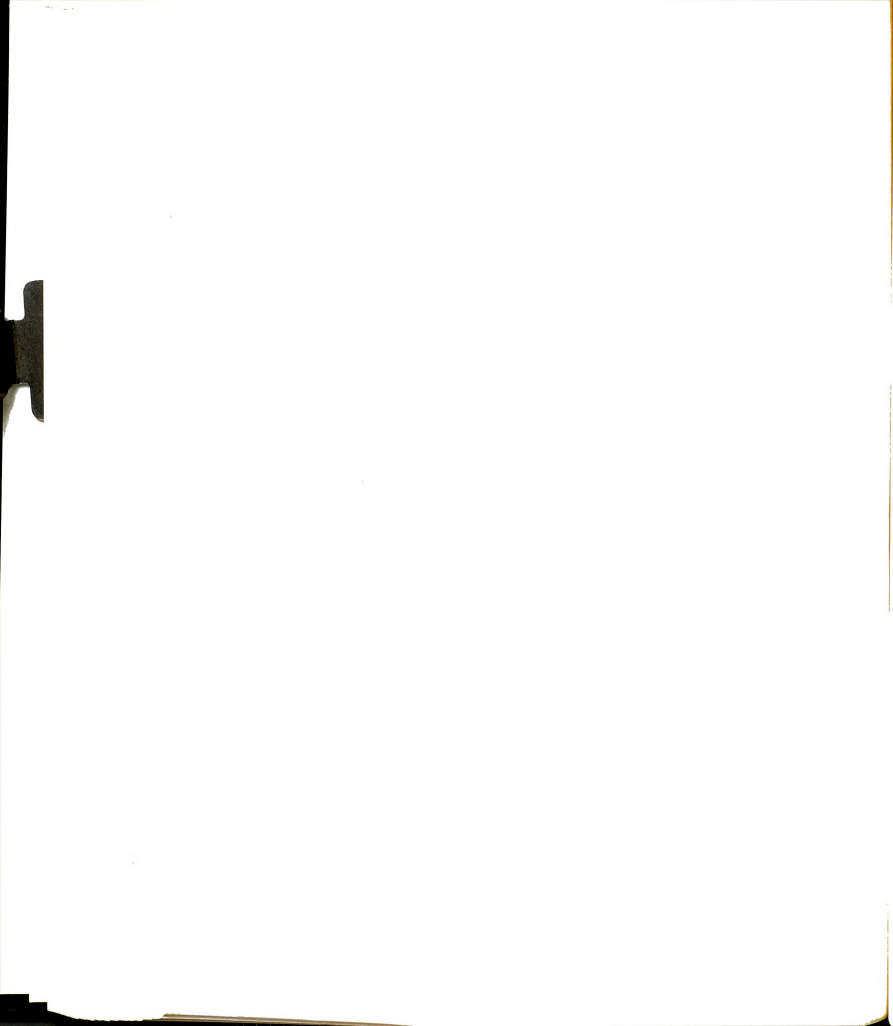
Eternity is distinctly reminiscent of Los's Golgonooza in shadowy Generation, with the four-fold western gate closed up until the Last Judgment (13, 11), and with Rintrah, Palamabron, Theotormon, and Bromion labouring for Los as he works for Jerusalem (16, 1-15). Since Albion falls from Eternity, so too must his house fall into the physical world, there to become Golgonooza, which is endeavoring to return Albion back to Eternity. The closed western gates seem significant in that the spiritual Jerusalem is closed off from expression, but on the Last Judgment Day she will again become Albion's rightful emanation, and together, as one man, they will enter Eternity. The four sons protect the spiritual gates from being destroyed before they open again onto Eternity.

So Albion's house in Eternity is now Los's Golgonooza in London which is the center of all the counties of Great Britain and of all the nations of the earth (72, 28-31). The narrator then calls for Albion and Jerusalem to return, for all the nations to return to the spiritual Jerusalem (72, 32-37), so that "as in times of old" Albion would cover the whole earth, England encompass the nations (24, 44) and London walk in every nation, every nation walking in her, "mutual in love & harmony" (24, 43). It seems that the way to achieve Eternity again is by Los's



gate (72, 45-52), by Golgonooza, by again dwelling in Jerusalem's gates, by constant spiritual creation.

pl. 73 Los's furnaces then appear, with Los, Rintrah, Palamabron, Theotormon and Bromion labouring hard for Albion's humanity and for Jerusalem (73, 2-15). They seem to be creating all physical things, creating time and the seasons, the engines of the heavens, and animals on earth (73, 16-21). They, like the daughters of Los (59, 45-55), seem to be partaking in Genesis, creating an environ for the now-physical man. Further, it must be remembered that Los's task is to push falsehood to its limits, force it into states to be removed, and individuals delivered. Luvah's world of opacity finally reaches its limit and can only continue to perpetrate itself (73, 22-24). The states are created permanently "to be in Time Reveal'd & Demolish'd" (73, 34). And the limits of opacity and contraction are now named (73, 27), revealed; it remains only to force all falsehood into them and then remove the false states. Also Los continues his task of "fixing the Sexual into an ever-prolific Generation" (73, 26), that is, converting the sexual nature of Ulro into the more productive generation, and ultimately forcing the physical world to its limit of space and time, that is, to the Last Judgment.

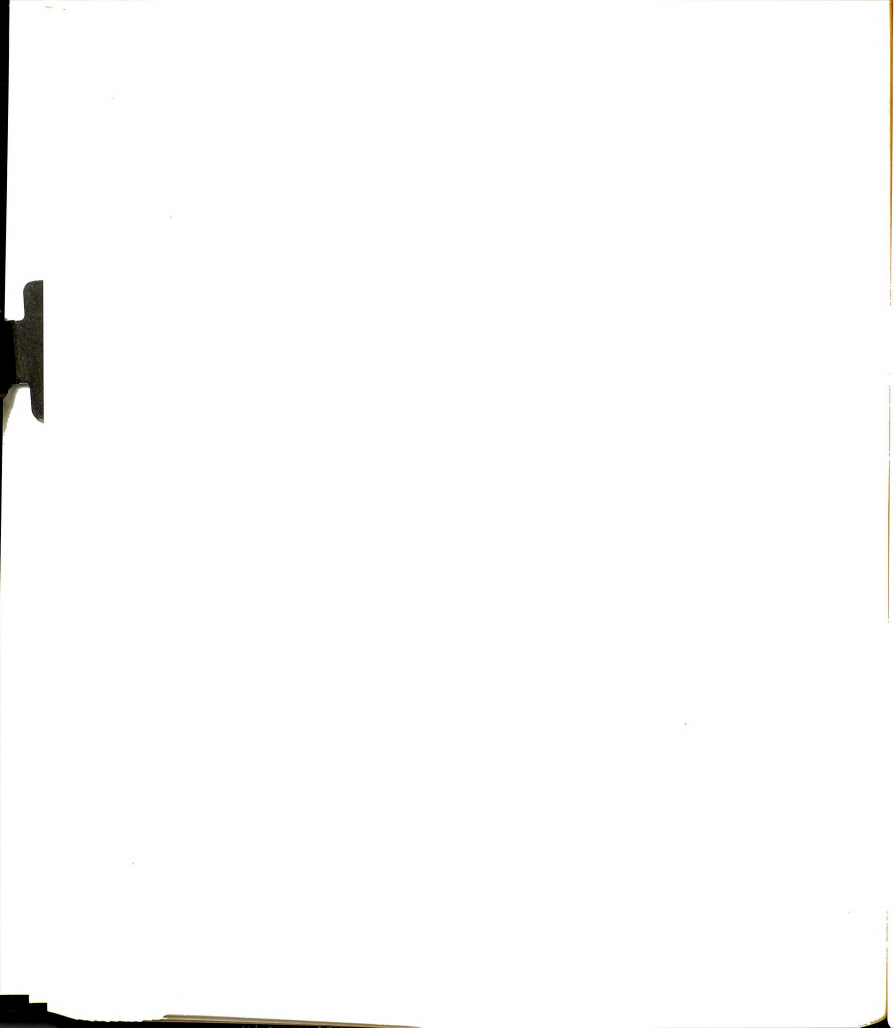


Los's tasks are all aimed at generating the spectres of the dead into productive physical beings, moving them to the Last Judgment when they will throw off their mortality. The sons of Los care for these spectres of the dead (73, 49), just as Los's daughters work to give them love and life (59, 37-38). For

. . . every Human Vegetated Form in its inward
 recesses
 Is a house of pleasantness & a garden of delight
 Built by the
 Sons & Daughters of Los in Bolahoola & in Cathedron.
 (73, 50-52)

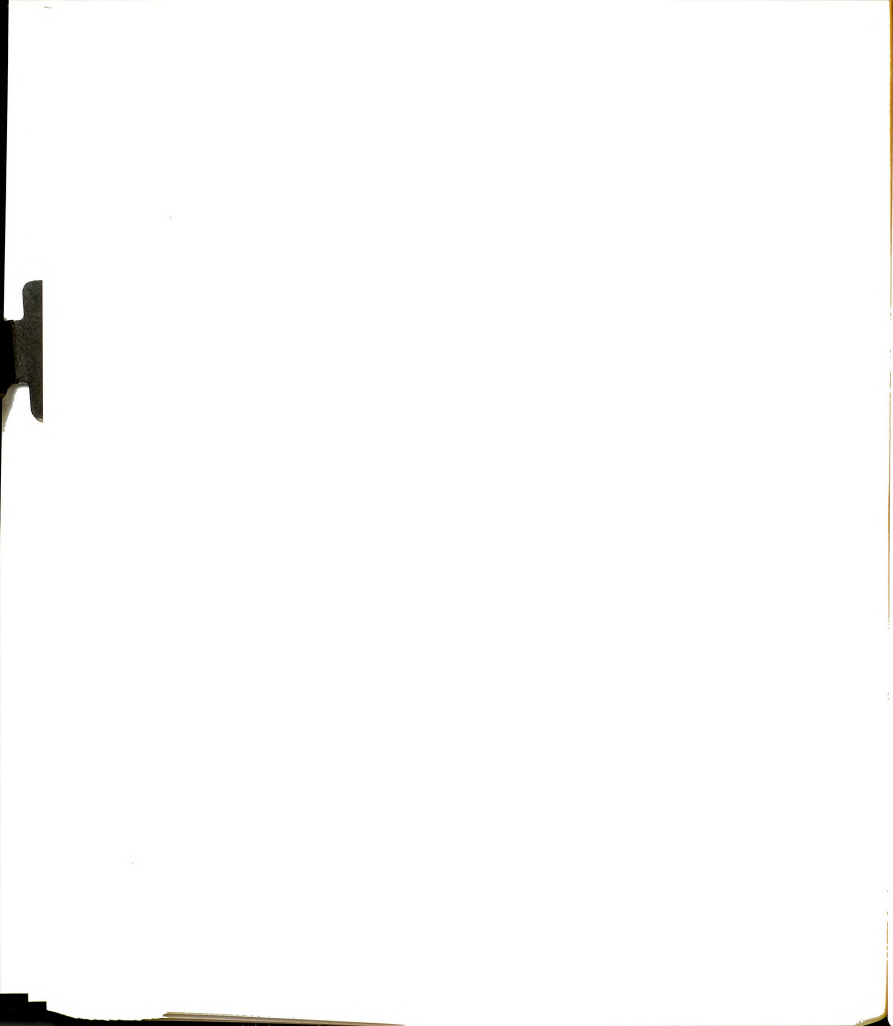
Because of the efforts of Los's children, every mortal is inwardly beautiful, and this beauty will be his redeeming quality on the day of judgment.

pl. 74 Plate seventy-four again reveals the camps of truth and falsehood, enumerates some of the destruction. The spiritual Rintrah, Palamabron, Theotormon, and Bromion are Verulam, London, York and Edinburgh and stand in deadly opposition to the Four Zoas Urizen, Luvah, Tharmas and Urthona who have entered the reasoning power, forsaken imagination, and thus become spectres (74, 1-8). The narrator speaks wondering at the calamitous events that occur in the six thousand years of space and time (74, 14-22). In these mortal limits Jerusalem has been ruined, Babylon is triumphant in London, Los "in grief & anger" works in the furnaces, and Albion's sons and daughters have become Gods opposing the Divine Vision.



Albion's sons attempt to destroy Jerusalem's, by drawing them to Babylon which is rational morality and the soul's destruction (74, 23-32). And the daughters of Albion cut and divide the fibres of life from the twelve tribes of Israel, making them the victims (74, 33-51), so that they will not return to Albion's land (72, 36-37). Yet amidst this soul-destruction the narrator sees a feminine form arise from the Four Zoas whose name is "Dinah, the youthful form of Erin" (74, 52-54). This seems to be a hopeful form, something new and beautiful, arising from the ruins of old.

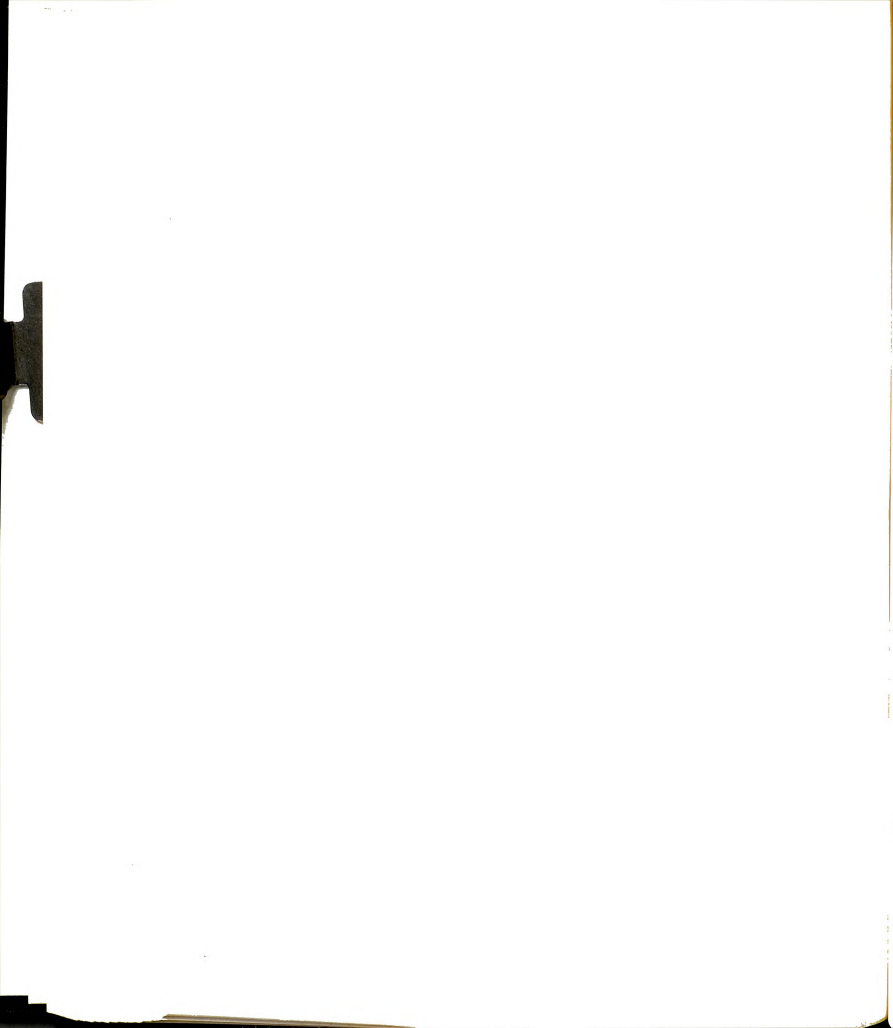
pl. 75 Plate seventy-five concentrates on Rahab who now is the all-powerful controller of the physical world, the state of natural religion and morality (pl. 52, "To the Deists"). She is "Babylon the Great," the city of flesh, and the destroyer of the spiritual Jerusalem (75, 1). She is the possessor of twenty-seven heavens beneath Beulah which are composed of "Self-righteousnesses conglomerating against the Divine Vision" (13, 52). These self-righteousnesses are here individually named and grouped into hermaphrodites male females and female males (75, 10-20)--all the human vegetable forms save the mortal conscious of his divinity, the mortal, either as masculine or feminine, who has been generated by Los. These vegetable forms are a result of the soul's destruction in the



physical world. But fortunately Jesus in his mercy "opens Eternity in Time & Space" and will enable the human vegetable to redeem his soul (75, 21-22).

The final lines of the chapter put in perspective Rahab's power. It is Los who has formed Rahab's twenty-seven heavens within the mundane shell (75, 23). It is Los who controls Rahab, using her to force the human vegetable to its limits, so that he can awake the prisoners of death, and bring Albion and Luvah, the ones who brought about the disintegration of eternal vision, who made men mortal by becoming so themselves, back to Eternity (75, 25-26). The forces of the soul's destruction are in capable, spiritual hands.

But for the moment the starry heavens have fled from Albion's limbs (75, 27), that the vision of eternity is now the narrowed perceptions of space and time. This final line echoes line thirty-two, plate seventy, which comes after the power of Rahab is revealed. The line at that point resounded like the knell of doom saying that man had fallen from Eternity. But the final line includes the word "now" and follows a description of Rahab's modified power. It gives a note, rather, of resignation to the inevitable, yet tempers it with hope. Yes, for now, Man has fallen from Eternity, but those starry heavens may yet return to Albion's mighty limbs.

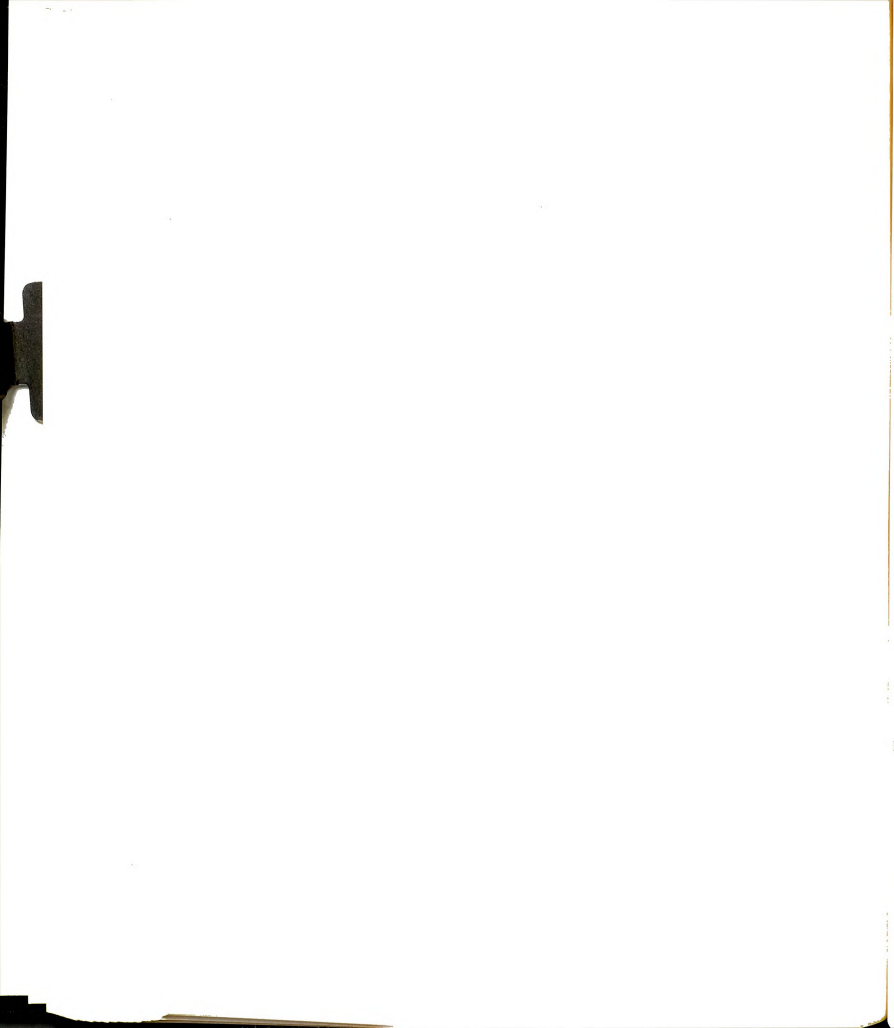


CHAPTER VI

CHAPTER IV OF JERUSALEM: THE TEMPORAL ROAD TO ETERNAL LIFE

The six thousand mortal years are in progress. The forces of falsehood and truth are gathering. The Ulric spectres of the dead have awakened in Beulah threatening to destroy the immortal human forms protected there; while Los tries desperately to prevent the soul's catastrophe by creating a world of Generation which will be more productive, more potentially creative, than the present world of death. Such are the actions of Chapter III of Jerusalem. And Chapter IV begins right in the midst of Beulah with the spectre sons of Albion "rav'ning to devour / The Sleeping Humanity" (78, 1-3) of Albion, with Los defending to the limit the immortal forms. Such is the long, hard temporal road which leads through the Last Judgment to Eternity.

pl. 78 Los fights the invading spectre sons of Albion,
"Dashing in pieces Self-righteousnesses, driving them
from Albion's / Cliffs, dividing them into Male &

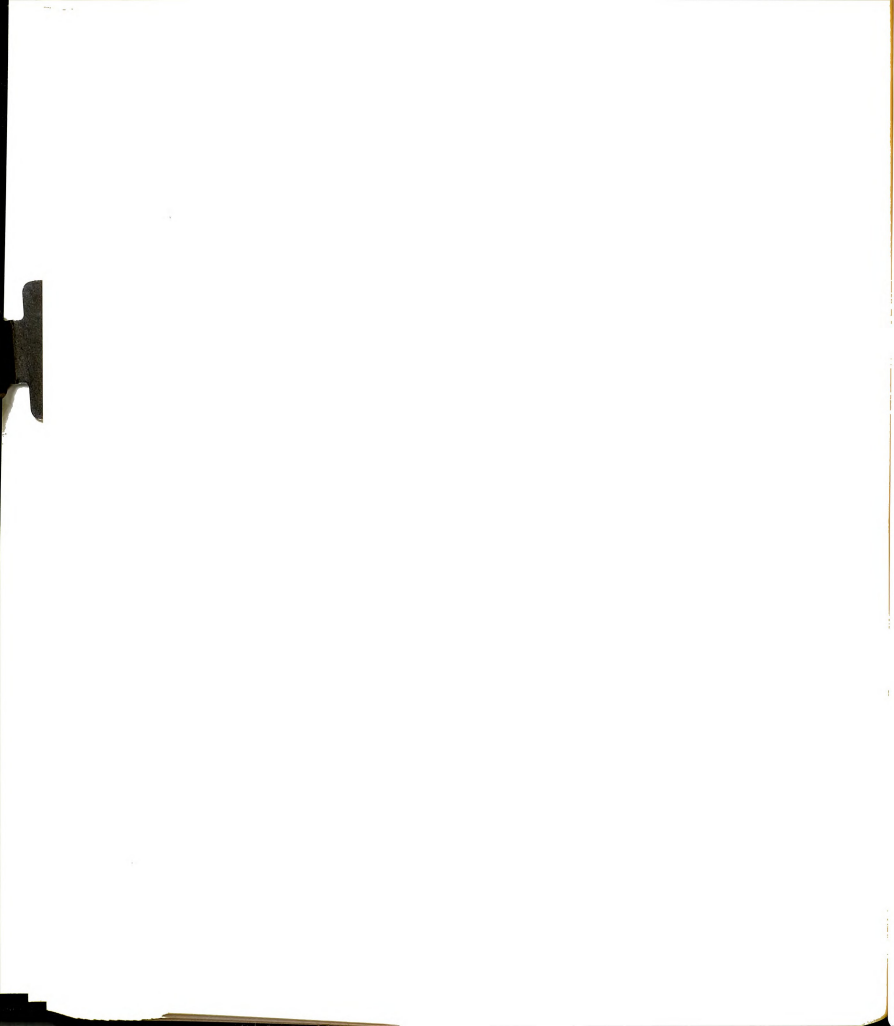


Female forms in his Furnaces / And on his anvils, lest they destroy the Feminine Affections" (78, 6-8). Los is at his furnaces in Golgonooza (78, 17), defending the forty-two gates of Erin, a land of Beulah (78, 12). The four-fold humanity lies within (78, 20). Without are Albion's sons in the concave earth which is called Entuthon Benython (78, 17), a land of death eternal; and they are drawing "their Ulro Voidness round the Four-fold Humanity" (78, 20). The forces of falsehood surround, narrow in upon, the forces of truth. The dismal night of Ulro penetrates the sweet sleep of Beulah, a thing unknown before in Beulah (78, 24-25).

In plate seventy-five the reader learned that Rahab has destroyed Jerusalem (75, 1); in plates seventy-eight through seventy-nine we see the results of this destruction: "Her Twelve Gates thrown down, her children carried into captivity, / Herself in chains" (78, 23-24). She suffers from despair, shame, the accusation of sin, the feeling that God has forsaken her and that Albion is dead (78, 31-33). She

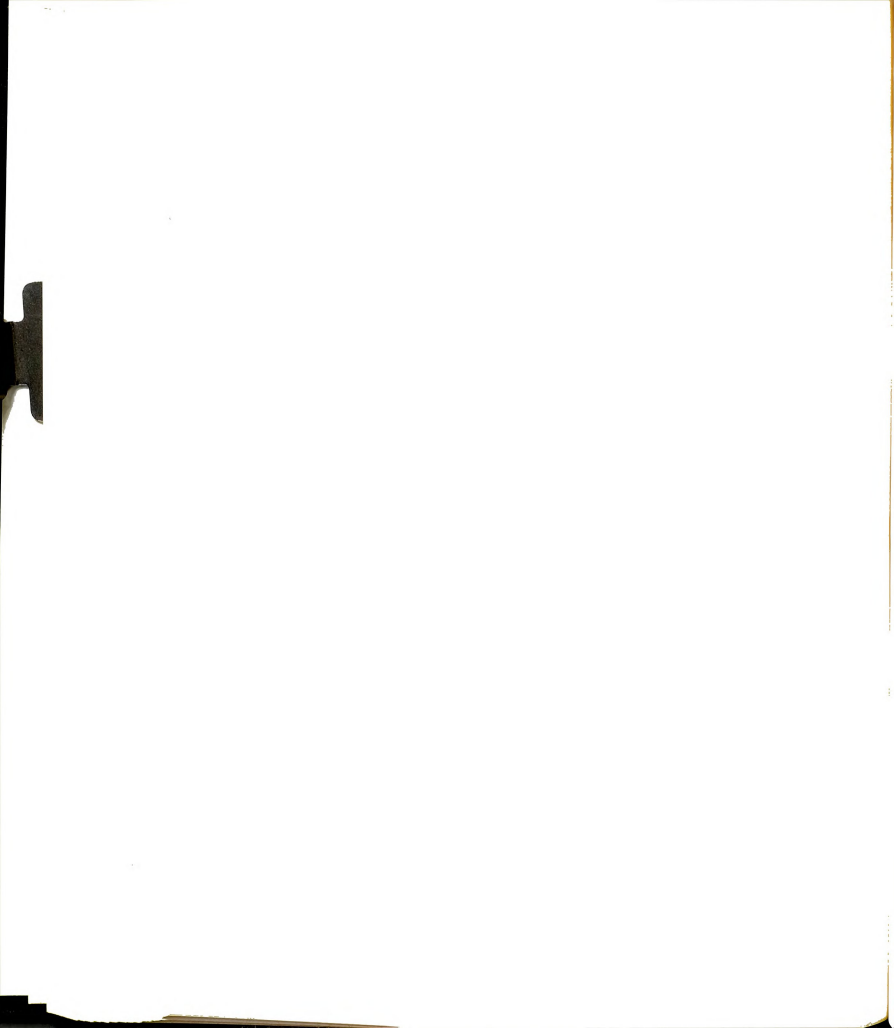
pl. 79 is in ruins; her soul melted in reasonings (79, 1-3).

Her spirituality, her faith in the Divine Vision, have been sorely afflicted by those who uphold the religion of the body. But they have not destroyed Jerusalem's remembrance of the ancient times when Albion gave her, his emanation, "to the whole Earth to walk up & down"



(79, 36); when in Spain she would meet the Lamb of God, communing in love, their little ones looking upon their loves with joy, "rap'd sublime in the Visions of God" (79, 40-44). She remembers the rejoicing of the four-fold world (79, 58). Yes, she remembers; but the Divine Vision is for her but a memory now seemingly lost forever.

She is closed out from the four-fold world by the narrow, darkened forces without her, "clos'd out from them in the narrow passages / Of the valleys of destruction into a dark land of pitch & bitumen" (79, 60-61). The divine light is difficult to see from the closed perspective of death eternal. But while she can no longer see, experience, the more expansive world, she is certain that the dark world around her which Vala glories in is not the be-all and end-all. She questions why masculine and feminine emanations are divided, devouring the human (79, 71-72). "Humanity is far above / Sexual Organization & the Visions of the Night of Beulah" (79, 73-74); so why should one bother with the merely sexual, when the four-fold human is a far greater achievement? Why should Vala delight in assuming Beulah, in invading, possessing, that which is merely a sleep that will pass? Eternity is far more permanent. So Jerusalem argues. But nevertheless she is chained down to the narrower world by Vala,

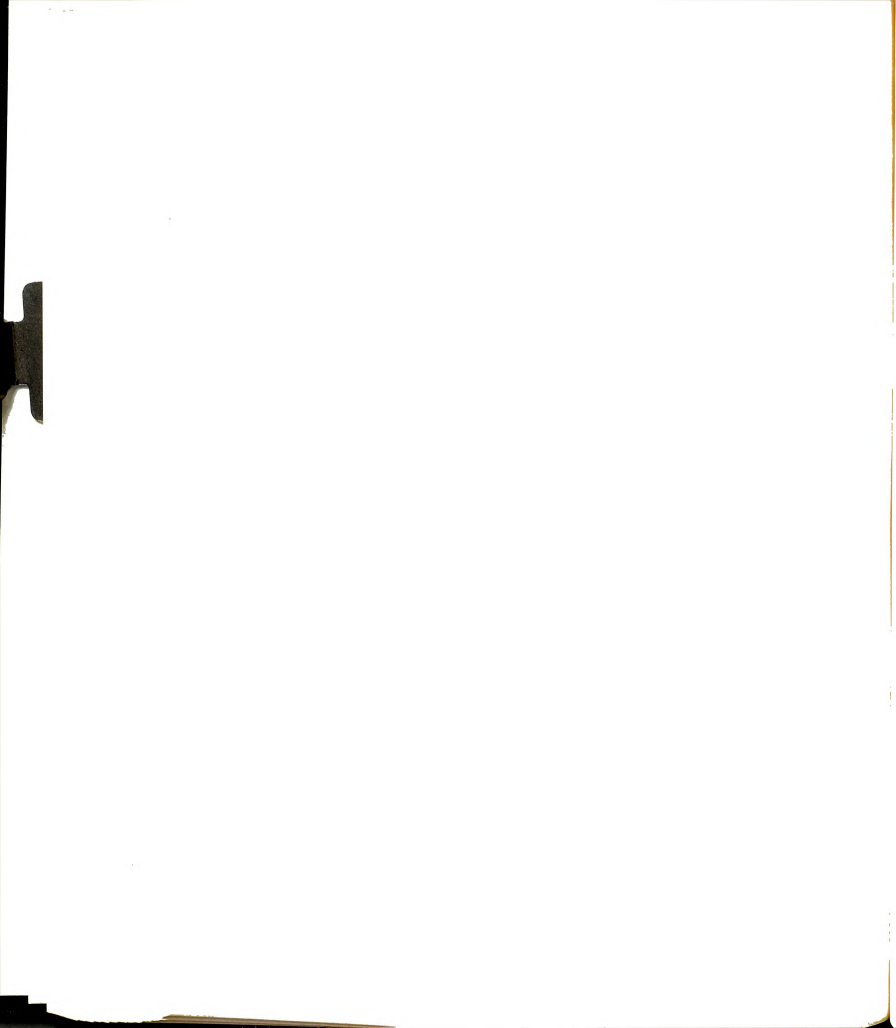


"Encompass'd by the frozen Net and by the rooted Tree" (80, 1); and so cannot rise to the higher vision. The eternal world seems lost and she, chained to space and time, sees herself now as a worm, a physical, degenerate being.

pl. 80 Vala demands that Jerusalem be condemned eternally to unendurable torment (80, 13-14), because she is a harlot, licentiously giving herself instead of upholding female will (80, 12). Her spiritual delusions must be stopped, or woman, the controller, will perish (80, 12). So, with her spindle of destruction, she weaves "Jerusalem a body according to her will" (80, 35) in order to have the utmost control over her errant sister.

Vala further wants to keep Albion's body "embalm'd in moral laws" so that he will not rise to life and slay her Luvah (80, 27-29). It must be remembered that Vala is adjoined to Luvah by a brotherhood of hate-- he being her blood-thirsty warrior; Albion being merely her vassal. Vala gives a full account of the relations of Luvah, Albion and herself.

My Father gave to me command to murder Albion
In unreviving Death; my Love, my Luvah, order'd
me in night
To murder Albion, the King of Men; he fought in
battles fierce,
He conquer'd Luvah, my beloved, he took me and my
Father,
He slew them. I revived them to life in my warm
bosom.



He saw them issue from my bosom dark in Jealousy.
 He burn'd before me. Luvah fram'd the Knife &
 Luvah gave
 The Knife into his daughter's hand.

(80, 16-23)

By female will she has slain Albion's humanity which was the vengeful Luvah's deadly enemy. And Luvah, who had been slain himself, made a victim, crucified, by the sons and daughters of Albion, dying the death of six thousand years (65, 8-10), has been resurrected by Vala. But Vala is only the body-giver, so only his physical being is brought to life again. His spiritual being is still quite dead. And now that Luvah is once more alive to her, she must prevent Albion from rising to life and once again slaying him. It must be remembered that Albion sent Luvah to "Die the Death of Man for Vala" (29, 66). As Vala explains, the revival from death is a natural occurrence in Albion's land (80, 23-24):¹

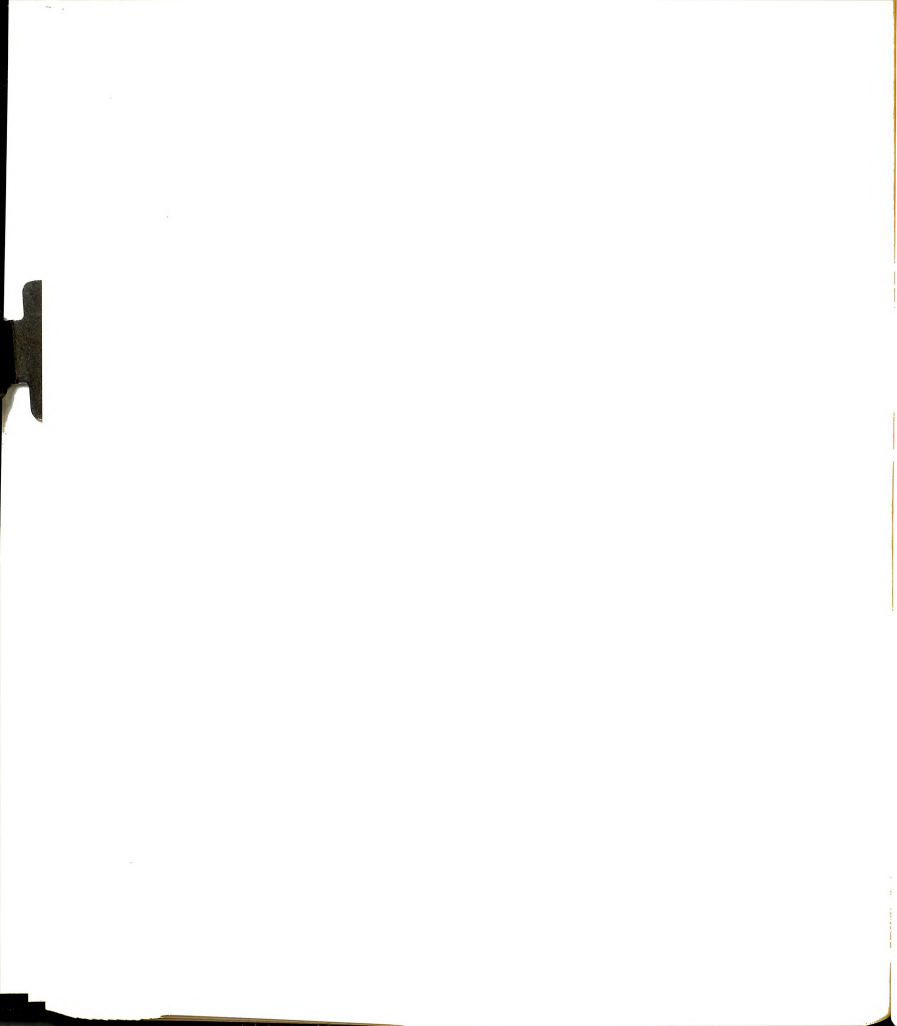
For, in our battles, we the Slain view with pity
 and love,
 We soon revive them in the secret of our tabernacles.

(80, 25-26)

¹I am reminded here of "the Giant blows in the sports of intellect" which kill the beloved who goes to rest for a time in Beulah (48, 15-16). Beulah is a repose from the strenuous exercises of Eternity; but a repose (a death) only for a time. The beloved is eventually renewed with greater strength (48, 17). The conflict between Luvah and Albion might then be seen as a love battle which killed them both. They then went to the death world of space and time to recover. But it seems that this time they encounter tremendous difficulties in returning to Eternity, especially with Vala attempting to keep Albion eternally dead.

Pity and love can revive a slain one; but hate will keep him dead forever. Hatred is Vala's religion; she wields it to maintain her female dominance over men. She even goes so far as to pray to Jesus that he will enter Luvah's tents of war and destruction and "seek not to revive the Dead" (80, 30-31). For if the dead rise to their spirituality, the female will first yield to the male and then all sexes will vanish. And how can there be female dominance if there are no females?

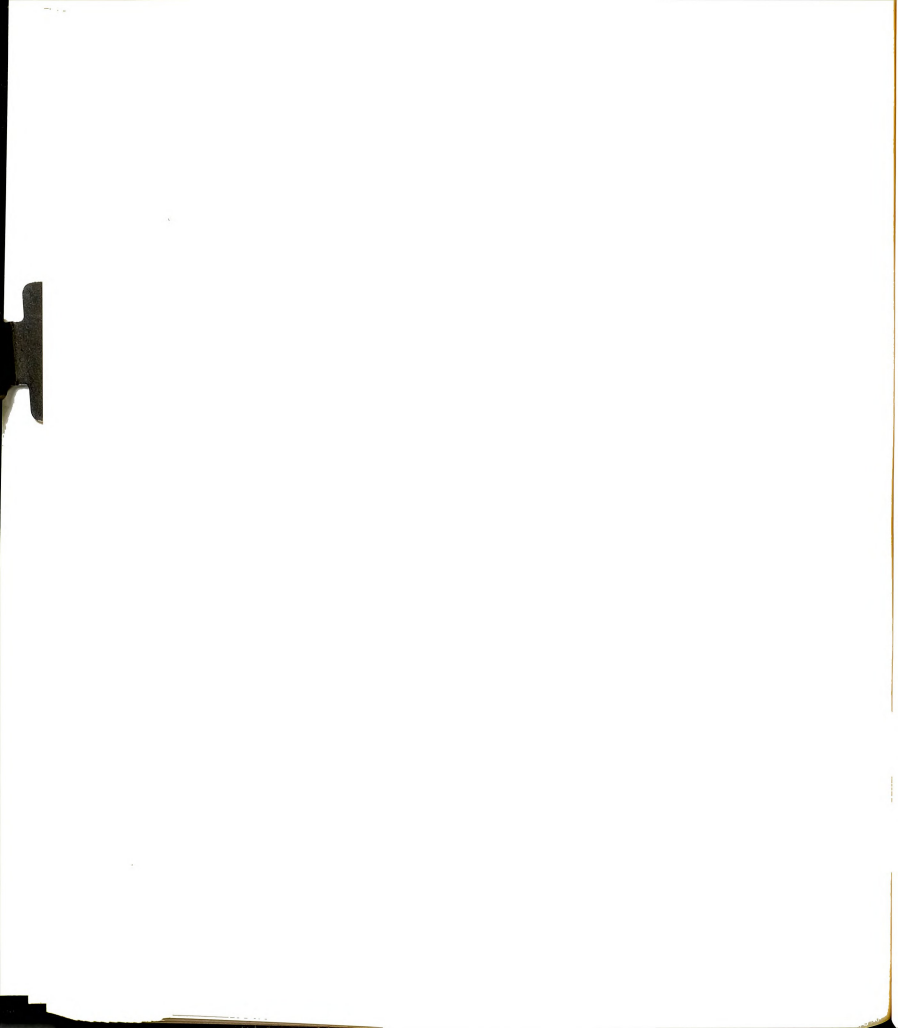
So Vala turns the spindle of destruction; turning it "in blood & fire" as the daughters of Albion (80, 37-39) actualize her desire for destruction and female will. The cloud of Rahab vibrates with the daughters of Albion (80, 40); they all unite in this indefinite misty form. She hovers over the earth calling the definite sin (80, 51-52), therefore attempting to destroy the minute particulars. She drinks in the groans of victims (80, 55). Rahab is Vala in space and time. For the sons of Albion "took their Mother Vala and they crown'd her with gold; / They nam'd her Rahab & gave her power over the Earth" (78, 15-16). When Vala speaks to Jerusalem she is the fallen eternal spirit Vala who knew the joys of love in the ancient days; but when she acts on earth she is Rahab who, when questioned by Los, cannot remember the



fall from Eternity, except for a feeling that something was lost forever and that they (the daughters of Albion) could not find it (56, 25-26). Rahab as the composite of Albion's daughters is time-bound, intent solely on extending her natural, earthly powers.

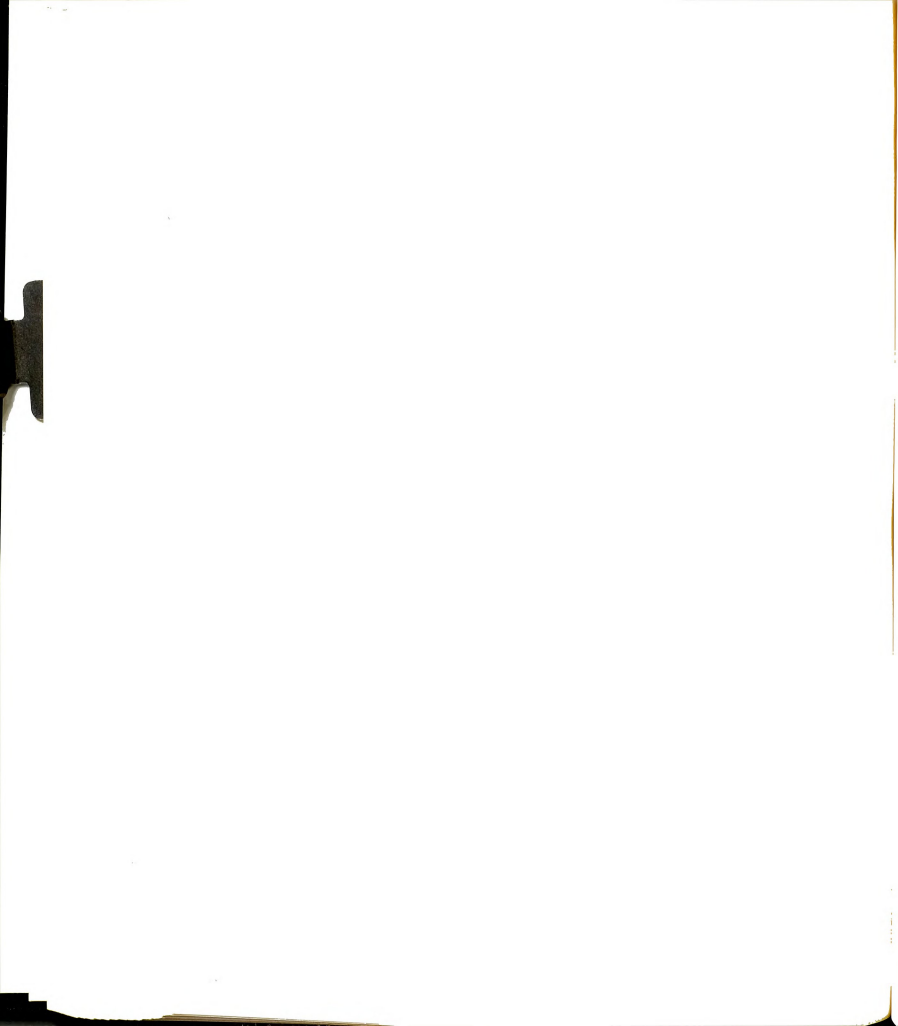
Cambel divides then from Hand (80, 57-58), no longer his emanation but a distinct sexual entity, interested in female will. She draws out the fibres of his affection, she drinks his sighs (80, 60-61), so that he will become a warrior of hate, submissive to her will. She cuts all the ties which make her his willing, yielding emanation. As she does this she returns morning and evening to Albion's tree (80, 61-62), the tree of moral virtue, the tree of man the worm, as if to aid the vegetable growth of this polypus tree by offering up Hand's human affections, his minute particulars. Further, she sends his affections to the looms of Cathedron to weave Jerusalem, not a web of life, but "a Body repugnant to the Lamb" (80, 63-65), a physical, non-spiritual body. The body that Vala was weaving Jerusalem according to her will (80, 35) becomes a body with more concrete qualities, i.e., a body repugnant to the Lamb, in the more physical hands of Cambel.

Gwendolen, too, divides from Hand (80, 66-67) and is intent on constructing her former masculine half



a physical body. She, like Cambel, looks on Albion's tree as she performs this deed (80, 73), perhaps controlled by it, perhaps drawing inspiration for physical action from it. She forms him "into a shape of Moral Virtue against the Lamb" (80, 77), "oppos'd to Mercy" (80, 79). It is curious that the description of his form is hideous, as of a deformity, while the form itself is that of an ordinary man with heart, tongue, kidneys and testicles all in the appropriate places (80, 67-76). After the description, the reader has a feeling of disgust for the physical body--a feeling that this is a false body (14, 5-6), unlike the beautiful bodies of the children of Los (14, 19-25).

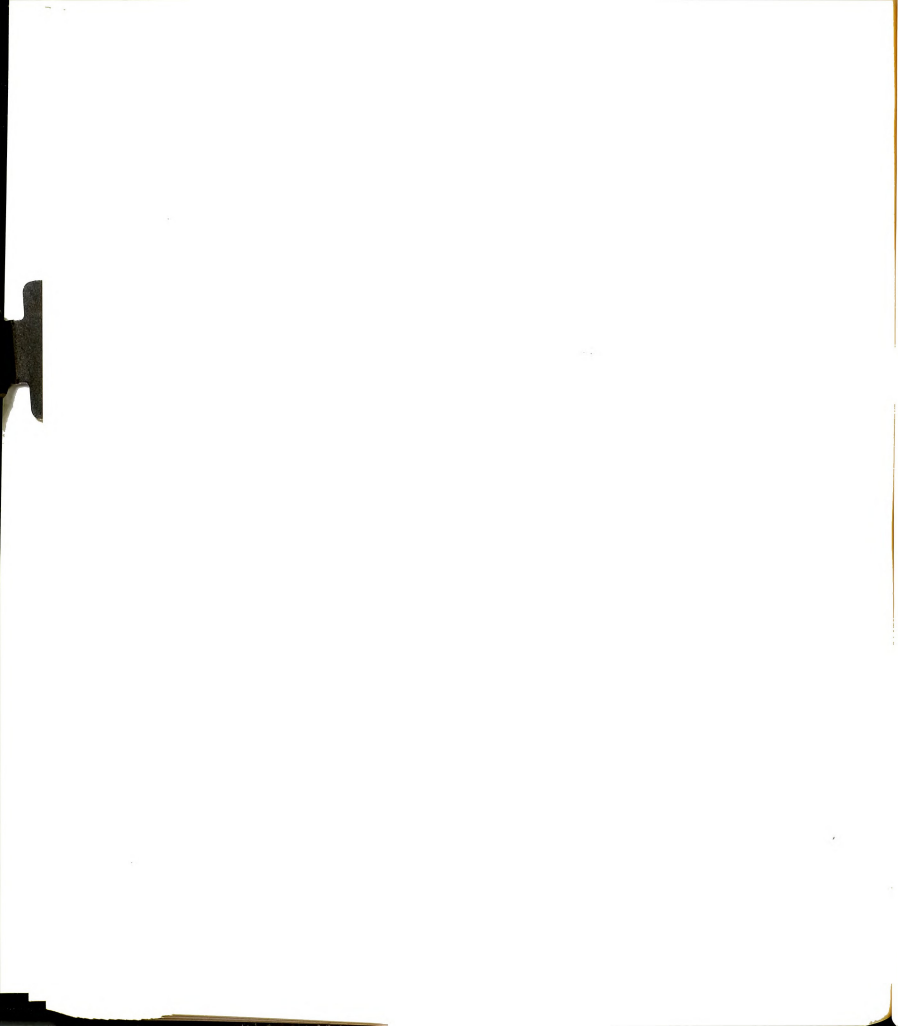
pl. 81 Their deeds accomplished, Gwendolen asks Cambel how they can continue to bind these forms to them (80, 83-85), to keep intact their female will. She has promoted cruelty (81, 1), encouraged the warrior (81, 1-2), rejected the piteous (81, 2), wielded her chastity as a power (81, 3-5) and destroyed Reuben who was intent on bending her will (81, 10). Her belief is that "Men are caught by Love; Woman is caught by Pride" (81, 6); and she wants to make sure that men will remain so caught. She rejoices that "Humanity is become / A weeping Infant" (81, 13-14) because it is so much easier to control an infant, as she controls the



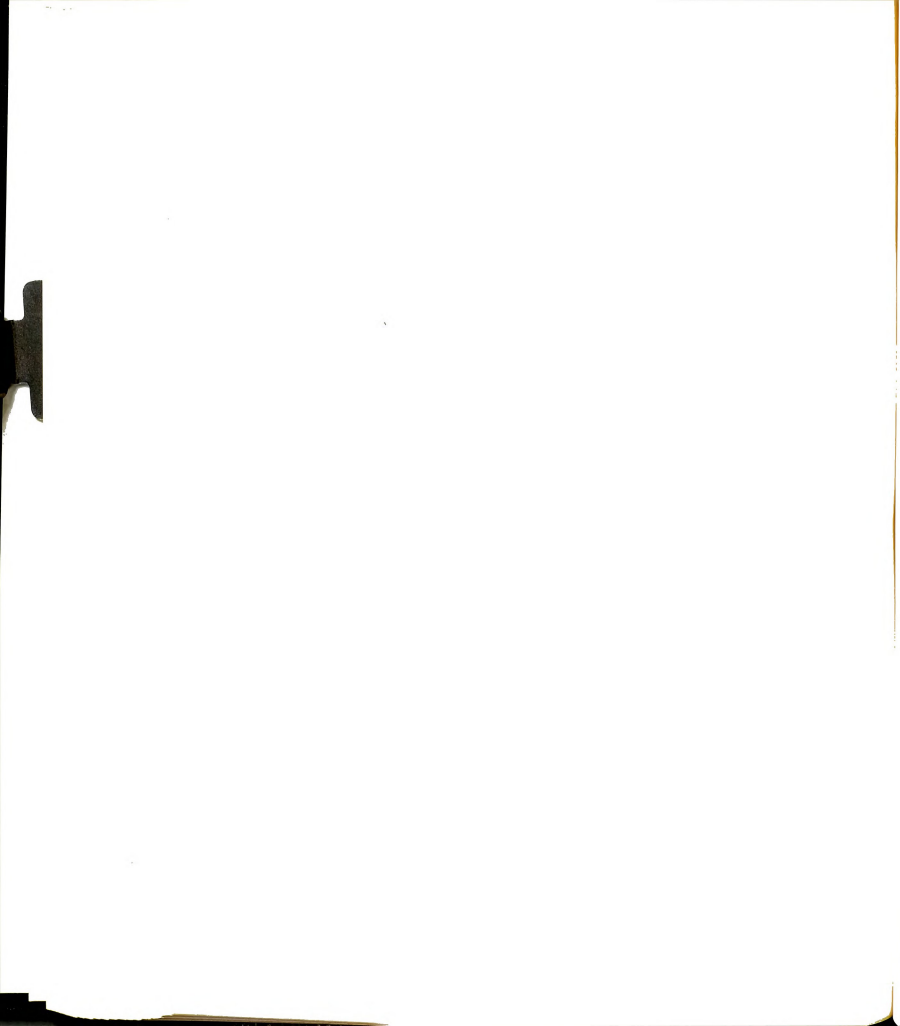
pl. 82 mighty Hyle who has become such an infant² (82, 8), then to control a man who is always making the woman yield. The daughters of Albion must find a way to bind "these awful Forms," these powerful eternal-human forms, to their embrace if they do not want to "perish annihi- late" (82, 3-4). For as we know, no sexes exist in Humanity; and without distinct sexes, it is impossible for the female sex to dominate. Eternity, humanity destroy the woman. So by their actions, the daughters of Albion struggle for self-preservation and seek for means to perpetrate their female position. And Gwen- dolen, more than the other daughters, searches for the appropriate means, so that all the spectres of the dead will follow her weaving threads (82, 9) to their souls' destruction.

The daughters of Albion listen attentively as Gwendolen talks to Cambel, listening to the two who have already shown their ability to dominate men (82, 10-16). Gwendolen then turns to the daughters, a falsehood hidden behind her, trying to entice them to Babylon, where they will build and control an

²Gwendolen tries to reduce humanity to a weeping infant. Previously, when Jehovah saw the soul's destruction, he appeared as a weeping infant (63, 16-17). For Gwendolen the reduction of man to such an infant serves her female will--for then man is no more than an infant easy to control. But from another perspective man is at least an infant; he has not been destroyed altogether; and perhaps in this form he can grow up to reassume his true divine manhood.

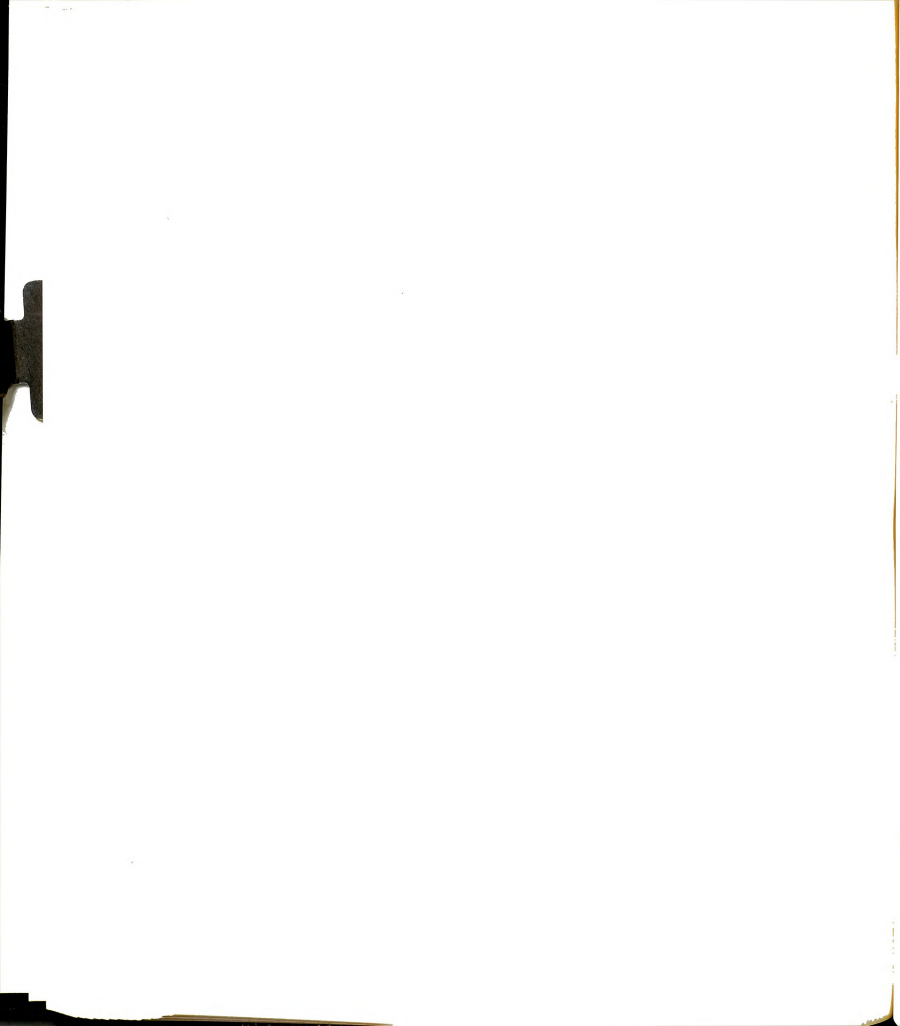


all-powerful kingdom (82, 17-19). But she forgot that falsehood was prophetic (82, 20), that it might serve to accomplish a more visionary scheme of things. For she does not know that the perpetuation of falsehood is one of Los's desires. Unwitting of its consequences she utters her deceit of what she overheard Enitharmon saying to Los--that the daughters of Albion should be scattered, that Albion should remain a desolation, and that America, the western land of the tongue, should be hidden and made a secret altar for sacrificing victims (82, 22-29). Enitharmon would have said quite the opposite; but if Gwendolen can get her sisters to act upon this lie, they will be acting in accordance with her own desire which is the glorification of Albion's tree to the detriment of the spiritual Jerusalem and Jesus, the friend of sinners (82, 32-33). If she can perpetrate war between Babylon and Jerusalem, between the camps of falsehood and truth, the men will go to the battle and exhaust themselves in war, while the women remain permanent in their power (82, 35). She then points to Hyle, whom she has reduced to an infant love (82, 37), as an example of how women can exert their power over men. She cries that "Humanity, the Great Delusion, is chang'd to War & Sacrifice" (82, 42), exclaiming how she would love to bind men to her arm (82, 44).



She then draws her veil aside to present her sisters with the infant Hyle (82, 45). But Hyle is not an infant but a winding worm (82, 47-48); for if man's perceptions are narrowed sufficiently he becomes no more than a worm creeping upon the earth for seventy years. Gwendolen screams and flees in terror from her hideous creation (82, 49).

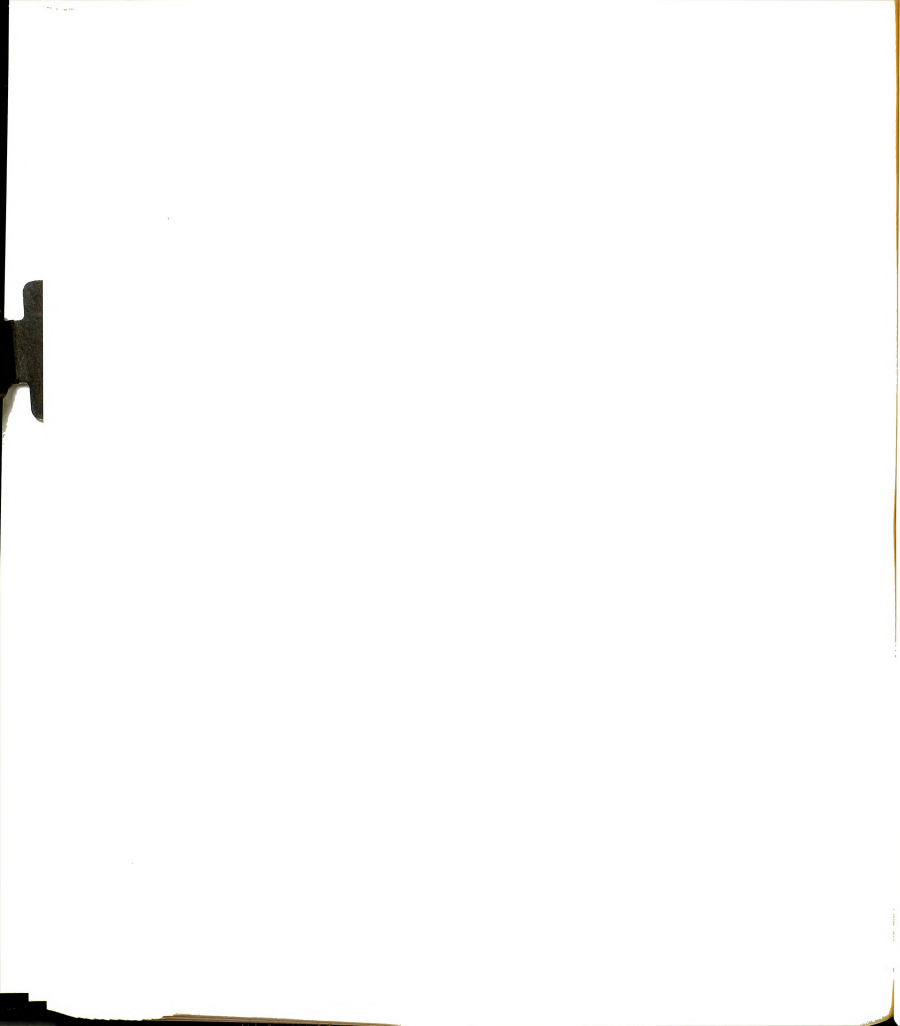
Cambel then becomes jealous (82, 52), for she desires to control Hand; but to form him "according to her will" (82, 63). Her envy runs through Cathedron's looms into Jerusalem's heart to make her despair, and to destroy the Lamb of God by her female control (82, 53-54). Los probably learns of her envy via the looms which are in Golgonooza. He takes Cambel into his furnaces (82, 57-58), permitting her to continue her weaving. Cambel is simultaneously in Los's furnaces of creation and Luvah's wine-press of destruction (82, 64); this is because although she is weaving hatred and falsehood, her act, like Gwendolen's falsehood, ultimately complies with Los's creative endeavors to separate out the two camps and force them to their limits. While Cambel works toward falsehood, they will ultimately establish the triumph of truth. And so she continues her weaving, creating deformity instead of beauty; and so losing her own beauty, she binds Hyle down to her love and makes an infant out of him (82, 69-72).



Gwendolen sees that Cambel has succeeded in reducing Hand to an infant, so she tries "to form the worm into a form of love by tears & pain" (82, 75-76). She tries by love to reverse the actions done in hate. And she does so in the wine presses of Luvah which one can be in and at the same time be in Los's furnaces. The other sisters, who have watched Cambel and Gwendolen, run through their own looms, vegetating, to London, to Los's furnaces where they "began to give their souls away in the Furnaces of Affliction" (82, 79). They give themselves up to Los; consequently all the daughters of Albion are in Los's furnaces, in Los's control.

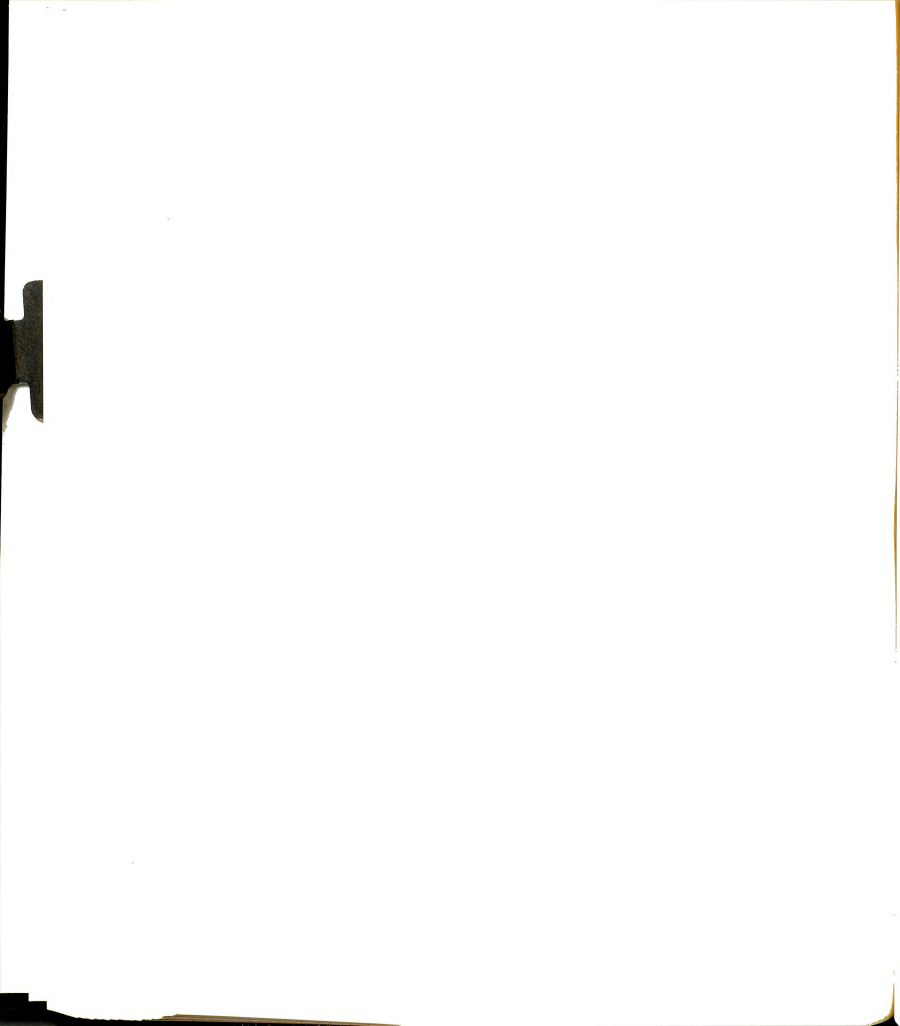
Los sees Albion's daughters in his furnaces and is comforted (82, 80). He then speaks to the daughters of Beulah to allay their fears over the invasion of the daughters of Albion. He declares himself as Urthona, keeper of the Gates of Heaven," who, because of his love for Albion, will not desert him in eternal death, even though he endangers his own spirituality and his vision of Eternity (82, 81-83, 3). He sees the desolation of the land of death eternal, laments it, and asks when it will all end, when the Lamb of God

pl. 83 will descend among these reprobate (83, 6-28). And what Los does decide to do in this earthly realm is to "let Cambel and her sisters sit within the mundane



shell forming the fluctuating globe according to their will" (83, 33-34), let them control man's senses and the natural world (cf. Daughters of Albion section). He allows the daughters to continue in the delusion that they control all with female will (83, 35-48). Their natural functions actually are in accord with Los's overall scheme, especially since he controls the daughters in his furnaces. He also wants the sons of Albion to be separated from their emanations (83, 49), the daughters, for his overall purpose of generation. This coincides perfectly with Gwendolen's desire for male and female separation, with the purpose of female dominance. The falsehood that Gwendolen promoted is exactly what Los wants--continuation of the physical processes, separation of male and female, and the construction of a physical realm of Babylon, which will take on a definite form, be revealed and hence be more easily removable. It all fits in with his plan to have Jerusalem emanate again into Eternity (83, 60). And while the daughters work at controlling the "fluctuating Earth," Los will be standing as watchman of the furnaces, trying to keep eternal death from entering the door (83, 64-65).

As Los spoke his emanation appeared "like a faint rainbow" before him (83, 66-67), as a hopeful ark of the covenant between them. As opposed to the

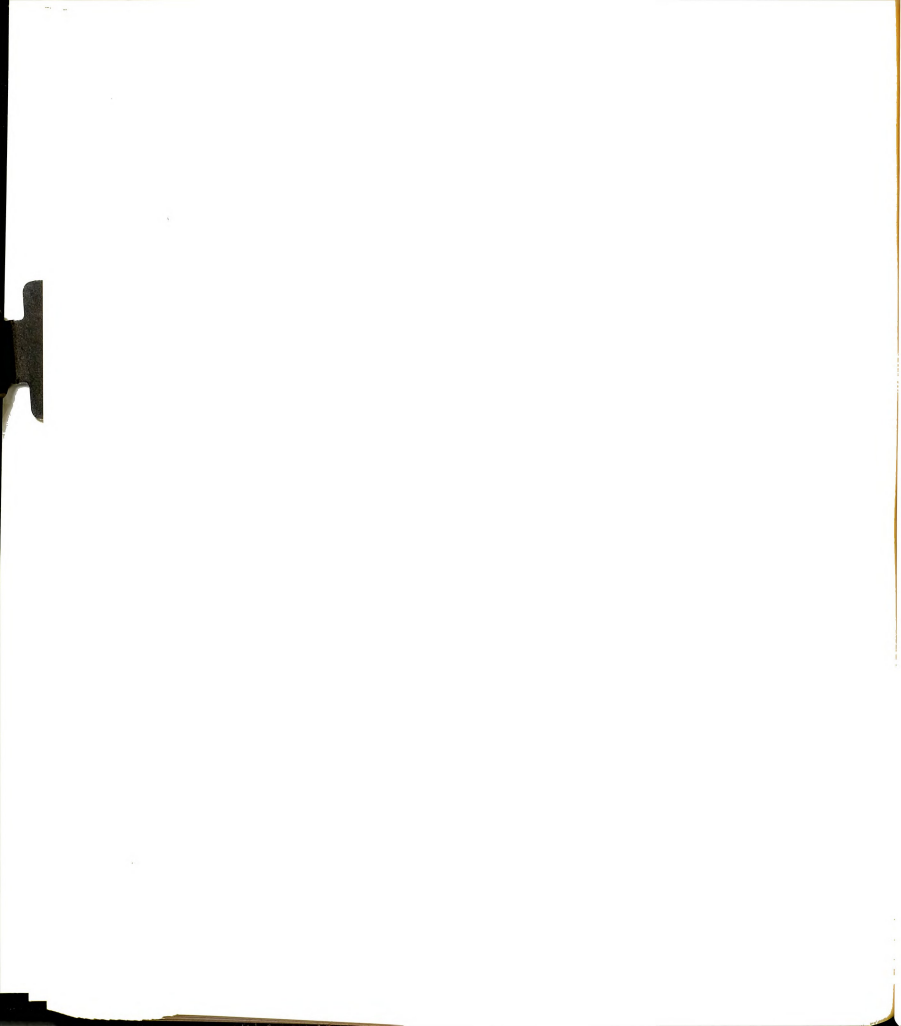


daughters of Albion, Enitharmon uses Cathedron's looms to weave, not a body repugnant to the Lamb, but a "Web of life for Jerusalem," a web of spiritual life glistening with soft affections (83, 73-74). At this point Enitharmon still aids Los in his creative work at Golgotha; while he stands upon his watch protecting such work from the forces of falsehood (83, 75-83).

On his watch Los hears "the voice of Albion's daughters on Euphrates" (83, 84), engaged in building the city of Babylon. Since Jerusalem is in ruins and Albion has been "shrunk up to a narrow Rock in the midst of the Sea," they argue that they are compelled to build and inhabit a new city. That city is the physical

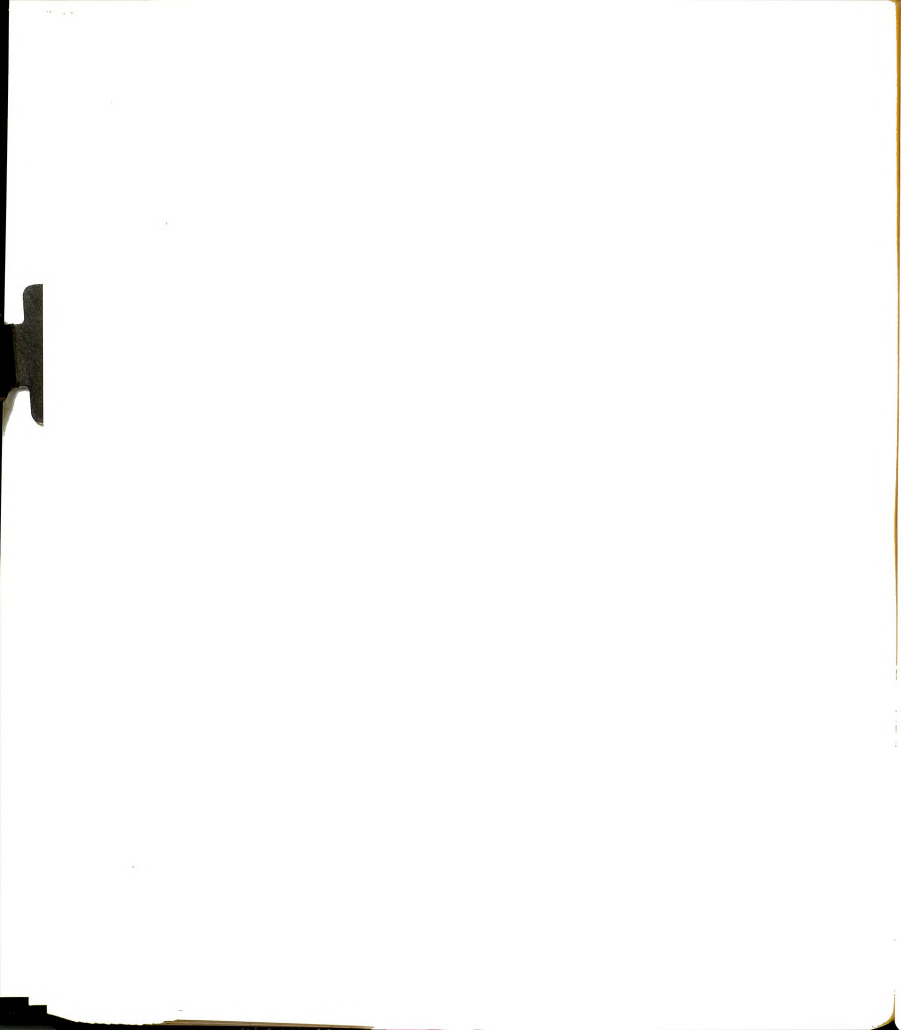
pl. 84 Babylon (84, 6-9). But they are afraid that Hand, the composite of all Albion's sons, will try to destroy them (84, 20-25), as Albion once tried to destroy his emanation Jerusalem. They ask Los to divide them from these terrors, to give them power to subdue them (84, 26). What they ask is for Los to protect them from any diminution of their female will. And Los, as seen from the previous plate, is all too willing to comply.

And as they call on Los, all the daughters unite "into One / With Rahab as she turn'd the iron Spindle of destruction" (84, 29-30). They take Gwendolen's falsehood, because they are terrified at the devouring sons of Albion, because they need a place,



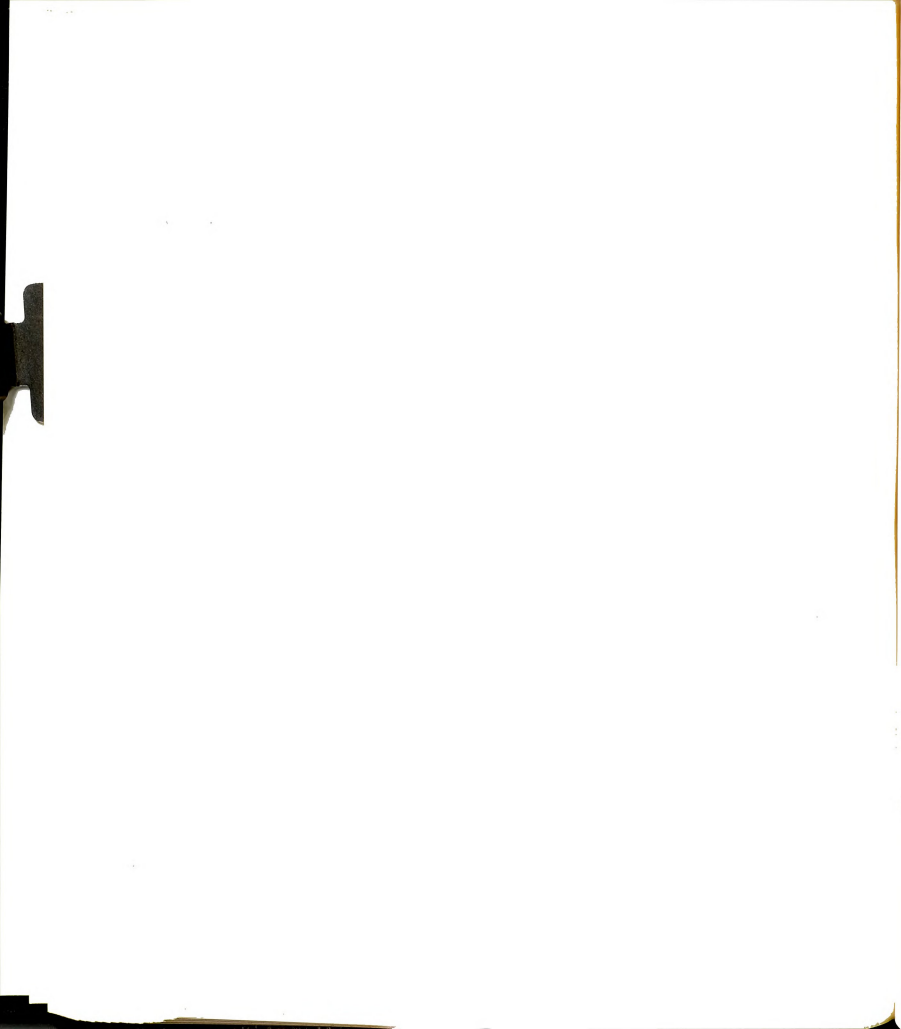
such as Babylon, to protect them from the spectrous raging (84, 31-32). The falsehood grows like a physical object until it becomes "a Space & an Allegory around the Winding Worm" (84, 32-85, 1). This falsehood they name Canaan, the promised land (85, 2). Falsehood becomes a space, i.e., it has limits and boundaries. And it becomes an allegory which, as Damon explains, means to Blake "something falsified from an original," an abstract form lifted from what would otherwise be concrete in its minute particulars. An allegory, particularly this allegory, is an abstract deceit. And that the daughters of Albion call it Canaan shows some self-deception on their part.

pl. 85 "Los smil'd with joy" (85, 3) to see falsehood assume limits and therefore take on a definite form. If something has space, it makes itself known--so much the easier to be removed. He approves of their work and constructs a divine analogy to it (85, 17). That is, since space has been created by the daughters of Albion he adds to it time in the form of the twelve-fold Reuben (85, 4-6). If time is added to space a moving thing, a physical-temporal world is created which will eventually reach its limit, namely in six thousand years. "In Beulah the Feminine / Emanations Create Space, the Masculine Time & plant / The Seeds of beauty in the Space" (85, 7-9). But since Beulah has



been invaded, space and time need to be extended beyond its limits--space and time are needed not only for those who retain the Divine Vision within Golgonooza, but for those with narrowed perceptions without, if all men at the Last Judgment, at the end of the six thousand years, are to reassume their divinity. The space of Albion's daughters is therefore analogous to the space of Beulah--both serving to be a physical natural form accessible to time. The twelve-fold Reuben is the wanderer, the mover, the time-giver who is condemned to travel through all the states of Ulro, through all the land of death eternal which Albion's daughters are forming (83, 33-34), until the six thousand years are ended and they can return once more to Albion's bosom. Yes, Albion's daughters fit into Los's master plan--for they create the space of the fluctuating globe, which, once it is transversed by Reuben, will give way to the more eternal life beyond the Last Judgment. And at the same time they center falsehood in Babylon as truth is centered in Golgonooza.

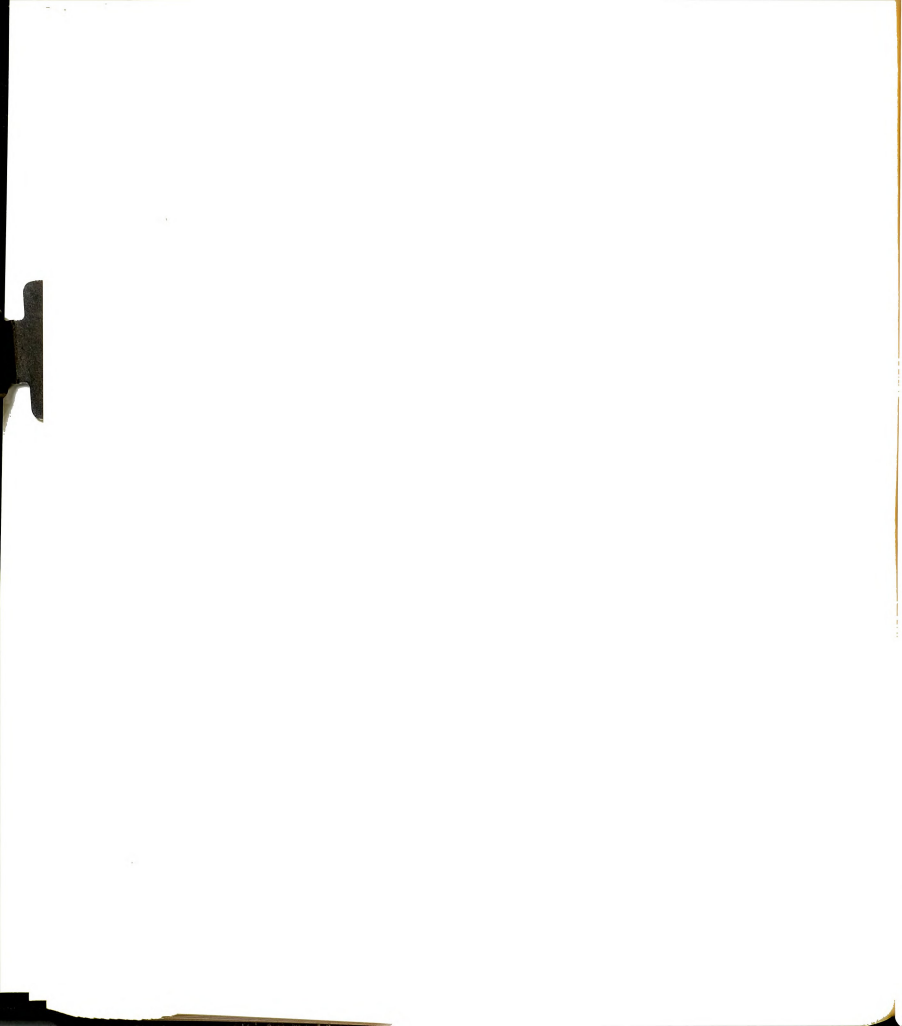
Then Los proceeds to walk upon his mountains, singing a song as he watches over the furnaces (85, 10-13). All stand to listen. Los sings of how he works for Jerusalem by creating space and time everywhere (85, 26-29). He sees Jerusalem dwelling in Babylon, and wants her to leave that earthly Kingdom and come



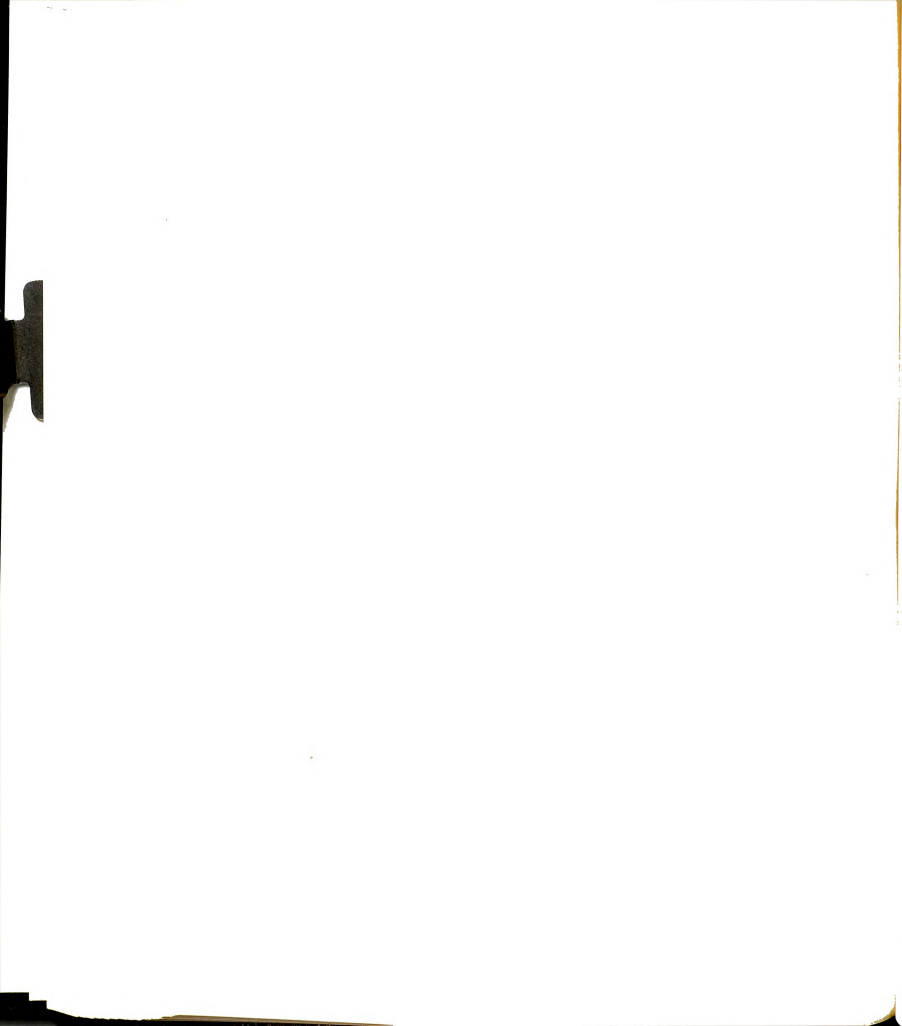
forth in her true spiritual beauty (85, 30-32). He then sings of her three-fold form of beauty and love: of her forehead reflecting Eternity, her bosom in its "extreme beauty & perfection," and her reins in "flames of holiness," from "Eternity to Eternity" (86, 1-32). He does not sing of her in ruins, in despair, but of the beauty he visionarily sees in her--and in the real eternal world of Imagination whatever can be envisioned is true. So Los sees the true Jerusalem, the New Jerusalem, untainted by the false physicality of Babylon, rather revealing her physical form in its immortal measure. Los is the prophet (44, 30-31), seeing into the future the New Jerusalem, with the twelve tribes of Israel in her tents upon the Holy Land, giving a time to her space. And he is also a bit of a propogandist, singing his prophetic song to comfort the spiritual ones and instruct those blinded by their physicality. This is the second of Los's great speeches: the first on plate eighty-three approved of the construction of the physical world; the present sings of the ultimate perfection of the physical world in its reflection of the eternal.

pl. 86

"Thus Los sings upon his watch, walking from Furnace to Furnace" (86, 33), his sons and daughters working and singing, too (86, 37-38). Yet he cannot prevent his emanation from dividing. She separates,

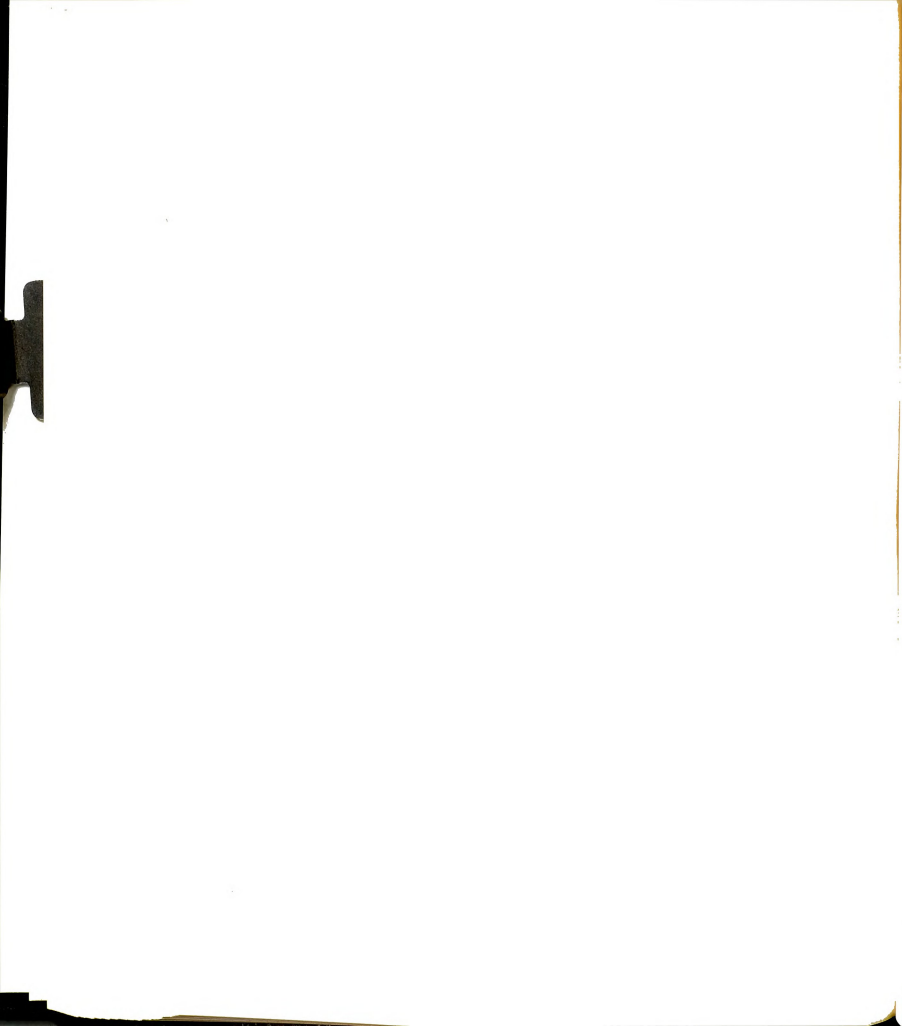


yet still sends "fibres of love / From Golgonooza with sweet visions for Jerusalem, wanderer" (86, 40-41), still aids Los in his creative work. Enitharmon has been dividing since plate six. Plate seventeen tells how she divided, becoming a globe of blood that Los hides from his spectre (17, 48-58). Plate eighty-six seems to be a repeat of this story told in more detail. Here she becomes a globe of blood; and Los tries to keep his spectre from her (86, 50-54). Then the globe of blood "became a separated cloud of beauty, grace & love / Among the darkness of his Furnaces, dividing asunder till / She separated stood before him, a lovely Female weeping" (86, 55-57). They have divided into male and female, now with two wills, two intellects, unlike "as in times of old" (86, 61). They are two distinct, physical, generated beings. Fortunately, none can "consummate bliss without being Generated / On Earth, of those whose Emanations weaves the loves / Of Beulah for Jerusalem & Shiloh in immortal Golgonooza" (86, 42-44). This means (cf. Beulah section) that none can enjoy Beulah bliss, the sexual uniting of the sexes, unless there first are distinct generated masculine and feminine beings. And now that Los and Enitharmon qualify as distinct generated beings, they can consummate bliss, join together as one, thus overcoming their physical separation.



pl. 87

Now that Los and Enitharmon are separate, it is imperative that she yield to him, as the female does to the male in Beulah, in order to consummate their union. Los asks this of her; he asks that she take his fibres of love and pity into her bosom, that she be a space to his time and produce children from their love (87, 3-11). But now that she is a distinct being, Enitharmon rejects masculine will, preferring to weave his fibres of love as she, and not he, wishes (87, 12-13). For she is jealous of his love for Jerusalem (87, 21), and wants to inhibit his work for her. So she will not weave his fibres of love for him, but will "weave them in Albion's Spectre" (87, 18), give them up to the forces of falsehood, as did Cambel and Gwendolen. In fact she practically repeats Gwendolen's words "Men are caught by Love; Woman is caught by Pride" (81, 6) with her "Let Man's delight be Love, but Woman's delight be Pride" (87, 16). Men should yield themselves in love, while women dominate through pride in their female will, their distinct selfhood. In Eden, she explains, their loves were the same; but in the physical world they are opposite, she having loves of her own (87, 17-18). If Enitharmon yields to Los, she will lose her female identity (the two becoming a man and neither masculine nor feminine), lose the ability to



control. She, like the daughters of Albion, sees manhood, Eternity, merely as a threat to self-preservation.

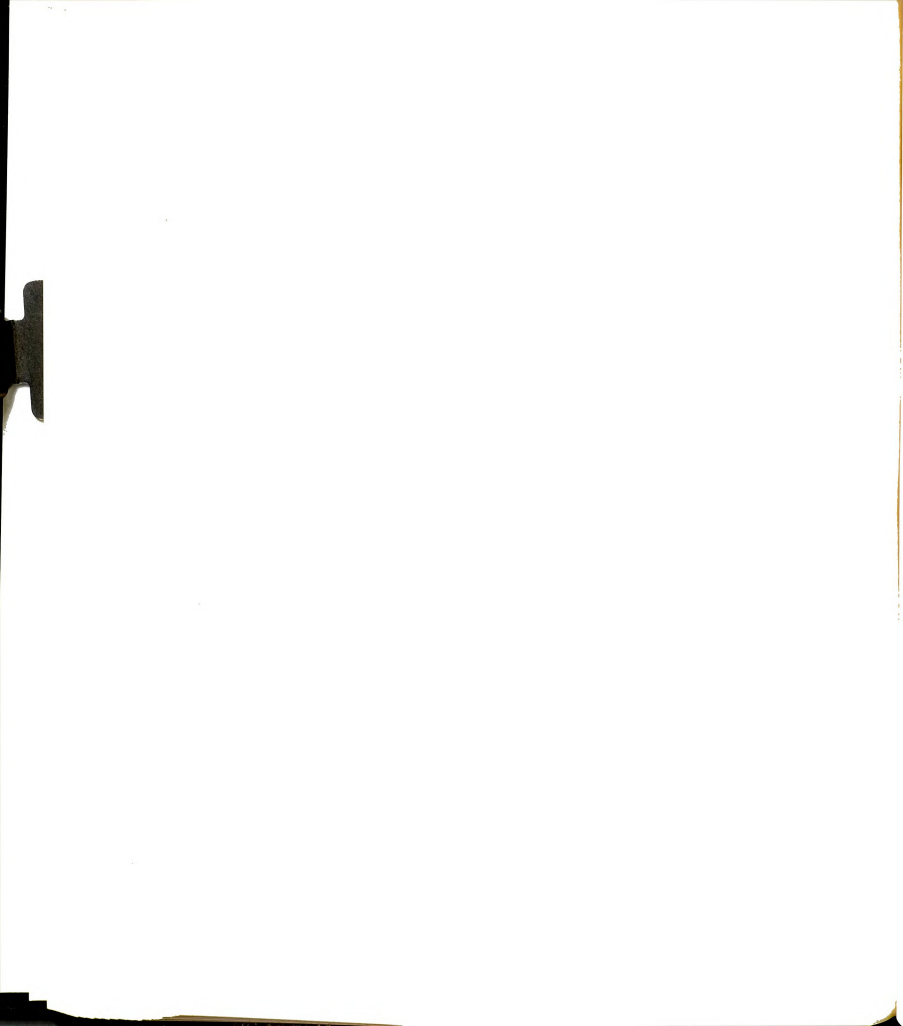
pl. 88 Los cannot recognize her point of view, for it would mean the soul's eternal destruction. For he does not want to control because of any overriding masculine pride, but because it is only through the female's yielding to the male that eternal humanity can be achieved. He argues for the mingling of emanations as the way to eternal brotherhood (88, 2-15); but Enitharmon declares that "This is Woman's World" (88, 16), and that she will not uphold man's being God, but rather that "God himself become a Male subservient to the Female" (88, 21). No, Enitharmon will not yield, will not be protected by him, and further will not help in his work of love in the furnaces. She enters the brotherhood of hate, the camp of falsehood.

 This is the moment that Los's spectre has been waiting for.

 A sullen smile broke from the Spectre in mockery
 & scorn;
 Knowing himself the author of their divisions &
 shrinkings, gratified
 At their contentions, he wiped his tears, he
 wash'd his visage.

(88, 34-36)

In plate seventeen when Enitharmon was dividing, Los diverted the spectre by sending off with a message to Skofield (17, 59-63); but now that the division is complete, the spectre has his opportunity. No more



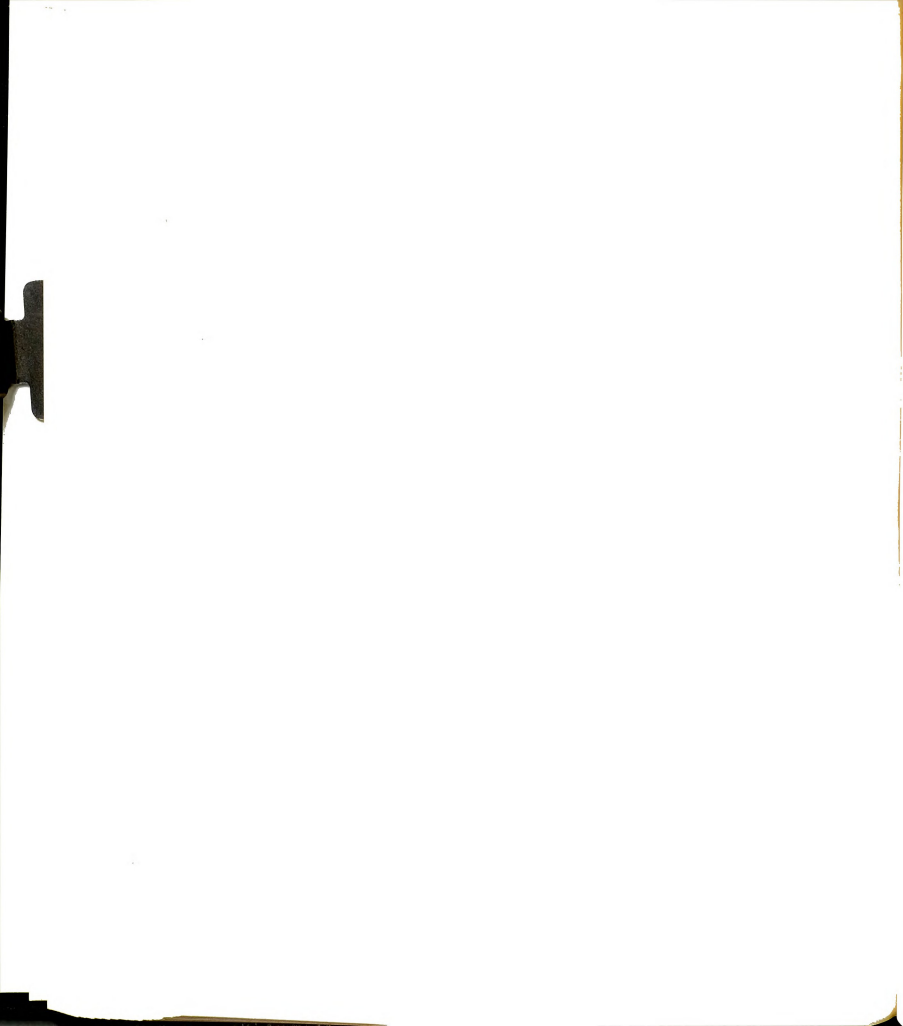
feigning obedience. He maliciously communes with himself on how he has promoted female will, which will destroy man's minute particulars, destroy his soul, his divinity, and permit himself as the rational power to reign (88, 37-43). Thus he eyes Enitharmon, for she is his means of dominating Los, of devouring his human perfection.

Los sees all this and consequently works in wrath and fury in the furnaces (88, 46-50), trying to keep Enitharmon from separating. But his work is in vain, for she leaves, creating no longer a web of life, but "the Female Womb / In mild Jerusalem around the Lamb of God" (88, 52-53). However, she, like the daughters of Albion, unwittingly serves Los in creating a physical womb, through which the incarnation of Jesus can occur.

pl. 89 At this moment the narrator interposes to describe "A terrible indefinite Hermaphroditic form," "divided by the Cross & Nails & Thorns & Spear / In cruelties of Rahab & Tirzah" (89, 1-3)--a non-productive satanic form crucified by Albion's daughters.

Thus was the Covering Cherub reveal'd, majestic
image
Of Selfhood, Body put off, the Antichrist accursed,
Cover'd with precious tones: a Human Dragon
terrible.

(89, 9-11)



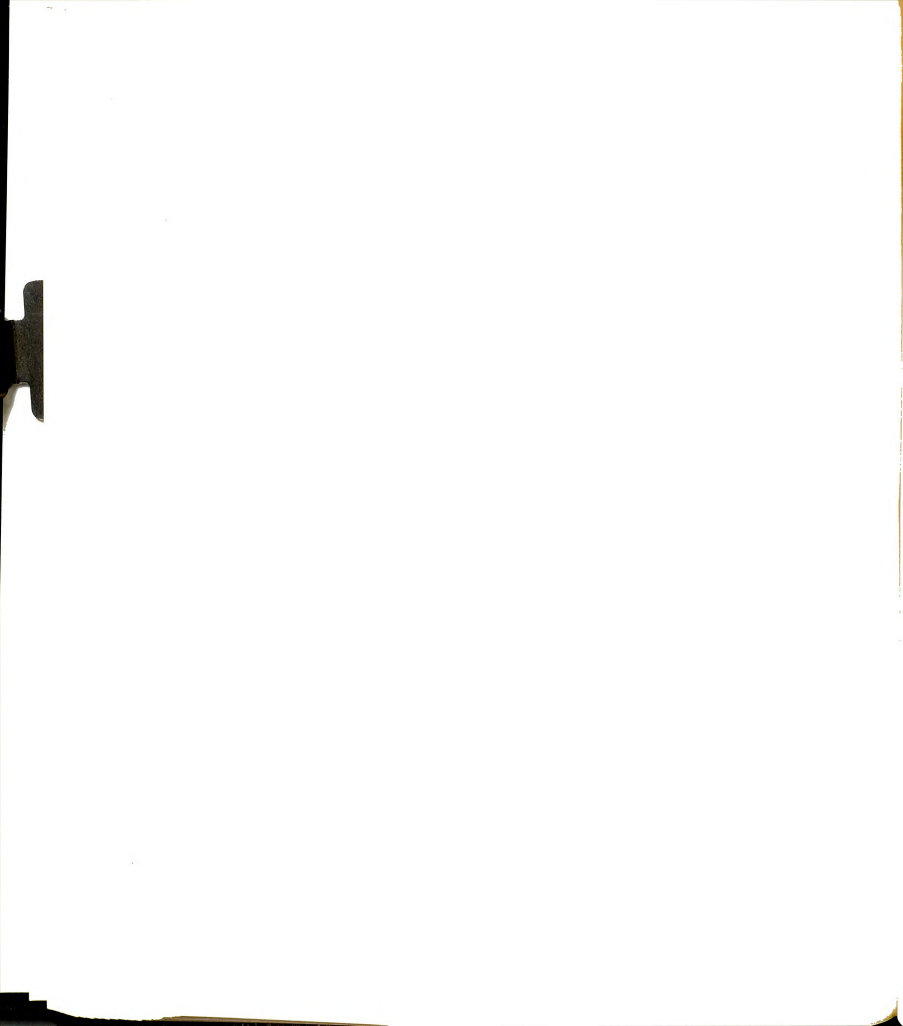
This hermaphroditic form is the Covering Cherub, the Antichrist, before revealed in its lesser form as the polypus, Albion's tree, who is the composite of all falsehoods that heralds the arrival of the true Christ. An Antichrist must appear for the second coming of Christ and the Last Judgment to be revealed. This monster inversely parallels the beautiful body of Jerusalem that Los described (86, 1-32), with his head inclosing "a reflexion of Eden all perverted" (89, 14-15), minute particulars in slavery, his bosom and loins reflecting and encompassing all the lands of death eternal, of the uncircumcised (89, 24-42). And Israel, instead of being in Jerusalem's tents, is in bondage to the Cherub's "Generalizing Gods" (89, 30), "scatter'd abroad in martyrdoms & slavery" (89, 39-40).

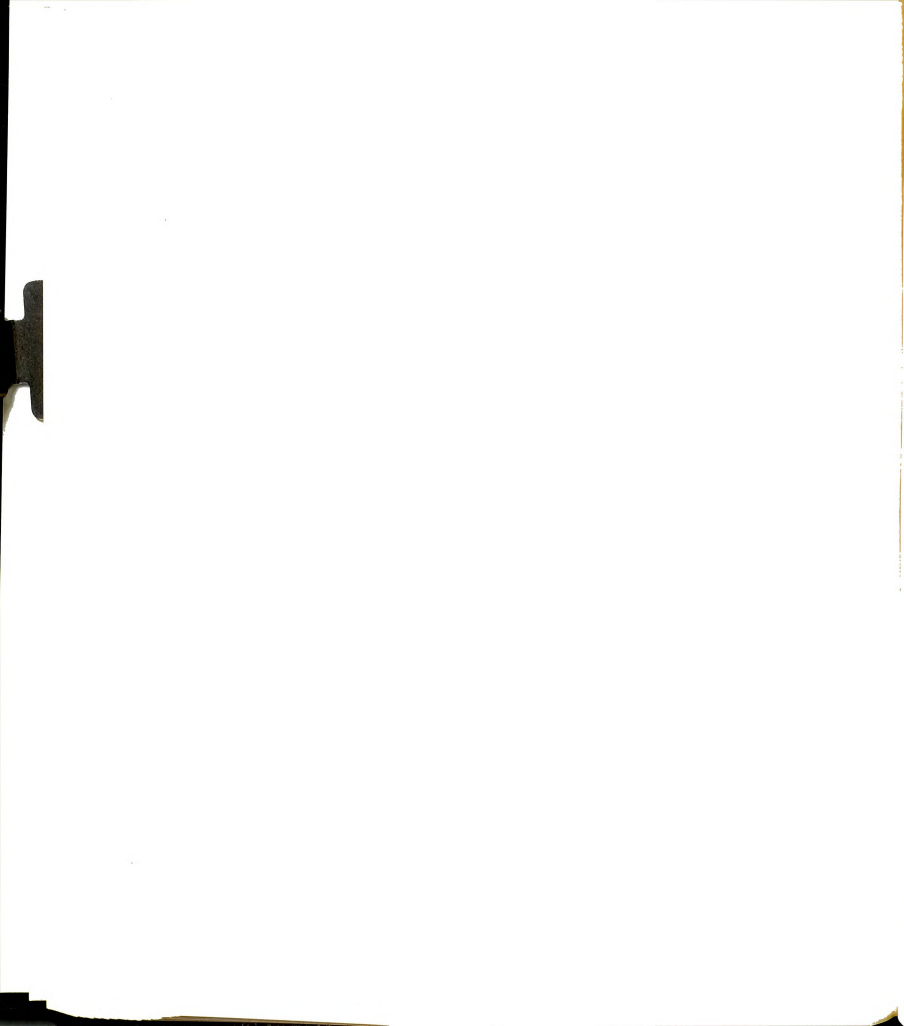
But

. . . in the midst of a devouring Stomach, Jerusalem
Hidden within the Covering Cherub, as in a Taber-
nacle
Of threefold workmanship, in allegoric delusion &
woe.

(89, 43-45)

Jerusalem is hidden within the monster, but not in her three-fold beautiful form; rather in the three-fold tabernacle that Albion's daughters have usurped in taking over Beulah, for she is hid within allegoric delusion (the falsehood Canaan) and woe.

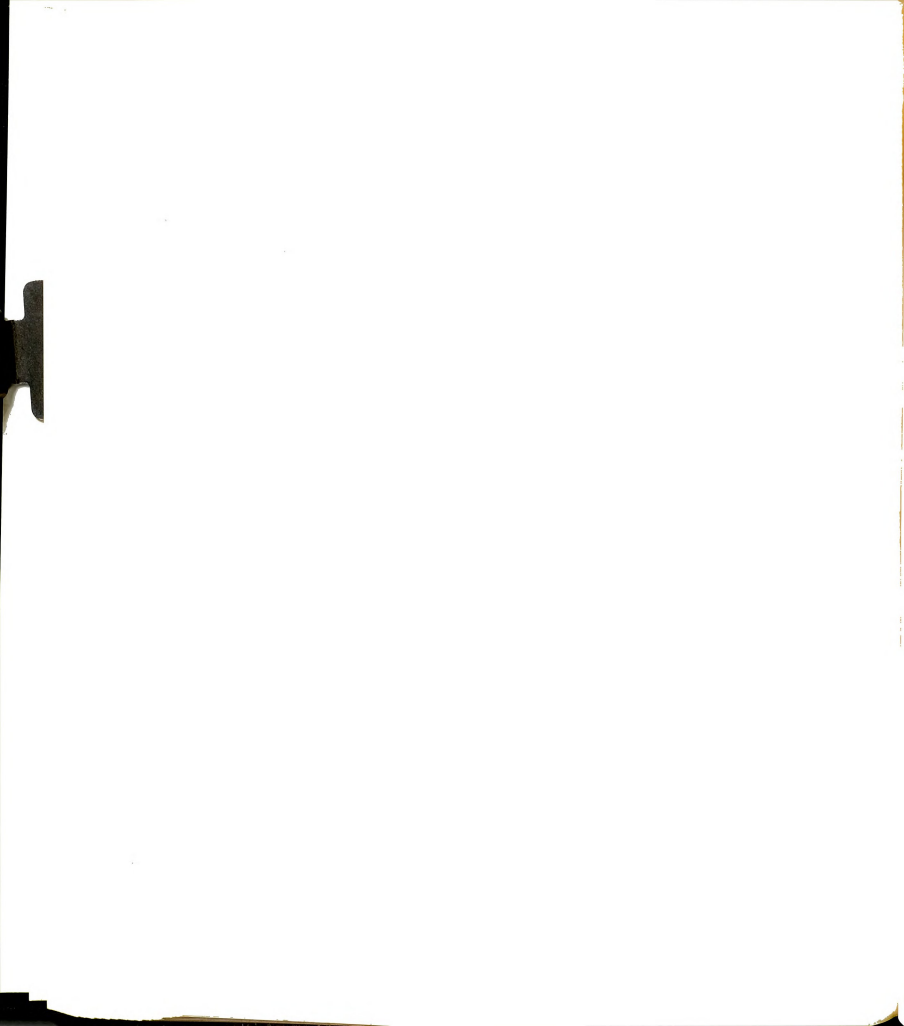




invaded by the spectres of the dead (69, 32), and hence is no longer a safe resting place for those no longer in Eternity. The immortal forms are therefore no longer protected, are now vulnerable to the soul-destroying forces of the Covering Cherub.

pl. 90

Man, in his divine form, is not. For his masculine and feminine emanations have assumed lives of their own (as Enitharmon did of Los) and have consequently ceased to be man's emanations (90, 1-2). They are separate, selfish entities. And the ex-feminine-emanation is intent on keeping that separation, while they circumscribe man's natural processes, making him incapable of perceiving his own divinity (90, 3-13). This is the pattern of the fall of man and of female will in Jerusalem--a description of how the eternal form becomes distinct and physical. The sons of Albion "drank & imbibed the Life & Eternal Form of Luvah" (90, 17), so that he was no longer an eternal spirit, but a vegetated cruel form which is Albion's spectre, with which both Luvah and Albion's sons mingle in hate (90, 26). Both Albion's sons and daughters conspire to take the fibres of life out of the twelve tribes of Israel, so that they may no longer be man, but separate warlike entities (90, 14-26). "For the Male is a Furnace of beryll, the Female is a golden loom" (90, 27 & 5, 34), which can either work



to resurrect man to his divinity, as do Los's furnaces and looms, or work to destroy humanity divine, as do the looms and furnaces of Albion's children.

Los first protests that no man, "No Individual ought to appropriate to Himself / Or to his Emanation any of the Universal Characteristics" (90, 28-29). When Albion in Eternity set himself up as judge and punisher, when Vala declared herself woman the ruler, they had appropriated universal characteristics--Albion as the Lord, Vala as woman. They are "Blasphemous Selfhoods" (90, 33), uttering the word "mine," making a distinction between man and man. Los further explains:

When the Individual appropriates Universality
He divides into Male & Female, & when the Male &
Female
Appropriate Individuality they become an Eternal
Death.
Hermaphroditic worshippers of a God of cruelty &
law.

(90, 52-55)

Once man becomes selfish, he divides into male and female parts; and once these parts become selfish they become an eternal death, non-divine in their separateness. Then man is no more, when he is divided into distinct male and female entities. Man separated, physical, is a blasphemy, most likely to join the forces of falsehood gathering in the Antichrist.

Los continues to explain:

A Vegetated Christ & a Virgin Eve are the Hermaphroditic
Blasphemy; by his Maternal Birth he is that Evil-One



And his Maternal Humanity must be put off Eternally,
 Lest the Sexual Generation swallow up Regeneration.
 Come Lord Jesus, take on thee the Satanic Body of
 Holiness!

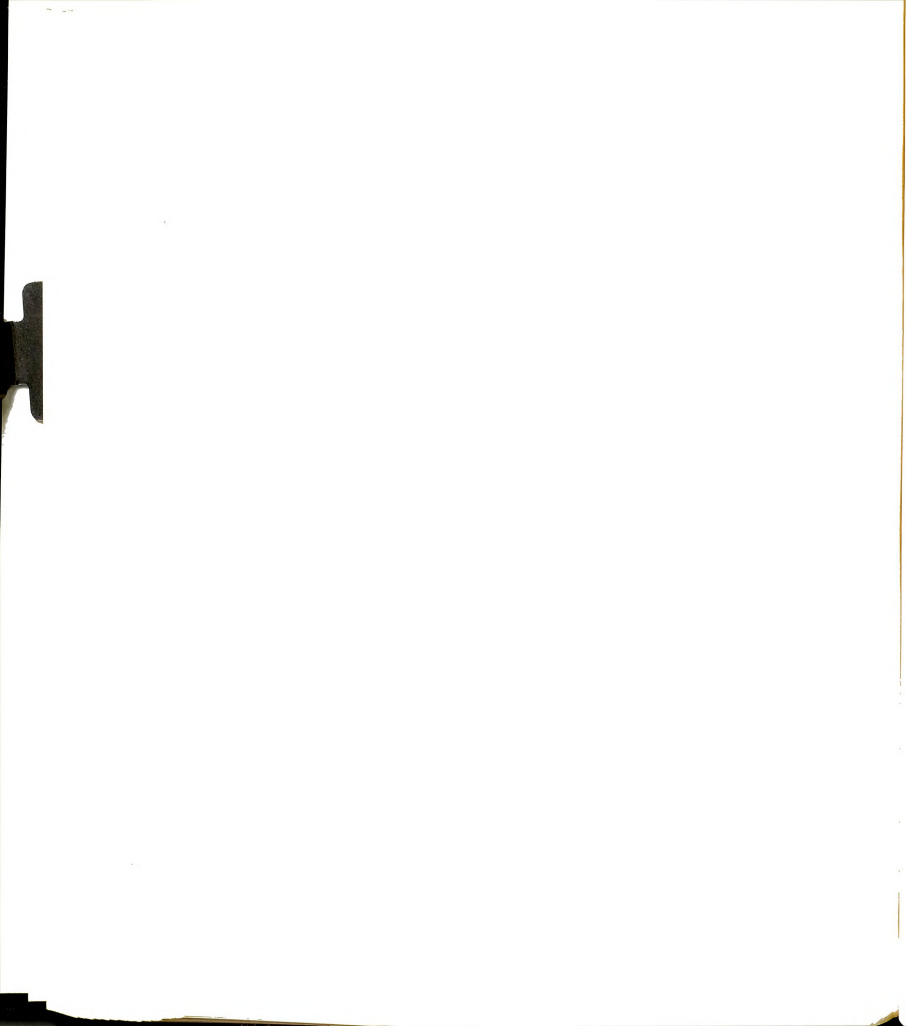
(90, 34-38)

A vegetable deity and a frigid mother are blasphemies; for man, in his true nature, should be a spiritual Christ, and woman should be a freely yielding, freely producing Eve (cf. Generation section). Christ, who is every man, becomes vegetated by maternal birth, by incarnation in the physical world. The flesh, the maternal humanity, must be put off eternally, lest the physical world swallow up the spiritual entirely. Therefore, Christ is the evil-one when he is in the flesh, because he is not exercising his complete spirituality. Los calls then for Jesus to put on the physical form, "the Satanic Body of Holiness," to be incarnate, to be the Antichrist (vegetated Christ), which is Christ in his vegetable form, so that the body can be put off eternally. Christ incarnate is the Antichrist, in Satan's body, who must appear before the truly spiritual Christ can be beheld.

Of course the sons of Albion in their blasphemous selfhood do not agree. They want to "appropriate / The Divine Names, seeking to Vegetate the Divine Vision / In a corporeal & ever dying Vegetation & Corruption" (90, 40-42). They uphold the vegetated Christ, the Antichrist, who wants to throw over Eternity forever,



and keep exclusively the physical realm of maternal humanity. They become one with Luvah in this purpose, become the "One Great Satan" (90, 43), revealed in the satanic body of holiness, at one with the Anti-christ. It must be remembered that Satan is Albion's spectre and that Luvah and Albion's sons are mingling with it in a brotherhood, making Albion's spectre, Luvah and Albion's sons all one with the Antichrist who is Satan. Los, like the sons of Albion, wants to vegetate, but not the Divine Vision. The little ones that Hand and Hyle attempt to condense into death-like forms, Los vegetates, "that Life may not be blotted out" (90, 50-51). As opposed to death, Generation is a more life-giving option. But opposed to Eternity, Generation brings spiritual death by its emphasis on the physical. And those who glory in Generation, "Worshipping the Maternal / Humanity, calling it Nature and Natural Religion" (90, 65-66), are denying Eternity and their own eternal humanity. Though they think they have a religion of Nature, calling themselves Deists (90, 64-65), they are blaspheming their own eternal being. The natural religion reduces man to a worm; and the upholders of it, intent on spreading their doctrine, conspire in falsehood against Los's and Albion's (90, 63) and all mankind's eternal humanity. Maternal humanity is to



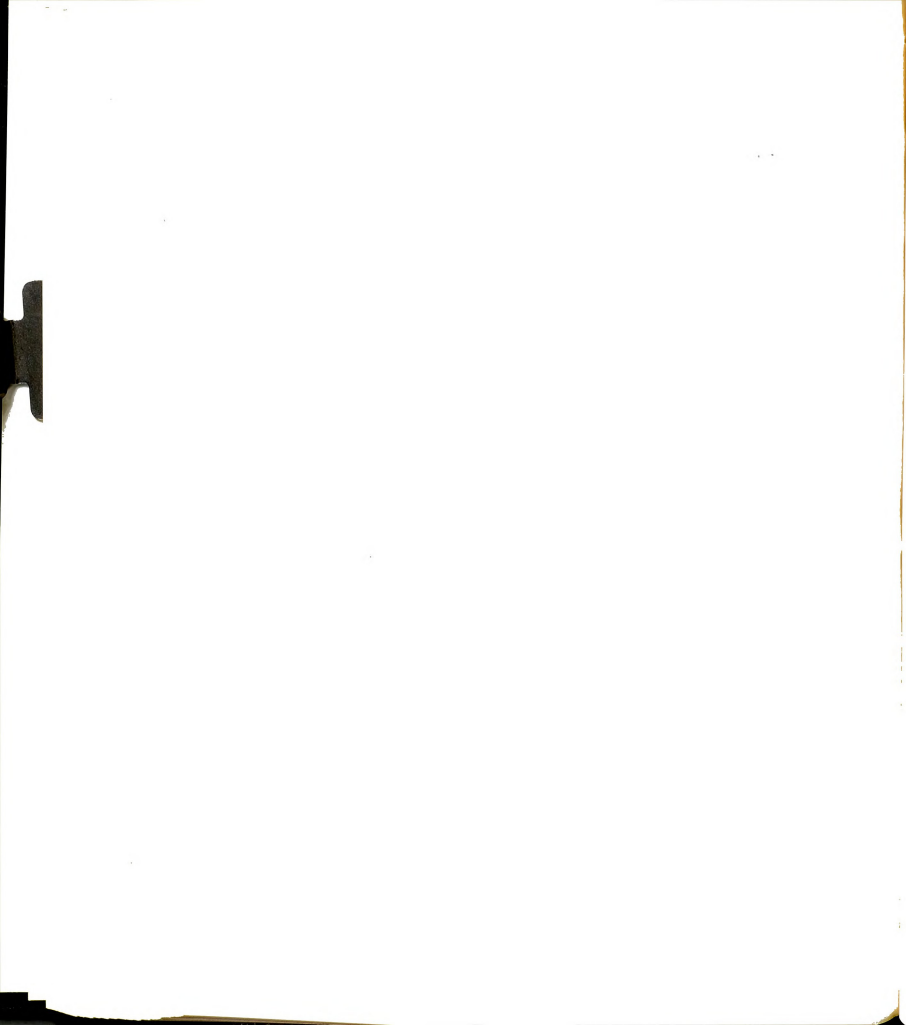
eternal humanity as the body is to the soul; and adherence to the former causes the destruction of the latter.

pl. 91 Los wants to send his spectre to these Deists, these "Fiends of Righteousness," those of the Antichrist, to tell them the truth, to make them realize their eternal humanity (91, 5-6). "The Worship of God," Los explains,

 . . . is honouring his gifts
 In other men: & loving the greatest men best, each
 according
 To his Genius: which is the Holy Ghost in Man;
 there is no other
 God than that God who is the intellectual fountain
 of Humanity.
 He who envies or calumniates, which is murder &
 cruelty,
 Murders the Holy-one.

(91, 8-13)

To see divinity in one's brother is the true worship of God. And God is the intellectual, spiritual fountain of mankind. Anyone who envies or calumniates, who exhibits hatred instead of love to his fellow man, murders the holy spirit, the intellect of mankind. Los wants friendship, wants men to exchange their spiritual gifts (91, 17-18), to battle on another lovingly with thoughts so that each man may become more knowledgeable, each new thought, new act, being a newly created minute particular. The man who would see the divinity, in a true religion, "must see him in his Children, / One first, in friendship & love, then a Divine Family, & in the midst Jesus will



appear" (91, 19-21). If one sees divinity in someone else, he will see it in all and then the spirit of Jesus will be there. Los is sermonizing, explaining the true spiritual position--his third great speech, on the seeing of divinity in the physical man, one's fleshly brother.

But Los's spectre refuses to send Los's message, accusing the sons of Albion of being murderers. He builds his own stupendous works (91, 33), trying to draw Los down into "the Indefinite, refusing to believe without demonstration" (91, 35-36). He rebels against Los's unprovable truth. And so Los smites his spectre (91, 45), altering him "& every Ratio of his Reason / He alter'd time after time with dire pain & many tears / Till he had completely divided him into a separate space" (91, 51-53). Los's spectre is now a separate space of falsehood, a space with limits that will eventually be removed. Los's reasoning power is therefore no longer a part of him, but a separate false entity outside. And Los threatens to smite similarly those who refuse to put off holiness and put on intellect (91, 56-58). For he cares not if a man is good or evil; all that he cares is whether he is a wise man or a fool (91, 55-56). Los wants man to know himself as divine, to give and develop his spiritual gifts. But if a man refuses to know himself, then he must suffer



Los's wrath and his terrible hammer fixing him into a separate space of falsehood.

pl. 92 In great terror Enitharmon speaks to Los. She knows that the poet's song is drawing to its period (92, 8), that Albion might rise soon and then she will be no more (92, 8). She is fighting to preserve her female being. This is another of those rare psychological moments in Blake. Enitharmon fears that if Albion rises Los will trade her in for another woman (92, 9-12). She rejects the resurrection of mankind because it will no longer allow her to dominate her husband. This point of view in relation to Eternity and to the great themes of Jerusalem is monstrous. Los then explains to her that "Sexes must vanish & cease / To be when Albion arises from his dread repose" (92, 13-14), that this world of space and time in which she is a separate entity will only be a vision, a mere possibility, a memory (92, 15-29). But Enitharmon does not heed him; instead she tries a last-ditch effort, trying to arouse her sons to obey her will (93, 1-16).

pl. 93 "Then Los again took up his speech as Enitharmon ceast" (93, 17). No more time for refutation and explanation; the Last Judgment is near. Fear not, he tells his sons, Enitharmon's sons, they will not die in this waking death but will be united in Jesus

(93, 18-19). He then mentions all the forms of the Antichrist, all its physical manifestations, male and female, of falsehood, seeing it all as "that Signal of the Morning which was told us in the Beginning" (93, 26). The Antichrist makes known that the waking to eternal life is at hand. Albion is dead; Jerusalem is in ruins; all the male figures are warring; all the female figures are egging them on with their female will; all the forces of falsehood have solidified into the Covering Cherub, the Antichrist. Los stands alone, at the brink of the Last Judgment, with the Divine Vision still with him: the sole mortal prepared and waiting for the eternal day.

pl. 94 Plate ninety-four gives a panoramic view, à la Cecil B. DeMille, of the wasteland that the world of space and time has become. "Albion cold lays on his Rock" (94, 1); "the weeds of Death inwrap his hands & feet, blown incessant / And wash'd incessant by the restless sea-waves foaming abroad / Upon the white Rock" (94, 5-7). One has a feeling of desolation after a long and weary battle. The female England, who is the composite of Jerusalem and Vala, "lays upon his bosom heavy" (94, 7-8). The starry wheels of Albion's sons and Los's furnaces, representative of the camps of falsehood and truth, revolve above Albion's immortal tomb (94, 11-12). "Over them the famish'd Eagle screams

on boney Wings, and around / Them howls the Wolf of famine" (94, 15-16)--the animals of prey attesting to the death and decay of this world. The ocean thunders around Albion's wormy garments and then pauses in death-like silence (94, 16-17). For this is the moment before time ends.

"Time was Finished" (94, 18). The world of space and time is over. Judgment is at hand. And "the Divine Breath Breathed over Albion" and over England (94, 18-20) and then "went forth over the morning hills" (95, 5), awaking all. As England awakes she remembers the spatio-temporal world as a piteous sleep in which she had murdered Albion, has slain him out of jealousy (94, 22-26). England seems to be all female emanations who have murdered men's divinity by making them acquiesce to their female will. One reason that Albion, the four-fold man, fell from Eternity is because he worshipped Vala, seeing himself as nothing in her presence. Vala, the body-giver, the physical part of England, had destroyed the spiritual Jerusalem; and in so doing she became all of England. She slew Albion; and on Judgment Day she repents her murder.

pl. 95 Her voice of self-accusation "pierc'd Albion's clay cold ear" (95, 1) and he awoke and walked into the heavens. He is divine wrath, angered at the destruction he now sees (95, 5-7). He sees the four elements who

are the living creatures surrounding him and compels back to their tasks (95, 10-17). Only the "Great Spectre Los" unweariedly laboured at his proper task (95, 18). And the once rebellious England, seeing Albion's indignation, feeling his wrathful rebuke, loves him for it, yields to him with rejoicing, as she enters back into his bosom (95, 21-23). His emanation having returned, Albion is no longer a spectre but a man.

pl. 96

Jesus then appears before Albion to judge him. The two men then converse, as man with man in ages of Eternity (96, 5-6); Albion perceiving that "the Divine Appearance was the likeness & similitude of Los" (96, 7), conversely perceiving the divinity in his friend Los. Albion is confused because he sees his selfhood who is Satan, the Covering Cherub, marching against Jesus and the Divine Vision. He sees also his past six thousand years like a deadly serpent (96, 11-12). He knows he is the cause of those six thousand years of falsehood (96, 13), and fears that he will be condemned for his misdeeds. But Jesus tells him not to fear, for he is willing to die for his brother Albion, and his resurrection will be that of Albion's (96, 14-15). Man exists, Jesus explains, by friendship and brotherhood (96, 16), by giving oneself for another. This is the Last Judgment. But it does not occur to accuse man of sin or reward him for his goodness; it

is to teach man the truth about the spirit of Jesus which is forgiveness of sins, love of one's brother.

As Jesus speaks the Covering Cherub, Albion's selfhood and consequently the selfhood of all mankind, overshadows them in darkness (96, 17-18)--a leitmotif of impending falsehood. Jesus continues to explain how man cannot exist without offering himself to his brother (96, 17-19), while Albion tries to comprehend this and the fact that Jesus looks so much like Los (96, 20-22). Jesus concludes that "every kindness to another is a little Death / In the Divine Image, nor can Man exist but by Brotherhood" (96, 27-28). That is, every act of kindness kills a part of the self; and it is only through the total annihilation of self that man becomes truly himself--at one with his brother, one with Jesus. Self-annihilation destroys the distinctions between man and man. For in Eternity there is only one man. Man is not man, Jesus explains, as Los did before him, if he appropriates any of the universal attributes to himself. Man is only truly himself when he is one with another. The other is a necessity for his divine humanity.

At this moment the cloud of the Covering Cherub overshadows them, diving them asunder (96, 29).

Albion stood in terror, not for himself but for
 his Friend
 Divine; & Self was lost in the contemplation of
 faith
 And wonder at the Divine Mercy & at Los's sublime
 honour.

(96, 30-32)

Albion fears for his friend Los who appears as Jesus, consequently forgetting himself in the fear that the Covering Cherub, that eternal death, might destroy his friend. He no longer reasons with and questions Jesus about his own possible divinity, but thinks on Los's sublime divine honor. And then he acts: throwing himself into the furnaces of affliction (96, 35), annihilating himself for his friend Los, destroying his selfhood, becoming once again the four-fold eternal man. In Eternity Albion slew his friend Luvah, demanded hate and the separation of man from man. He fell because of this act. But now Albion has redeemed himself by friendship, by self-annihilation. The Judgment has ended; Albion has succeeded to Eternity.

All the six thousand years become a dream, a vision, a memory, as Los predicted (92, 15-27) in the face of the visions of Eternity (96, 36). His sons and daughters awake from sleep (96, 39), their individualities being delivered, thanks to Los; and they all plus the Four Zoas (which includes Los and Enitharmon) enter back into Albion's bosom (96, 39-42). The Four Zoas no longer are the four elements without

but now are in their rightful position as the four senses (eye, ear, nose and tongue) within the four-fold man (36, 31-32). Albion is now "Fourfold among the Visions of God in Eternity" (96, 43); and all the characters who were, after the fall, without are now within the one man Albion. It remains for him to let his emanation Jerusalem overspread the nations, giving her love, and his, freely and generously to all, as she pl. 97 did in the ancient time (79, 36-55 & 97, 1-2). Then Albion takes his intellectual bow of love, mercy and loving kindness (97, 6-14) and sends a "flaming arrow fourfold" to annihilate the druid spectre (98, 1-6), who is the Covering Cherub, the solidification of all systems of falsehood. Individuals are all delivered; systems are removed; the work of Los is over. The wars of love, of mutual benevolence, of intellect, can begin.

pl. 98 Eternity is achieved. The narrative action of Jerusalem comes to an end, but first giving us a glimpse of what Eternity is like. All in Eternity are one man, yet each individual retains his identity (98, 39), each engaging in intellectual combat. And it seems their favorite topic of discussion is on the expansion and contraction of the senses--from the narrowest vision of space and time to the most expansive and continually increasing vision of Eternity (98, 28-38). They are particularly interested in childhood,

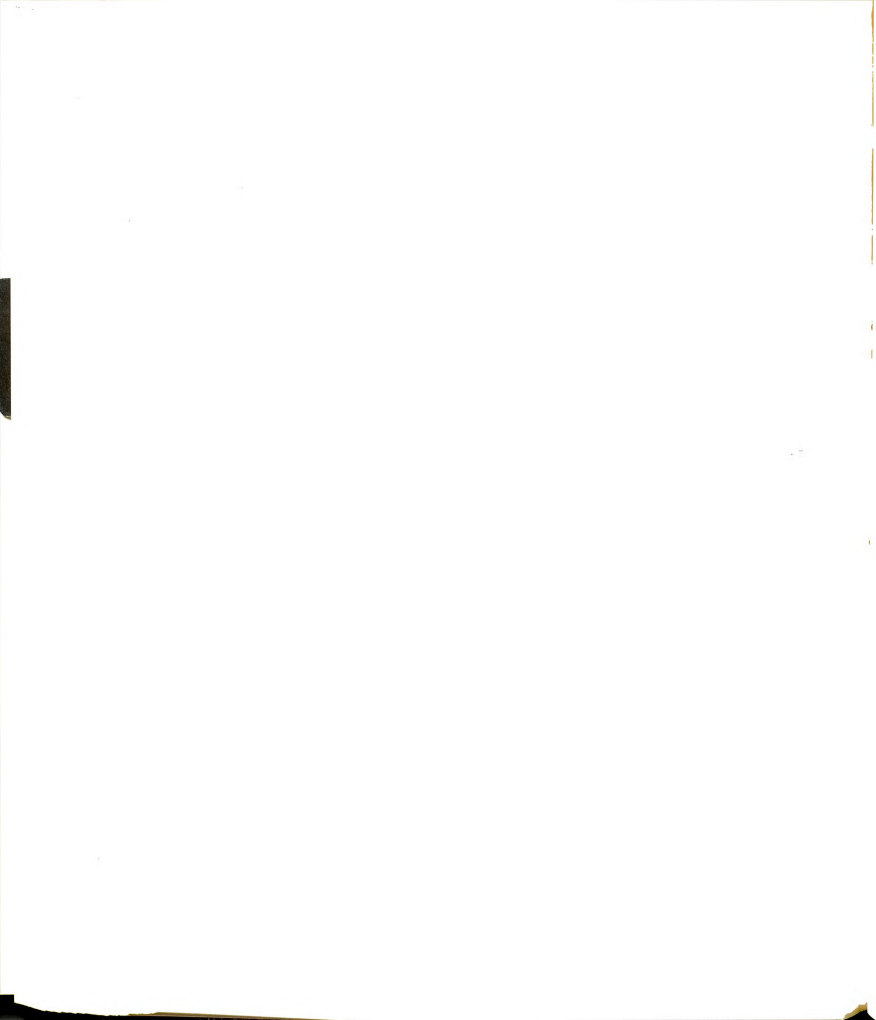
manhood and old age (98, 33)--the three regions of mortal life. It seems that mortality is a constant possibility for them, probably because at any time they might be slain in intellectual combat and will have to repose in space and time (in Beulah) until they are renewed tenfold. If this is true then the six thousand years precipitated by Albion's fall might be one of many such earth-bound times. It might be, as stated in Blake's Milton, that "Every Time less than a pulsation of the artery / Is equal in its period & value to Six Thousand Years" (M 28, 62-63). In any case the interest of those in Eternity is of man in space and time; the eternal ones retaining their sexual three-fold chariots (98, 11) in case they have to take a ride into the mortal realm.

pl. 99 Plate ninety-nine summarizes the movement from space and time into Eternity.

All Human Forms identified, even Tree, Metal,
Earth & Stone: all
Human Forms identified, living, going forth &
returning wearied
Into the Planetary lives of Years, Months, Days
& Hours; reposing,
And then Awakening into his Bosom in the Life of
Immortality.

(99, 1-4)

All things are human, definite, alive in their minute particulars. But they become weary and must repose a while in the earthly world of time until they are sufficiently renewed to return to the immortal forms.



The world of space and time then is a means of expanding one's vision, of increasing one's intellect so that one can be more prepared for the strenuous intellectual battles of Eternity. Eternity then is always expanding always renewing itself by man's journey through space and time. The taking on the flesh is not a sin, but an eternal necessity.

The narrator quietly enters to tell us he has heard the name of all human emanations: "they are named Jerusalem" (99, 5). Whatever a man emanates, gives forth, is named Jerusalem. She is what one man gives to another when he converses in love with his brother. No wonder Blake encourages the reader on earth to engage in some mental pursuit for the building up of Jerusalem (pl. 77, "To the Christians"). If he builds up his own mental, spiritual gifts he can better enrich our brother who is one with himself. If Jerusalem is every man's gift, then the more she is built up, the greater the universal wisdom gained thereby. Los explained "that the Worship of God is honouring his gifts / In other men; & loving the greatest men best, each according / To his Genius: which is the Holy Ghost is Man" (91, 8-10). That is, some men have greater intellectual gifts--some men are wise men, some are fools (91, 56). And it is the purpose of every man to build up his mental gifts, so that his emanation will more greatly

enrich his brother. Jerusalem then is man's manifestation of his knowledge. And since man is the divine imagination and since imagination is limitless, eternal, man shall always be learning about himself, always be increasing his mental gifts "from eternity to eternity." He will take his brother's Jerusalem and learn of himself from it; he will give his own Jerusalem to enrich, until all emanations are the one emanation, Jerusalem. Jerusalem is then William Blake's mental gift to his brother, the reader, lovingly given to expand the divine imagination of all mankind.

CHAPTER VII

JERUSALEM: THE MAKING OF FRIENDS BY SPIRITUAL GIFTS

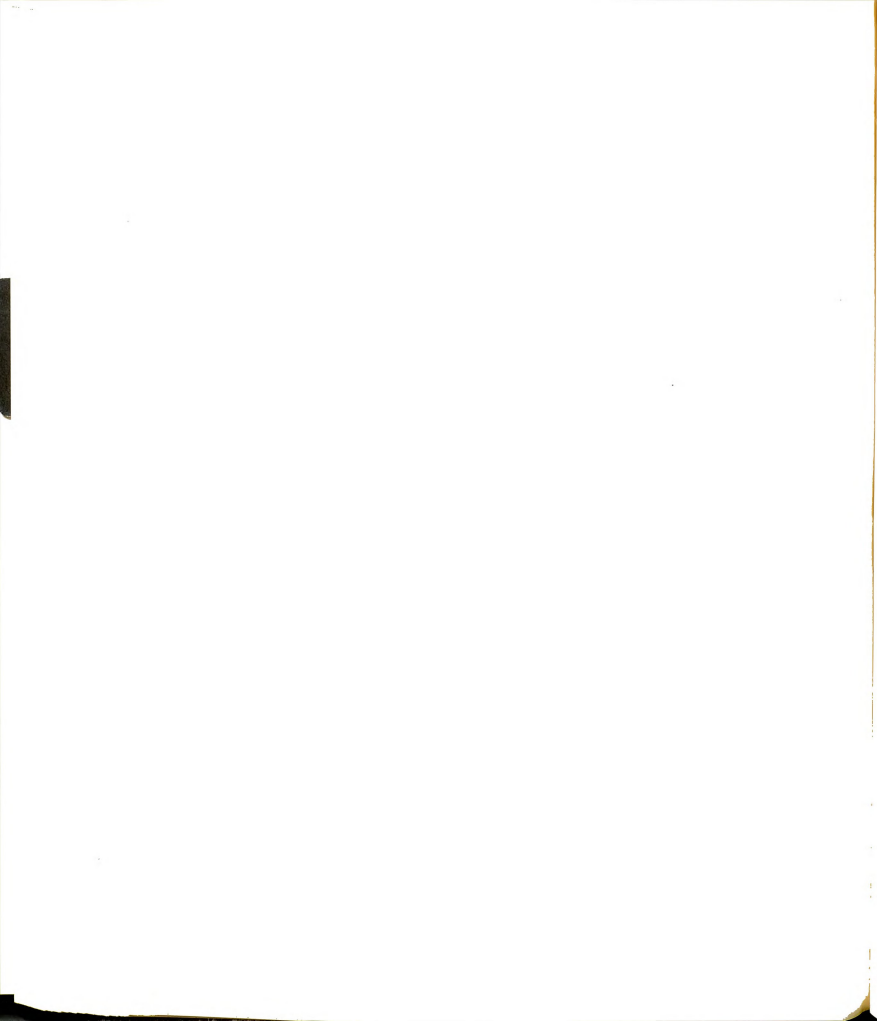
In Jerusalem all the characters, with the exception of Los and the unchangeable divine choric figures, move away from the Divine Vision, their perceptions becoming darker and narrower. With their Ulric visions they could never perceive the brightness and expansiveness of Eternity, but for the aid of Los and Jesus. During the sleep of Ulro Los kept the Divine Vision and upheld the spirit of Jesus which is continual forgiveness of sin. Out of love for Albion and for all mankind Los remained in eternal death. Although he could "at will expatiate in the Gardens of bliss," he chose to work in the furnaces, creating states of falsehood to deliver individuals. He endangered his own soul for the sake of his brothers' souls. By creating states Los made possible forgiveness of an erring individual. And by creating space and time he brought the six thousand mortal years to an end. Because of Los the sleep of Ulro ends and all Jerusalem's

characters reassume their eternal humanity. During the Last Judgment Los is revealed as one with Jesus. Now throughout Jerusalem the reader has been told that only through the mercy of Jesus could Albion rise again--that whatever the actions of mortals, only through divine grace, mercy and love could they be eternally redeemed. Therefore, the actions of Jerusalem's characters do not bring about the Last Judgment or their own eternal salvation. Time ends abruptly, while the characters are most intent on their souls' destruction. It is the mercy of Jesus that brings an end to mortality and a beginning to eternal humanity. Los must necessarily be one with Jesus--for Los's actions and Jesus' mercy produce the same results: they redeem the souls of men. Los is the loving friend and brother. He is the sole character in Jerusalem who reveals his true self as Jesus.

Before the Last Judgment, Los argued for brotherhood, for uniting of man with man by the mingling of their emanations (pl. 88). Los wanted to reassume his four-fold humanity so that he could enter into intellectual battle with other eternal men. His desire was to "be united as Man with Man." But his emanation refused to freely, lovingly give herself to others, and hence prevented Los from assuming his eternal form. Los revealed that "the Worship of God is honouring his

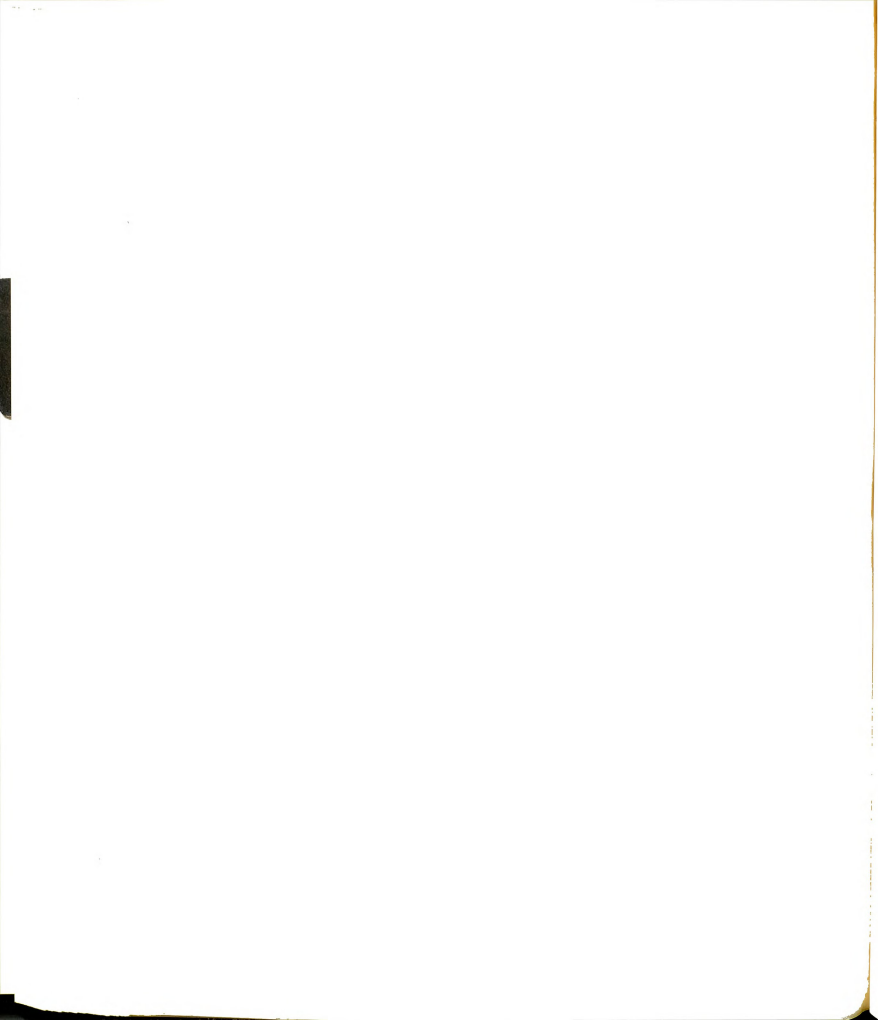
gifts / In other men" (91, 8-9), that the loving of one's brother is the worshipping of God. Los remained in eternal death for the sake of his brothers. And he was the only member of the divine family who attempted to destroy falsehood; while the others retained their "Human Majesties," created truth, and kept themselves from death's defilement (pl. 55). Los gave himself for mankind; he acted not for himself but for others continually. Although Los's emanation separated, Los still gave of himself through his creative work in the furnaces. And although his brothers turned to hatred and falsehood, he still believed them to be one with Jesus, still believed they had spiritual gifts to offer.

During the Last Judgment Los as Jesus explained to Albion that man does not exist without friendship and brotherhood (pl. 96). If man does not annihilate himself for his brother, as Los has done for Albion, then he is not man and hence is not his true self which is the divine Jesus. Giving oneself for one's brother is necessary if one is to achieve one's own divinity. Once man has achieved his eternal humanity, he will continue to expand his vision, his imagination, by giving himself to other eternal men, exchanging mental gifts, in intellectual battles. One's eternal humanity is achieved and consequently perpetuated by friendship. When Los appeared before Albion as one



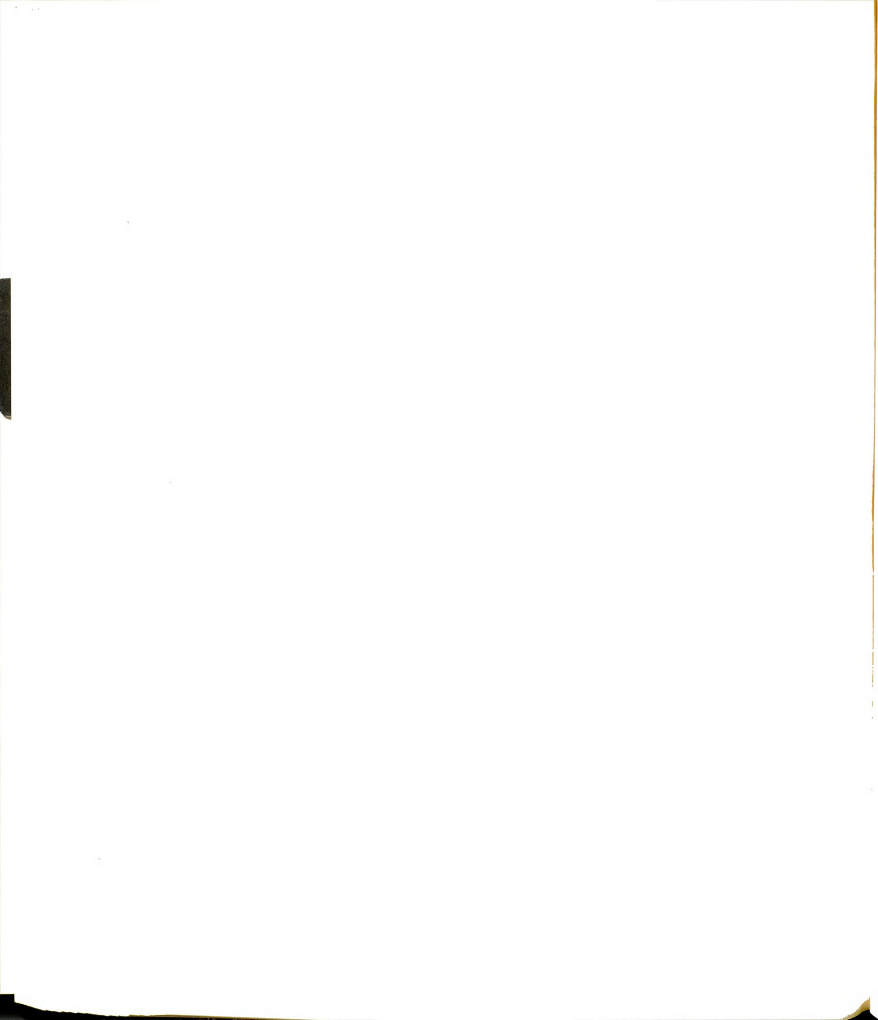
with Jesus, he had achieved his eternal humanity through his creative actions during the six thousand mortal years. Los has achieved his true self but could not perpetuate it unless he can exchange mental gifts, fought in intellectual battles, with another eternal brother. In his mortal form Los's humanity was shaped by his love for his friend, shaped by a desire for his friend to reattain his four-fold humanity so that they could be brothers again in Eternity. Los did not give himself selfishly, hoping that by friendship he could achieve his own eternal humanity. He gave himself because he cared for his brother's soul more than for his own. And in his spiritual form as Jesus, Los still cared foremost for Albion's soul. A brother is the soul's necessity. But once man has achieved his eternal form, he does not desert his erring brother and glory in his own divinity, but continues to serve the brother. A man, like Los, could enter Eternity because of the love he bore for another; but he would not want to enter it unless his brother entered, too. Man could not perpetuate his eternal humanity without an eternal brother to exchange mental gifts with.

For the expansion of his brother's soul as well as his own, Albion must annihilate himself for Los. Albion is Everyman; every man who has lost his four-fold humanity by destroying his soul. If Jerusalem

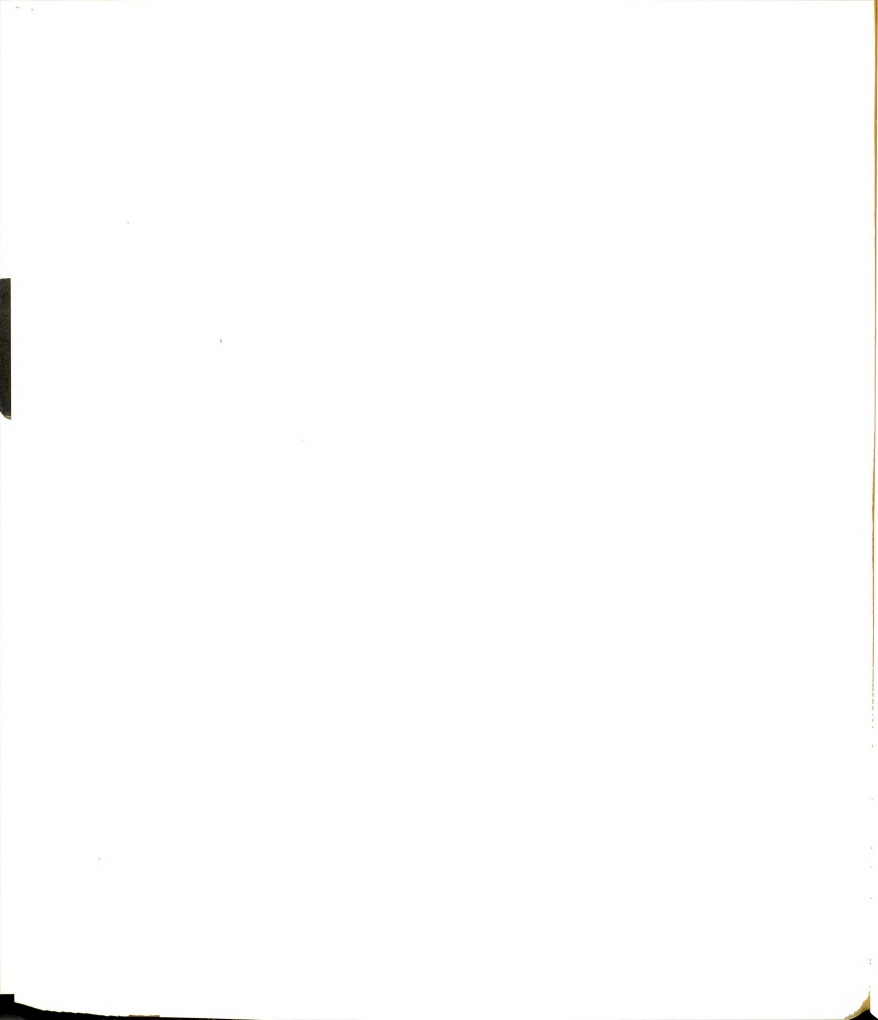


is the name of every man's emanation and the emanation proper of Albion, then Albion must be every man who has become separated from an emanation and hence no longer a spiritual man, but a sinner. Los is the friend of sinners, Jesus, who gave himself for every man, requiring only that in kindness every man annihilate his selfhood for him. If Albion refused to give himself then the spirit of Jesus would be rejected, brotherhood destroyed, and man's eternal humanity endangered. Jesus will remain, always loving, always forgiving, but the spirit of Jesus which is brotherhood will be as nothing without man's love. Friendship, which is the way to man's divinity is not a one-way street. There must be two friends to have a friendship, two to have an intellectual battle. Los-Jesus by himself is incomplete. When Albion encountered Jesus at the Last Judgment, "they conversed as Man with Man in Ages of Eternity" (96, 6); they exchanged their spiritual gifts; they performed, as Los continually emphasized, their true eternal imaginative function. Man is eternally complete only in intellectual interchange with man.

Like Los, William Blake offers his spiritual gift of Jerusalem to make friends with his brother, the reader. The relationship between Blake, the narrator, to his reader now must be discussed. It is obvious that Jerusalem is not merely a good tale

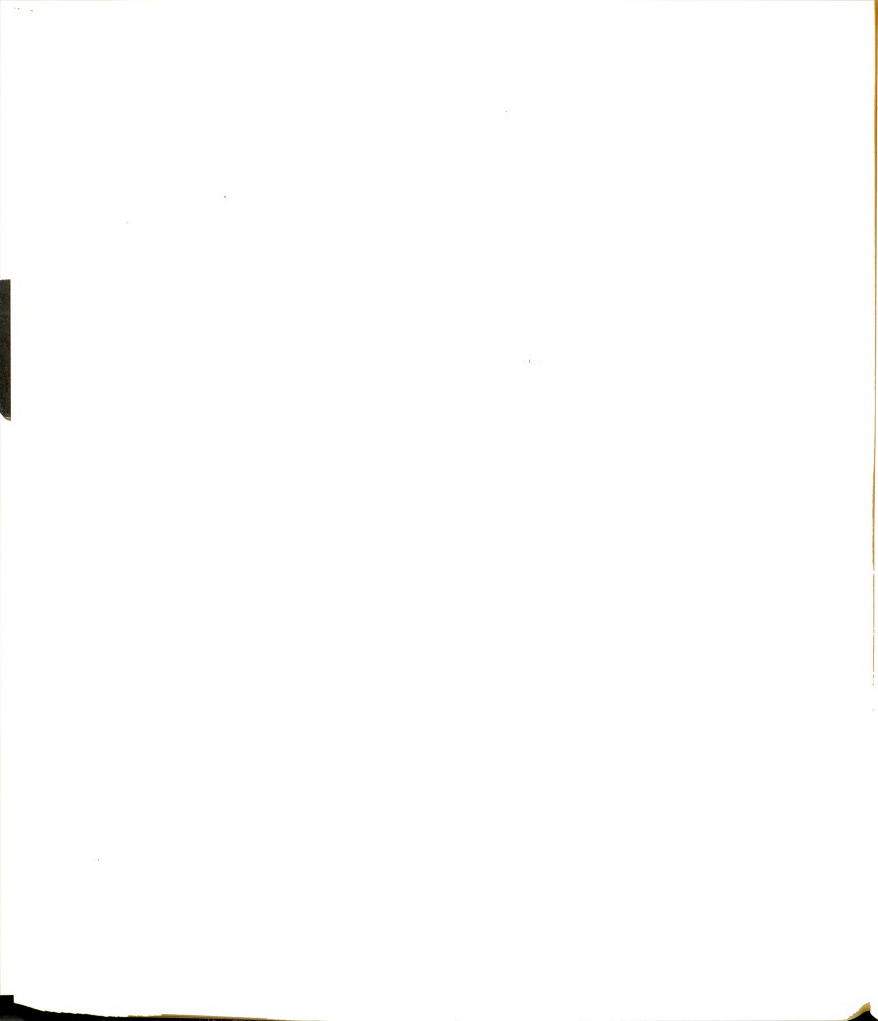


with interesting characters. The work, like most literary works, is didactic. And this particular work most clearly sets out not only what the narrator intends the reader to learn, but how he is to learn it and why it is necessary for him to do so. Although the narrator is not systematically presented, he is gradually revealed as one with a multiple purpose. As a character the narrator provides a greater perspective of the action of Jerusalem than any of the other characters. He can stand outside the action and be an objective observer. He is the third-person perspective; and consequently every word not in quotations is the narrator's. He describes scenes, looks over characters' shoulders, reports their speeches, and occasionally sermonizes. In short, he is the omniscient author. He is the artist who created, or at least took down the dictation of, the work of art which is Jerusalem. These perspectives of the narrator may seem obvious, as they probably would in describing the functions of any novelist writing in the third person. But the interchanging of functions, the playing them off against one another, makes Blake unique. For Blake uses both first and third person narration. These narrators are the same, revealing himself now as character, now as author, and seeming casually to fade one into the other. This allows Blake to be omniscient and still retain an



I-Thou relationship with the reader. Finally the most complicated function of the narrator is one revealed by analogy: the narrator is to Los as the reader is to Albion. This function, and all the others, will be explained in detail and in turn.

In Chapter I the word "man" was discussed and will be further elaborated on here. A character can strive to be a man in the Jerusalem sense of the word; and the reader is definitely a man ("man" here includes both man and woman) in the common sense use of the word. In Jerusalem a man is not a man until his male and female emanations have merged, until he has recognized his divinity by recognizing that of his brother, until he assumes his four-fold humanity and is revealed as the eternal man. So technically none of the characters in Jerusalem are men until they achieve Eternity, when they become one man, yet retain their individualities, their minute particulars, so they can converse each with each. The only characters that can be considered men are the divine choric figures, Los when he becomes Jesus because of his love for Albion, the narrator because he retains the integrity of his organs of perception, and Albion when he finally becomes the four-fold man. So when Los discusses how men in Eternity converse with one another by the mingling of their emanations or when the eternals discuss the integrity



of the human organs of perceptions, they refer to man as one who has achieved true spirituality. And yet in the common sense of the word, "man" refers to "mortal." It is a world which encompasses all mankind, whether the eternal man within Jerusalem or man, the reader, outside the work.

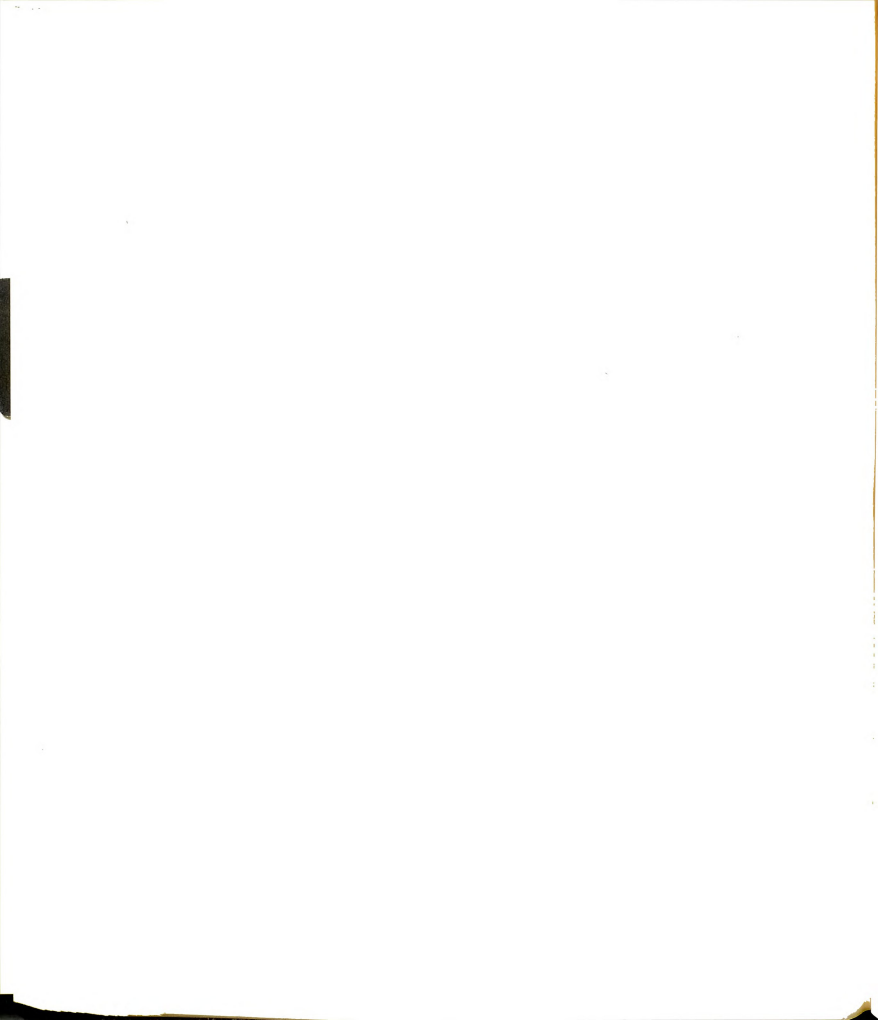
So when Los or the narrator or the divine choric figures make a statement on man, the reader assumes that the word has universal reference not only to the characters of Jerusalem, but to himself as part of the generic. The characters on the side of truth (as those named above) by their words and actions reveal something to man, the reader, about the true eternal nature of man, the ideal. And the characters on the side of falsehood reveal to the reader something about the narrow physical nature of man, the mortal. What happens in Jerusalem then has universal implications for mankind, both within and without the work. The narrator, as author of the entire Jerusalem, wants the reader to learn something about the nature of man and apply it to himself. The narrator has a message to impart to his reader, and a number of methods for imparting it.

The first method is to make flexible the reader's organs of perception. In Jerusalem the characters are intent either on expanding or contracting their personal



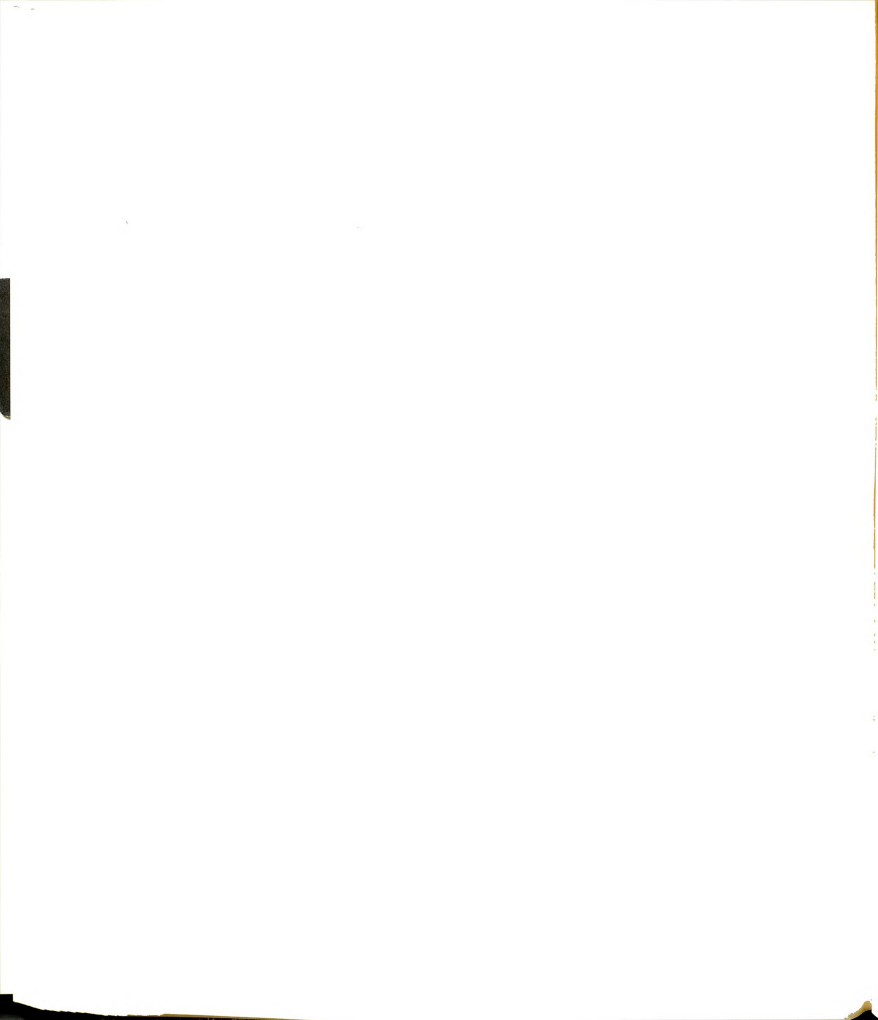
perceptions, and most frequently the latter. But Blake, the narrator (cf. Narrator section) maintains the integrity of his organs of perception, expanding and contracting them to encompass the most narrow visions of Ulro or the most expansive visions of Eternity. The narrator is the all-seer. As the reader reads Jerusalem he sees all that the narrator reveals. He is not limited to any character's perceptions. And he must have the flexibility of perception that the narrator has in order to understand why, for examples, the daughters of Albion demand female will and Los the return of man to his eternal humanity. The reader then must necessarily expand and contract his vision to understand Blake's Jerusalem. If he does not, then the work becomes chaotic, meaningless, for him--it becomes a series of loosely connected fairy tales, with two-dimensional mythic characters rambling from tale to tale. If the reader does not understand how each character perceives, he will not understand why each character acts as he does. The reader must be as all-seeing as the narrator to understand Jerusalem at all. And if he is, then the reader respects the integrity of his perceptive organs: in doing so he acts in accordance with his true manhood and cannot be trapped in dark, narrow visions.

Secondly, the narrator presents four passages--
 "To the Public," "To the Jews," "To the Deists," and



"To the Christians"--which do not further the narrative action, but give the reader clues to its message and insights into the narrator himself. In "To the Public" the narrator speaks directly to his reader, asking him to forgive what he does not approve in the narrator's work and thus participate in the spirit of Jesus which is continual forgiveness of sins (pl. 3). The narrator hopes for friendship from his reader, as his "former Giants & Fairies" had "receiv'd the highest reward possible, the love and friendship of those with whom to be connected is to be blessed" (pl. 3). The narrator hopes that the reader will be wholly one with him in the Lord Jesus (pl. 3). Jesus is the advocate of friendship; he is the brother and friend near at hand. So in this passage the narrator, directly speaking in the first person, calls for a loving relationship between himself and the reader, whom he regards as the personal "you." He desires "to love, to see, to converse with daily as man with man" (pl. 3). That is, he desires to give of himself and to have others give to him--thus exchanging mental gifts.

After this introductory passage on friendship, Chapter I is presented, centering on Los who acts out of love for his friend Albion. Desiring Albion's return to his eternal humanity, Los retains the Divine Vision so that others may eventually see it, rejects



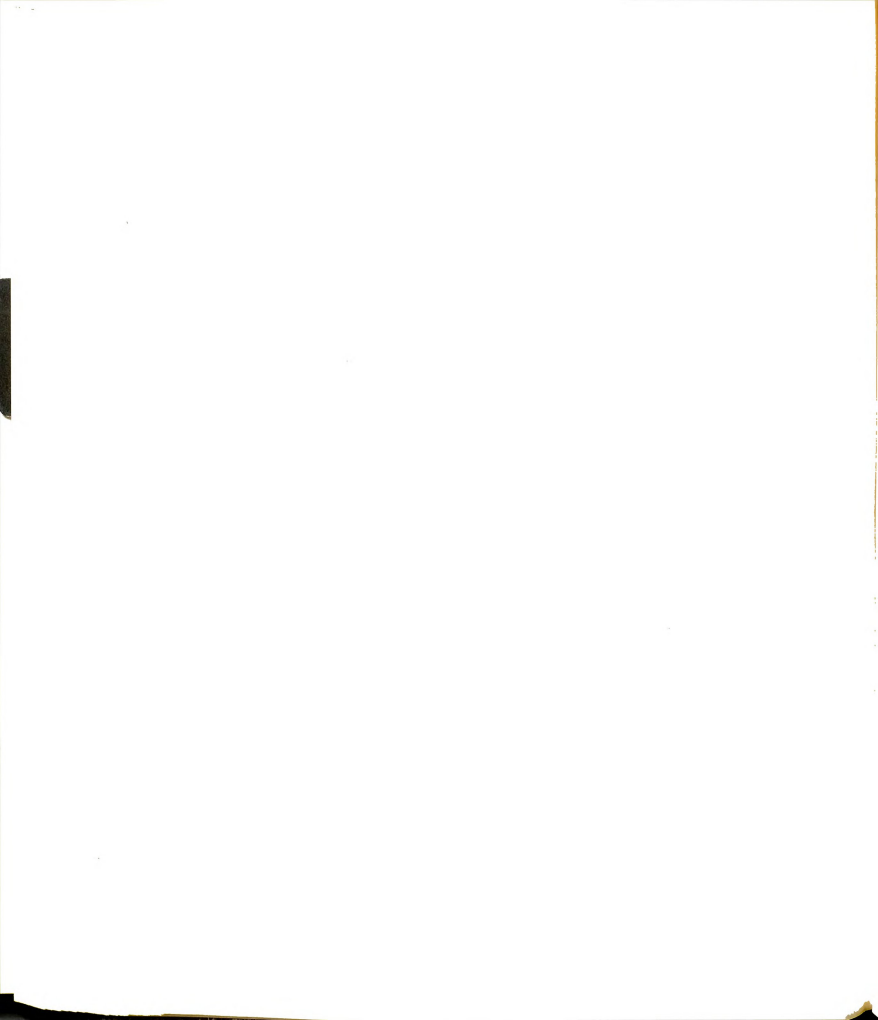
the dark reasonings of his spectre for imagination, establishes the creative city of Golgonooza where he forces the camps of truth and falsehood to reveal themselves so that individuals might be delivered from sin. Los demonstrates the friendship, the spirit of Jesus, that the narrator in "To the Public" desires.

In "To the Jews" the narrator asserts that all the inhabitants of the earth are united "in One Religion, the Religion of Jesus" (pl. 27) which "the Wicked will turn . . . to Wickedness, the Righteous to Righteousness." The religion of Jesus may be perverted or remain undefiled, depending on what manner of man makes use of it. The Jews, also called Druids, have "a tradition, that Man anciently contain'd in his mighty limbs all things in Heaven & Earth" (pl. 27). This tradition saw man as God and hence supported the true religion of Jesus. But now man is separated by cruel sacrifices, by the substitution of maternal (cf. Chapter VI) for eternal humanity (pl. 27). The narrator laments the separation of man from man by laws of cruelty and hate. He even admits to the slaying of the Lamb of God in his own dark self-righteous pride (pl. 27). It is pride that divides man from man; and once one sees the division, one slays the unity that is Jesus. So the narrator too is a murderer like Albion, a sinner as he admits in "To the Public" (pl. 3). Albion's



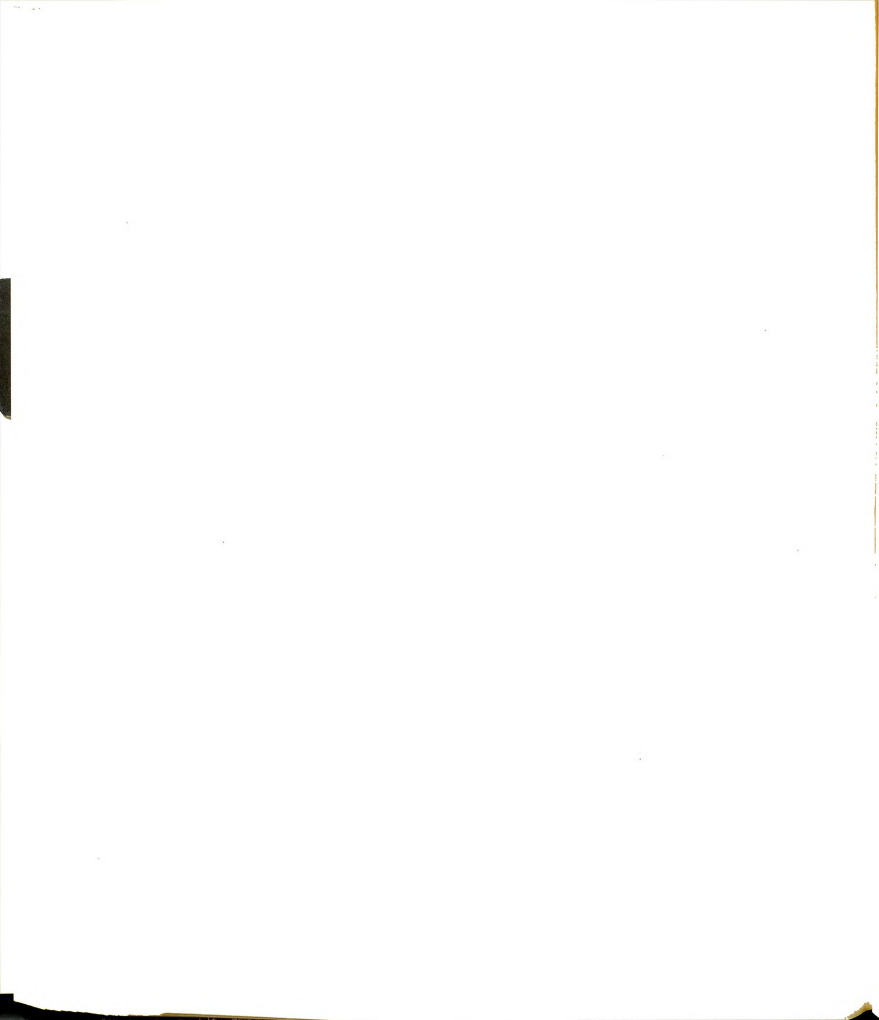
spectre is here claimed by the narrator as his own self-hood, Satan (pl. 27), thus revealing the forces of falsehood in Jerusalem as a personal reality for him, not just a fictional conglomeration of horrors. For the narrator Albion's spectre is not a symbol: it is something that has to be reckoned with; something that he is when his own perceptions are narrowed, when he sees multitude and not as "One Man Jesus." The narrator's position is a clue to the reader. For if he is Albion's spectre then Jerusalem reveals something intimate about himself. In reading Jerusalem one can discover something of the interiority of another man--the narrator, for he is giving something from within himself and not just fabricating an amusing fairy tale.

The events in Chapter II correspond to the information given in "To the Jews." The chapter deals with the division of man from man. In it the land of Ulro, the land in which the forces of falsehood breed and gather, is established as the perspective of narrow, dark vision. The twelve tribes of Israel are revealed as vegetated creatures with narrow perceptions wandering through the states of Ulro. These are the Jews who now see division where they once saw unity. The narrator wants these wandering Jewish tribes to leave physical sacrifice and war to return to mental sacrifice and war,



to the "One Religion Jesus" (pl. 27). He wants the now separate physical entities to unite, as in ancient days, in their true spiritual form.

In "To the Deists" the narrator calls for the acceptance of the religion of Jesus, which is based on forgiveness of sins, and which is defended by the spiritual sword (pl. 52). In opposition to this true religion is the religion of Satan which glorifies the natural world and the body. Those who adhere to it are called Deists, who set up moral laws to judge sin and then avenge themselves against the sinner (pl. 52). They wield the natural sword, and seek to destroy the friend of sinners, who in turn seek to promote their love and friendship. The Deists compose the forces of falsehood; and in Chapter III the characters reveal themselves as Deists. The main theme of this chapter is the establishment of the natural forces: of natural religion and of its consequent moral laws of cruelty. In "To the Deists" the narrator sets up the two camps and advocates the camp of truth. He directly addresses those of his readers who are Deists, trying to show them the error and consequence of their belief in natural religion. The actions done in cruelty and hate in the third chapter narratively demonstrate the narrator's convictions in "To the Deists."



"To the Christians" is the narrator's argument for the development of man's soul by his freely allowing both his "body & mind to exercise the Divine Arts of Imagination" (pl. 77). "Imagination," he explains, is "the real & eternal World of which this Vegetable Universe is but a faint shadow, & in which we shall live in our Eternal or Imaginative Bodies when these Vegetable, Mortal Bodies are no more" (pl. 77). The narrator directly addresses the reader, exhorting him to labour in the knowledge of his divinity, to increase his mental gifts. The message he wants his reader to take to heart is clearly stated: man must "engage himself openly & publicly before all the World in some Mental pursuit for the Building up of Jerusalem" (pl. 77). "Are not the Gifts of the Spirit Everything to Man?" he asks the reader. He is convinced of his truth and must make the reader see it. The sermon in "To the Christians" is then exemplified by Los's actions in Chapter IV. Los continues his creative work at the furnaces despite the huge gathering of the forces of falsehood. He, of all the characters present in space and time, retains the Divine Vision, works toward the revelation of man's eternal humanity. And finally Eternity itself is revealed, due to Los's action, in which man intellectually battles with man, thunderously imparting his mental



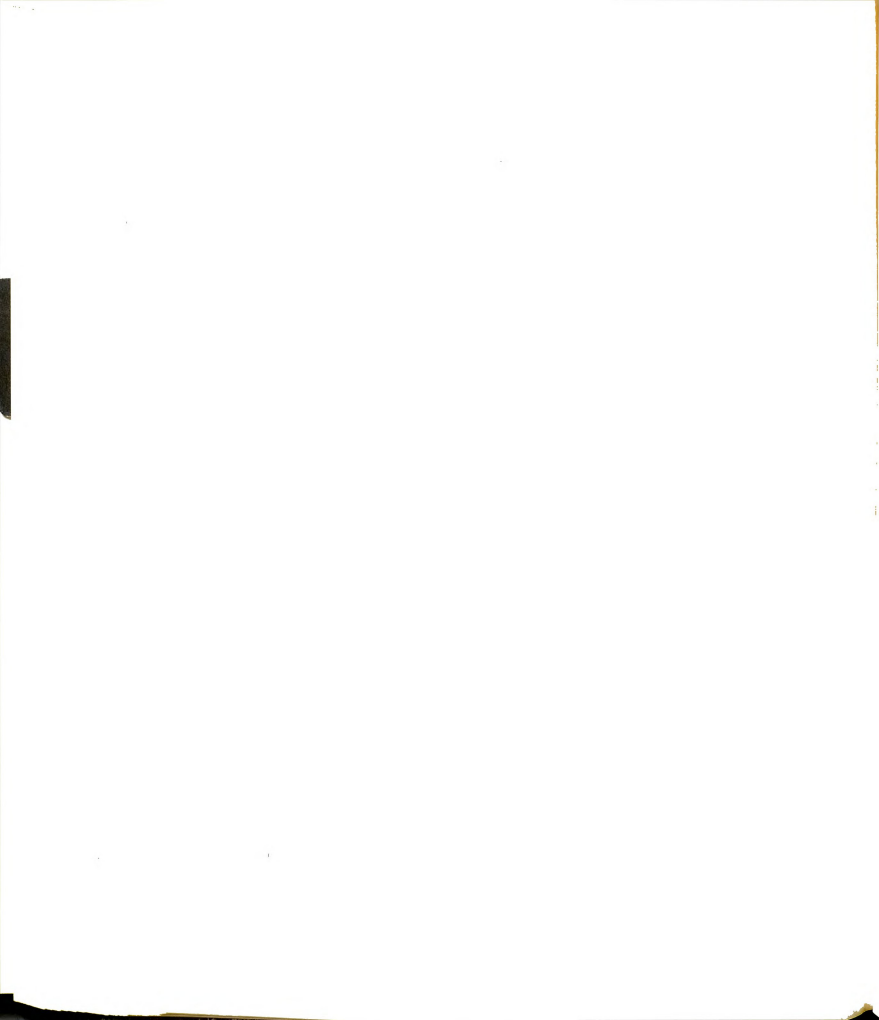
gifts. If all men were like Los, freely giving of their spiritual selves, then the magnitude of Eternity would be revealed to all men. The narrator exhorts the reader in "To the Christians" to develop his mental gifts so that Eternity, as revealed in Chapter IV, can be achieved.

The narrator then tries to make flexible the reader's organs of perception; and through the use of the four introductory passages he reveals his own position in regard to Jerusalem, ultimately giving the reader some clues on how to understand the work. The narrator thirdly affects the reader by presenting within the four narrative chapters a logical structure which is the clear outline of all the complicated narrative structure of Jerusalem. This outline is neatly formulated in two sections of plate seventy-one. The first section states that

What is Above is Within, for every-thing in Eternity
is translucent:
The Circumference is Within, Without is formed the
Selfish Center,
And the Circumference still expands going forward
to Eternity,
And the Center has Eternal States; these States we
now explore.

(71, 6-9)

The passage directly before these lines shows that Jerusalem's sons are above Albion's sons, as the soul is to the body (71, 2-5). So that what is above is spiritual; it is a circumference forever expanding



toward Eternity, in which everything is translucent, a circumference which is within. What is without is related to the body, is a selfish center which has eternal states. The distinction between the body and the soul in man is here being delineated. The soul is the circumference, sometimes called the outline, which has the capacity for expansion because it is a clear edge and not a solid mass. It is what is interior to man, his mental, spiritual, imaginative life which knows no limits of expansion and translucence. Through the development of his inner vision, man will increase his spiritual knowledge until he puts off the body and assumes his eternal humanity. The circumference is oriented towards the giving of itself and hence toward eternal expansion. But "Without is formed the Selfish Center" which is oriented towards taking all for itself, for hoarding what it has instead of giving itself freely. Without is the body which reveals a distinction between "mine" and "yours," with the emphasis on "mine." The body glories in selfhood, rejecting the annihilation of self which makes men brothers. The center does not expand because it does not give of itself; instead it becomes hard, closed, self-contained. It also has eternal states. Now Los has created states, which are the solidifications of the systems of falsehood, from which he will deliver individuals. Rahab, as natural



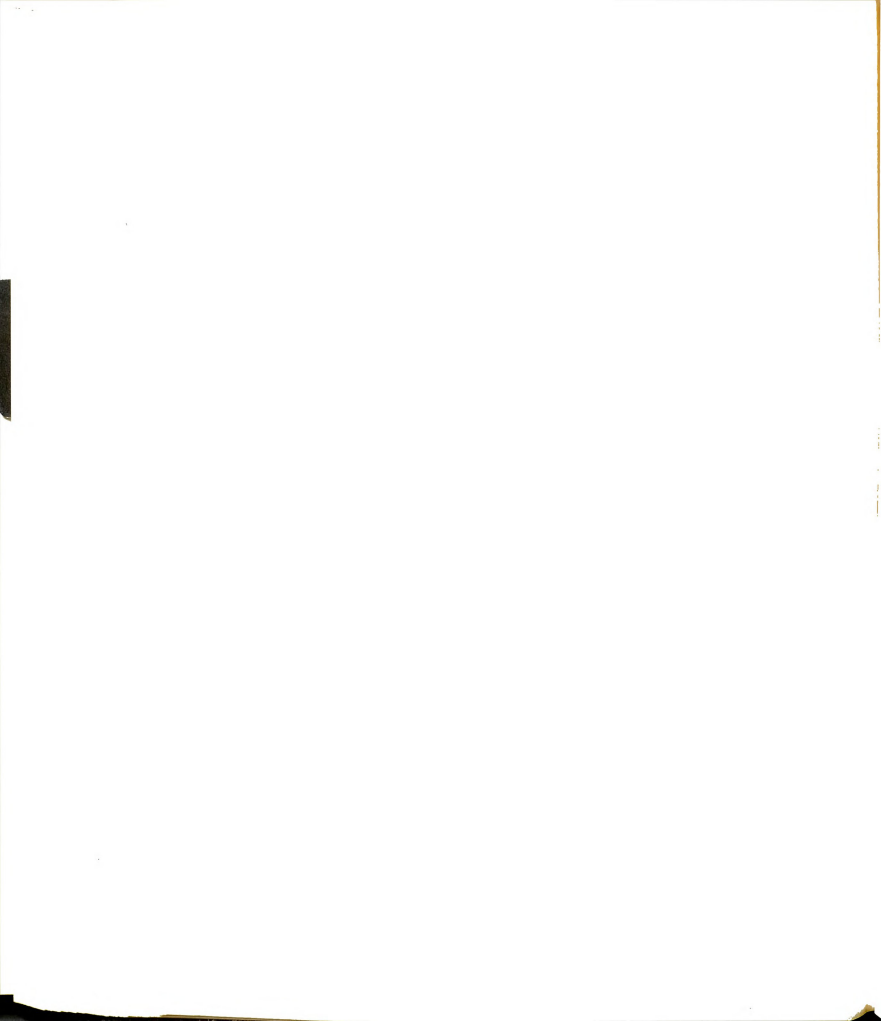
religion, as glorifier of the body, is such an eternal state (pl. 52, "To the Deists"). So is Satan. Any one who upholds the falsehood of the body resides in an eternal state and supports his selfish center. The center may then be seen as the limits of opacity and contraction which admits only of the body and the circumference as the limitless expansion and translucence of the soul.

To clarify this understanding of the center and the circumference, examples from the text of Jerusalem must be shown.

But when Luvah assumed the World of Urizen Southward
And Albion was slain upon his Mountains & in his Tent,
All fell towards the Center, sinking downwards in
dire ruin.

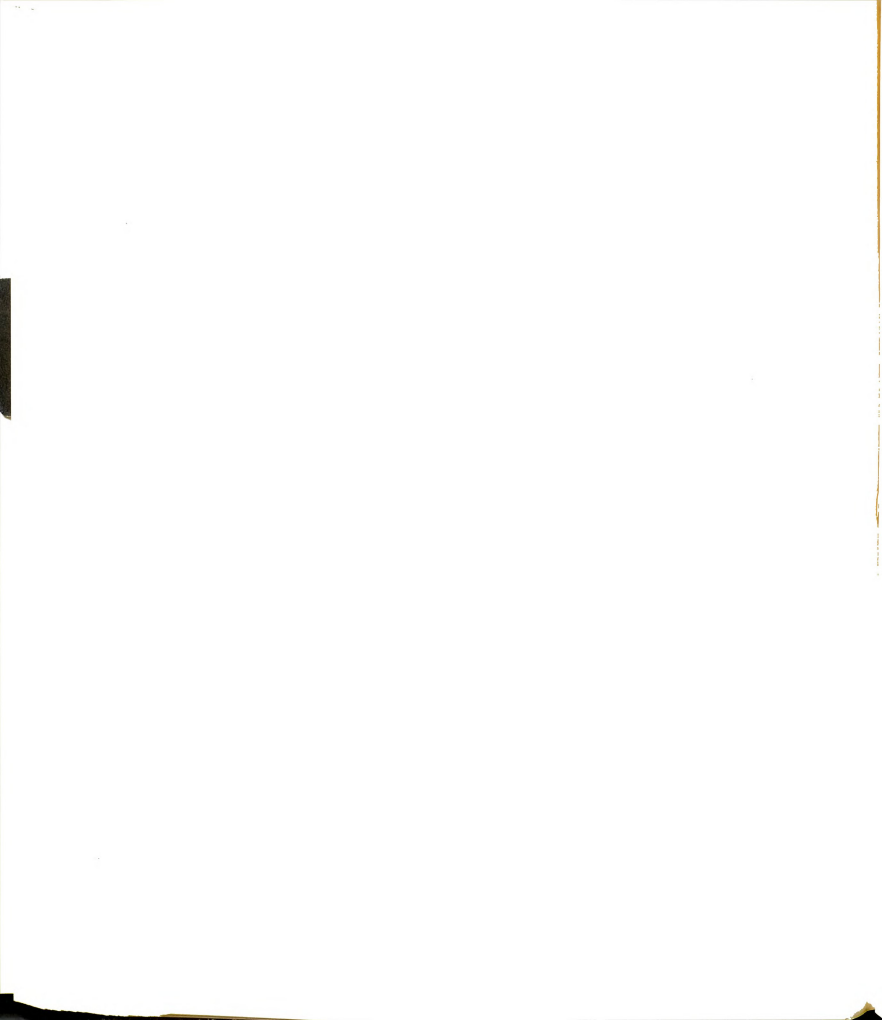
(59, 15-17)

When the conflict between man and man occurred, the spiritual world fell into ruins, fell into the center which is the physical world in space and time. Satan, "the Great Selfhood," has "a White Dot call'd a Center" which turns into a polypus-like monster and devours its "unfortunate contemplator" (33, 17-24). When Albion leaves his eternal humanity to go to eternal death, he enters into his "Central Void" (30, 20). When Enitharmon separates from Los and takes on a distinct identity upholding female will, she scatters Los's "love on the wind Eastward into her own Center," taking his love and doing with it what she, and not he, wills (88, 51-53).



The center is in the east, "unapproachable for ever" (12, 56), and the east is where Luvah, Satan, and all the forces of falsehood gather. The center then is connected with the body, the physical world, with self-hood, Satan, the distinction between man and man, female will, eternal death, and the gathering of the forces of falsehood. Plus the Druid law with its accusation and judgment of sin is a "False Holiness hid within the Center" (69, 40).

But the Divine Vision opens the center into an expanse (57, 17-18), trying to make it a circumference, to turn concentration on the body into concentration on the soul. Jesus breaks "thro' the Central Zones of Death & Hell, / Opens Eternity in Time & Space, triumphant in Mercy" (75, 21-22). He brings life to what is dead, mercy to what is erring and selfish, a way to Eternity to those trapped in the physical realm: he brings spiritual life to the center, to the body. "The Sanctuary of Eden," the land of life, "is in the Camp, in the Outline, / In the Circumference" (69, 41-42). And the circumference is in the west (12, 55), which has gates closed up, awaiting the Last Judgment. The west is where the forces of truth await the day when their spiritual forms will be revealed, when their tongues will be able to express the wonders of Eternity. And in Eternity itself the four eternal senses (of eye,



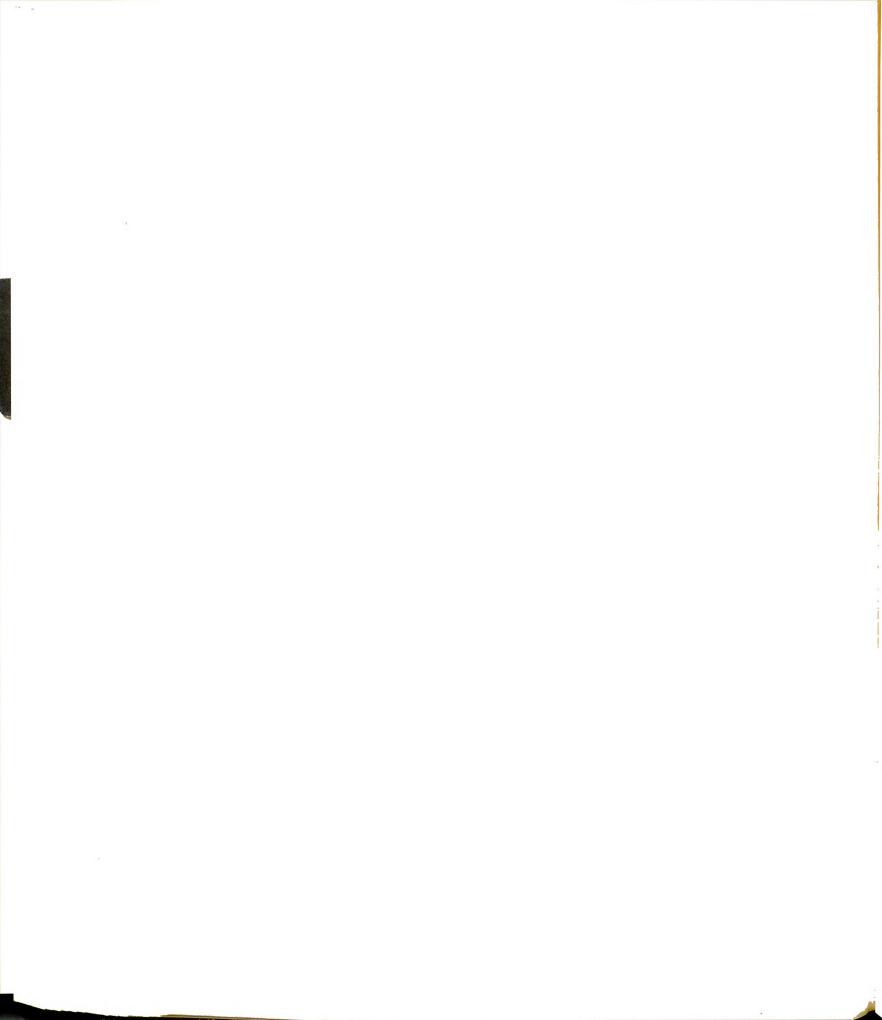
nose, tongue and ear) stand at the four points of Eternity (south, east, west and north) all joined in unity, "in the Outline, the Circumference & Form, for ever / In Forgiveness of Sins which is Self Annihilation" (98, 16-23). No mention is made of the center in Eternity. The circumference, the outline, therefore is related to Jesus and the spirit of Jesus, to Eden, to Eternity, to the soul and the spiritual life, to self-annihilation as opposed to selfhood, and to the gathering of the forces of truth.

The narrative structure of Jerusalem can be simplified to this logical outline: the center is the physical world and the body; the circumference the spiritual realm and the soul. Therefore any character's action can be understood in terms of whether he expands his circumference or holds on to his selfish center, on whether he expands or contracts his vision. When Albion's sons are revealed as

. . . by Harmonies of Concords & Discords
 Opposed to Melody, and by Lights & Shades opposed
 to Outline,
 And by Abstraction opposed to the Visions of
 Imagination,

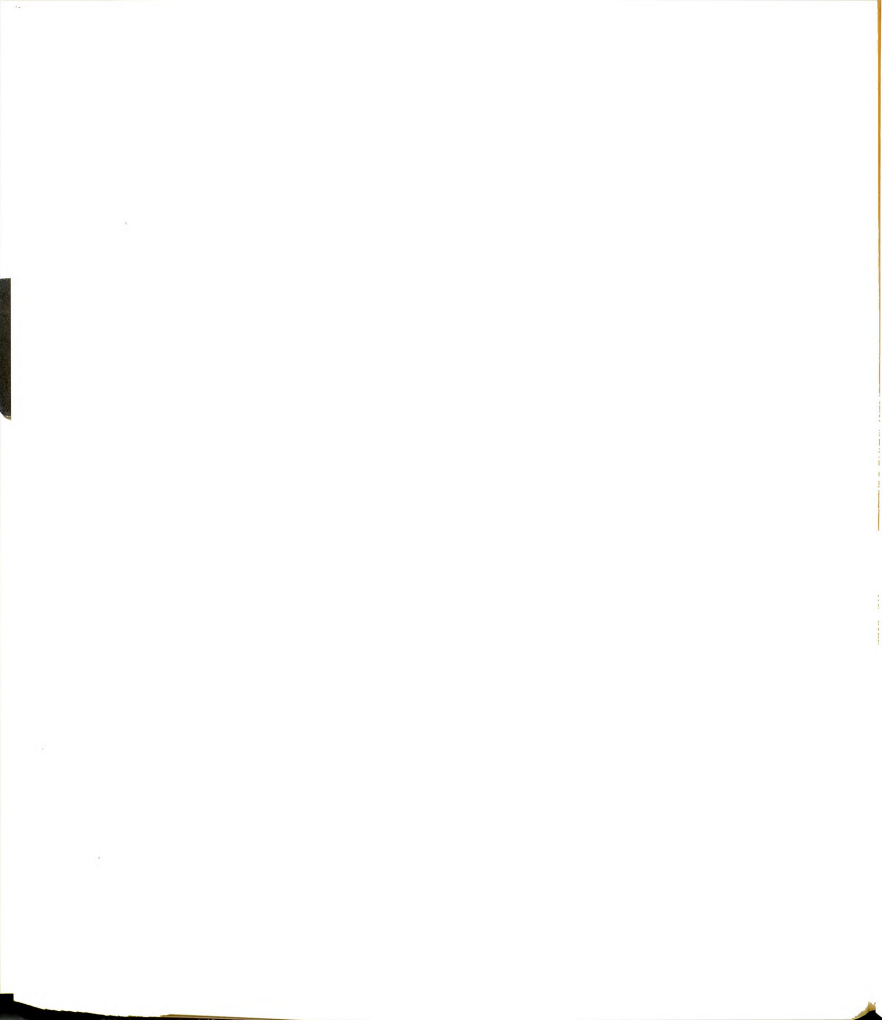
(74, 24-26)

they reveal themselves as supporting their selfish centers, as acting for themselves and not for their brothers. Further, outline is associated with melody and the visions of Imagination, which is the true lyrical world within man. The center, by contrast, is



full of concords and discords, lights and shades, and abstraction. The outline is a lucid melody, a forceful stroke of the brush, a translucent vision. The center is a cacophony, a shaded deceptive picture, an abstraction lifted from the truth adherent in precise detail, in minute particulars. The circumference is the definite, the simple, the clear; the center the indefinite, the obscure, the dark. Any description of a character or a land or a vision can then be understood in terms of the circumference or the center by type of adjectives applied. Jerusalem's entire narrative structure can be understood as a development and interaction of the physical forces of the center with the spiritual forces of the circumference. Once the forces of the center reach their limits, become eternal states, they can develop no further. Falsehood, narrow vision, the body are limited. The forces of the circumference must necessarily win out, for they are ever-expanding, can go beyond the confined limits of the selfish center, increasing "from eternity to eternity."

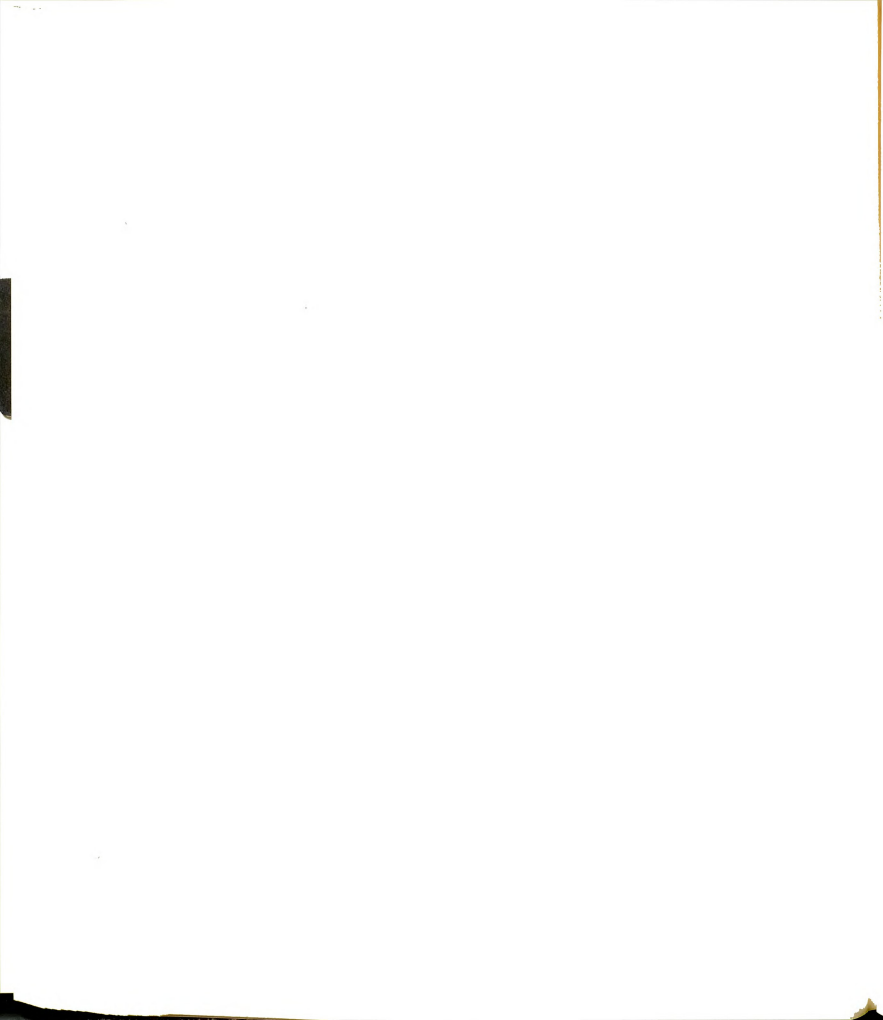
The distinction between the circumference within and the center without having been shown, it is necessary to see their relation. This can be done by concentrating on the within and without more than on the circumference and the center. The narrator explains:



For all are Men in Eternity, Rivers, Mountains,
 Cities, Villages,
 All are Human, & when you enter into their Bosoms
 you walk
 In Heavens & Earths, as in your own Bosom you bear
 your Heaven
 And Earth & all you behold; tho' it appears Without,
 it is Within,
 In your Imagination, of which this World of Mortality
 is but a Shadow.

(71, 14-19)

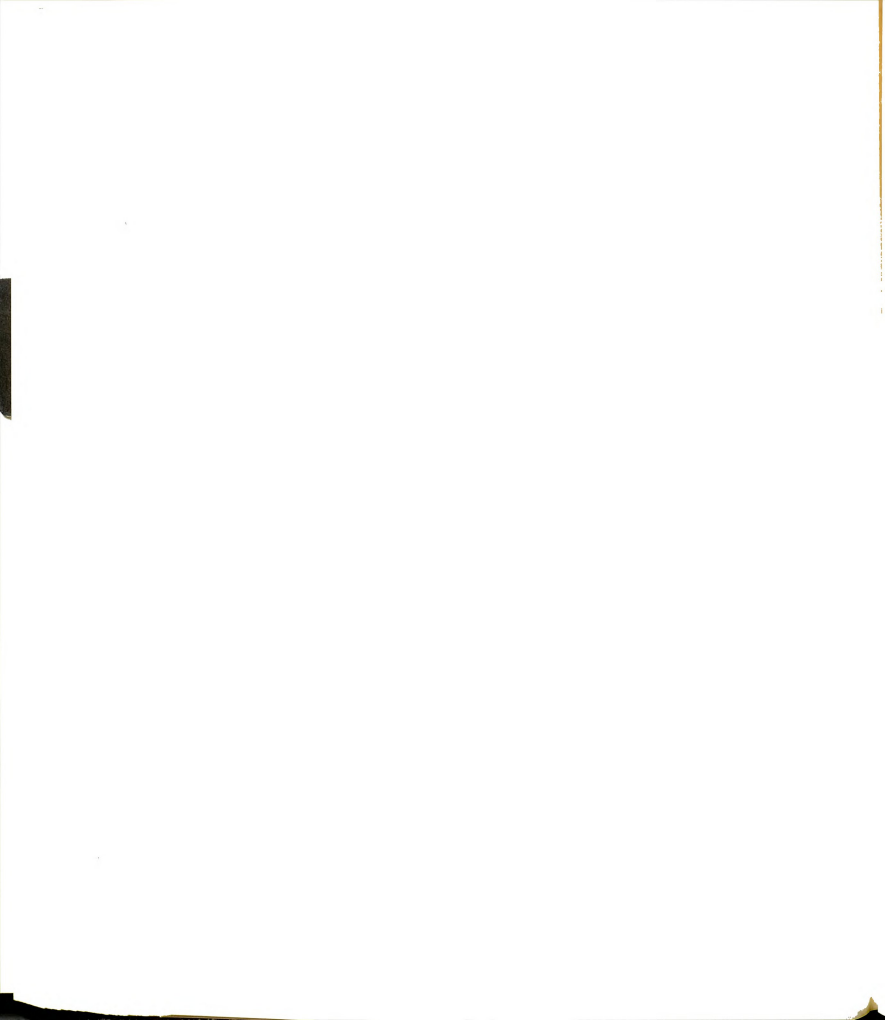
Everything that appears without is actually within. That is, a mortal in space and time looks around himself and sees rivers, mountains, cities, villages. They appear to be out there, outside his body. But that is because with narrow vision one sees a multitude of things out there. The narrower one's perceptions are, the more appears without. If one expands one's vision to encompass all, to see as "One Man Jesus," then all is within, all is human. I am all and you are all and there is no you nor I, just Jesus. The expanded vision gets rid of all distinctions and reveals only unity, only the clear, simple, oneness of all. If everything is seen as within, then everything is human, divine, imaginative and capable of eternal expansion. If there is no center, as in Eternity, then all that remains is spiritually developing circumference. But in the world of space and time there is a center, a body, and a withoutside the body. Yet if an individual begins more and more to see that that which is outside of him is actually within, he will expand his vision, expand his circumference and be on



his way to the recognition of his true eternal humanity. By seeing the without as within, man expands his perceptions.

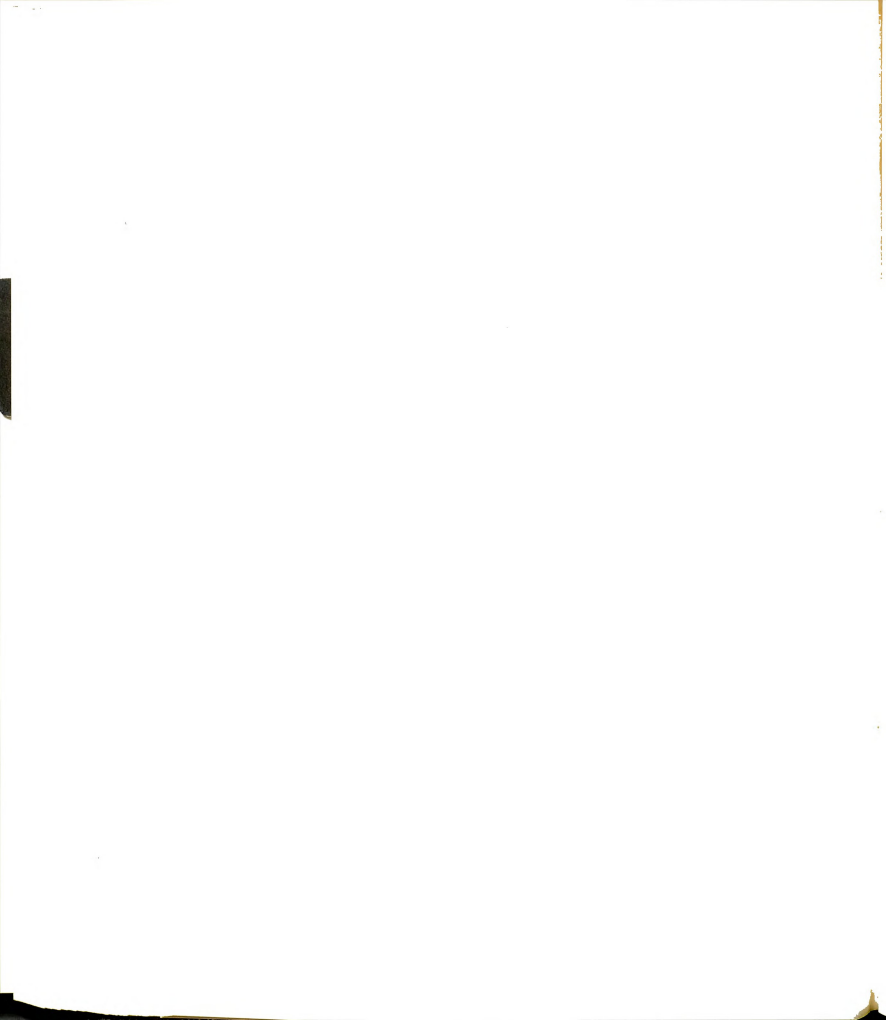
The two passages cited from plate seventy-one are addressed directly by the narrator to the reader. His didactic statements on man, his center and circumference and that which is within and without him, he wants to impress, not on any character in Jerusalem, but on the reader as man. "These States we now explore" (71, 9), he says, emphasizing that we, narrator and reader, are discovering something in the false states of Jerusalem about the nature of man's (be he character or reader) selfish center. He then explains how all things are human, "& when you enter into their Bosoms you walk / In Heavens & Earths, as in your own Bosom you bear your Heaven / And Earth & all you behold" (71, 15-17). The passage is directed to "you," the reader, "you" the man. And it is telling him that everything he beholds is part of himself, is within his own bosom. Everything is human, is one; and this man will realize if he expands his vision eternally.

But this is not all that the narrator reveals to the reader. He shows in the two passages in plate seventy-one how his work Jerusalem must necessarily affect the life of the reader. If everything that appears without is actually within and if all that a



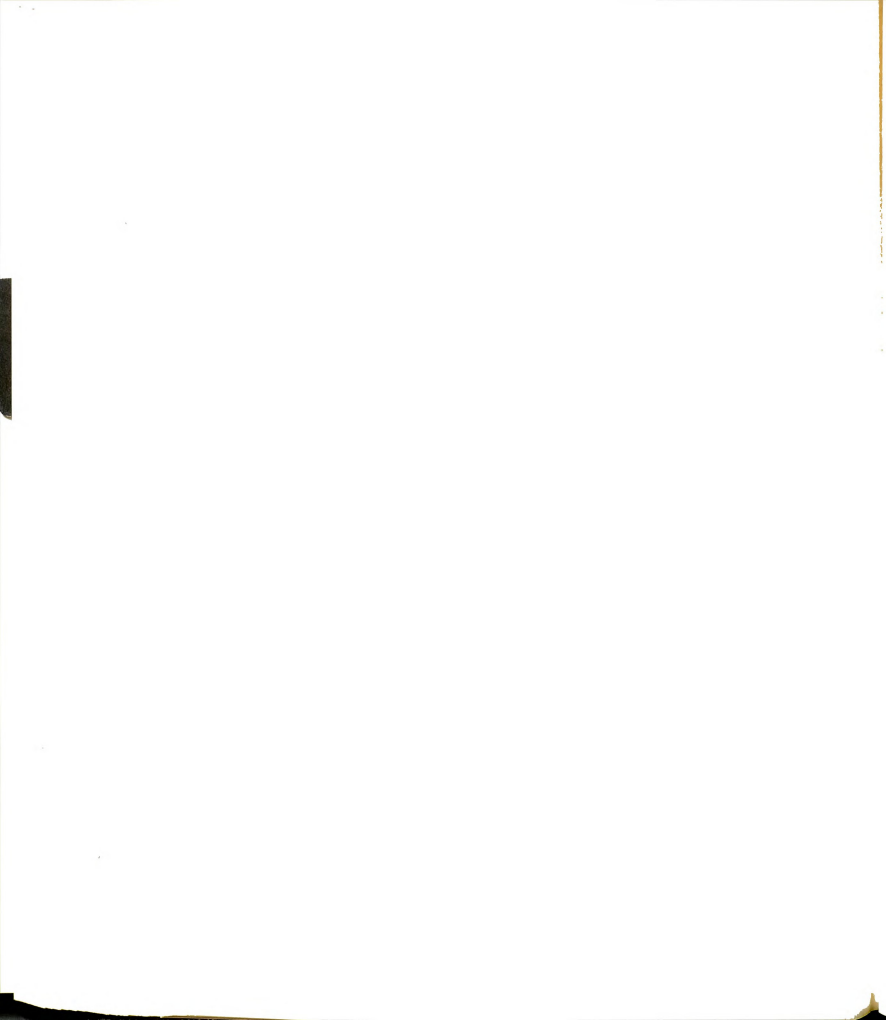
man beholds is within his bosom, then Jerusalem with its characters, its colored plates, its words must be within man as he reads it. By Blake's definition the reader cannot escape the imprint of Jerusalem within his bosom. But he can decide whether the work is just a physical entity, a book with many printed pages and no meaning for his life, a limited selfish center; or whether it is a spiritual gift which he can imaginatively appreciate, which he can make a part of himself by bringing it into his circumference where its meaning will continually expand. For example, Los can be just a fictional character, etched on a plate, giving a few speeches, doing a few deeds. If seen this way he is merely a static, limited object. But if the reader takes Los within his circumference, then Los becomes alive, his creativity, his hope, his love, his Divine Vision begin to permeate the reader's imagination so that his creativity, his hope, his love, his Divine Vision grow. The reader becomes more like Los who is Jesus.

This above example is not wholly accurate, but it does illustrate how that which is without can be made within to expand one's own circumference. The inaccuracy lies in that the reader will not just make internal Los or any of the forces of falsehood, but the entire work of Jerusalem, with its contrast of circumference and center, and with its ultimate ending



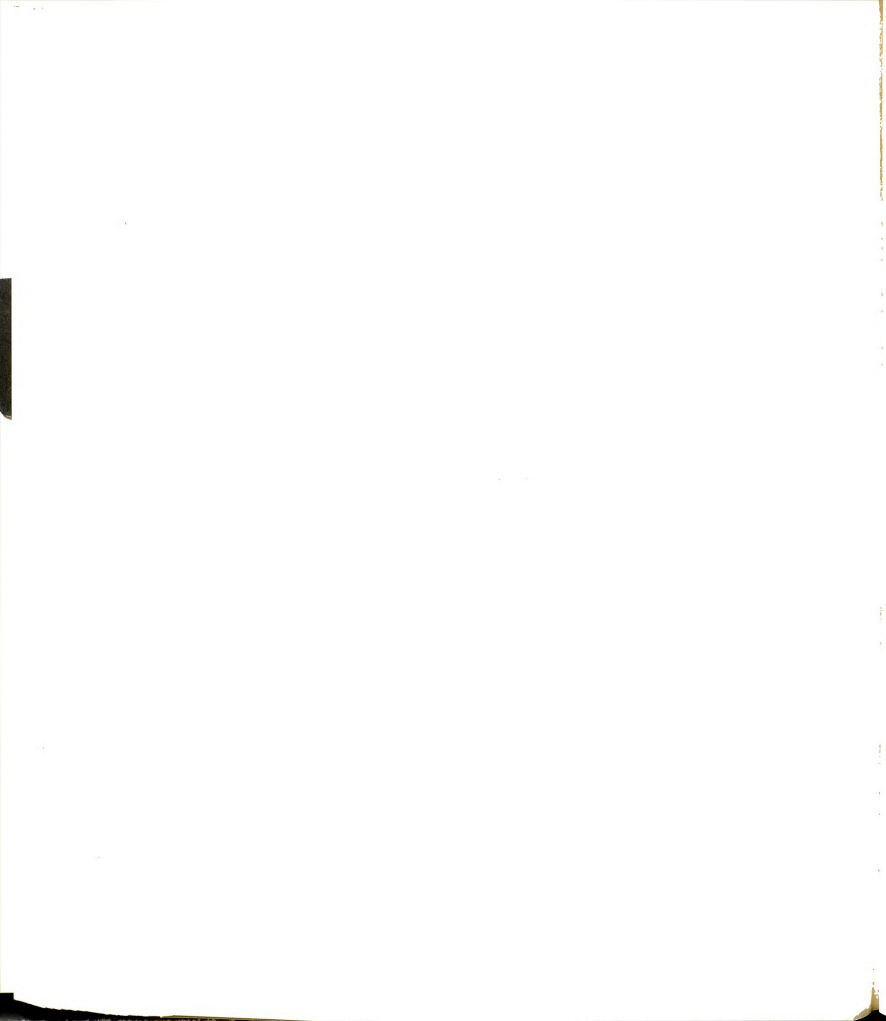
in Eternity. The forces of truth should expand in the reader's circumference. And he should be aware of the forces of falsehood, but they should remain selfish, enclosed centers. They should be recognized but not made alive like the triumphant forces of truth. For if the reader internalizes the message of Jerusalem he should want to expand his vision so that eventually he will assume his eternal humanity. A man should be able to expand and contract his organs of perception at will; and doing that he should see that the expansion of his vision will bring him to his true manhood.

The narrator's third method of affecting the reader then is to give him a clear outline of the narrative structure of Jerusalem in terms of circumference and center and then explain how the work can be made a vital, imaginative part of the reader's mental existence. By showing in the work how one's circumference can expand to Eternity, the narrator gives the reader a method for making the work part of the reader and hence enabling him to expand his circumference until he assumes his eternal humanity. By making the without within, man makes the body spiritual, and sees everything in terms of soul, of humanity divine. But what precisely is the message the narrator wants to impart to the reader? What can the reader learn that will enable him to become the eternal man?

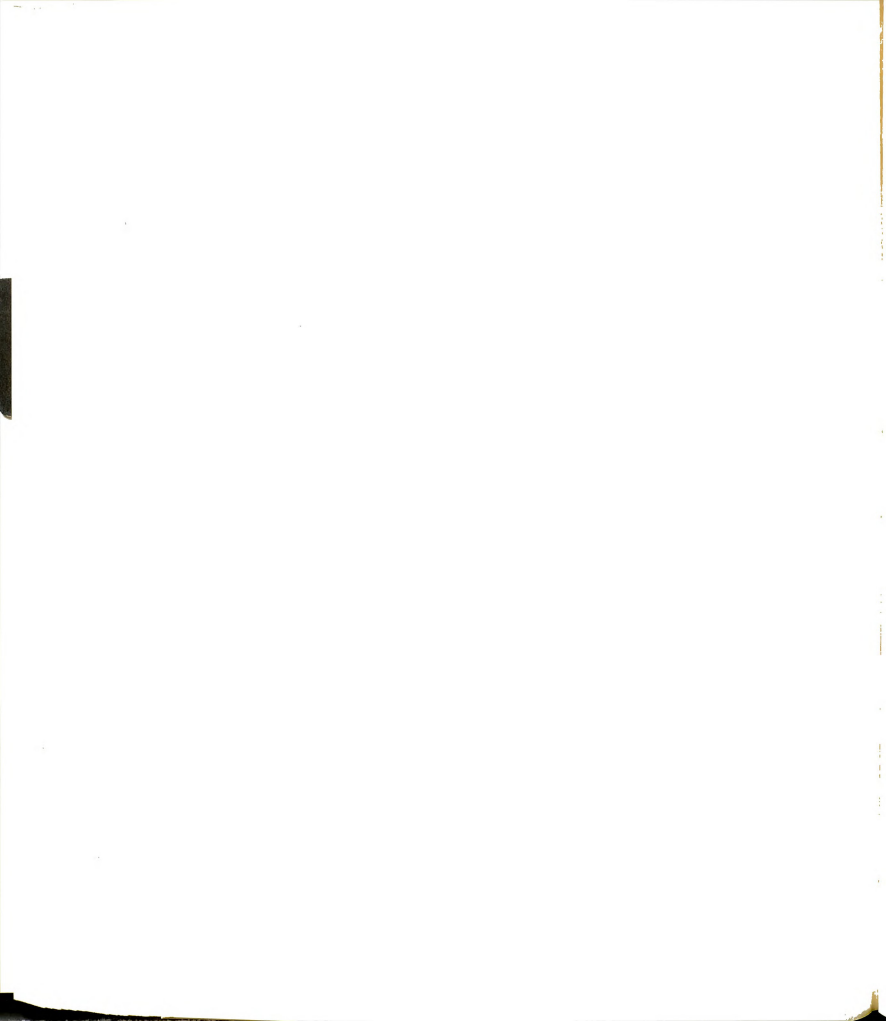


The answer lies in Jerusalem. The final method, as well as the message, lies in the narrator's fourth attempt to affect his reader. He does so by the analogy that the narrator is to the reader, as Los is to Albion. Los is the perfect example of how, by the sacrifice of oneself for one's friend, one can achieve eternal humanity. Los freely gives his spiritual gifts to others; not thinking of his own divinity, but hoping to awake others to the realization of theirs. Man exists only by friendship, Jesus explains to Albion. And the reader must understand that this is a universal statement applicable to himself. Man must establish friendship with his brother; and he does so by giving, as Los does, spiritual gifts so that all may come to know the truth of their divinity. The narrator wants the reader to know that he can achieve divinity by giving forth something from himself to his brother. And like Los, the narrator gives forth his spiritual gift of Jerusalem with its message of friendship, in order to show the reader concretely how one achieves such a brotherhood.

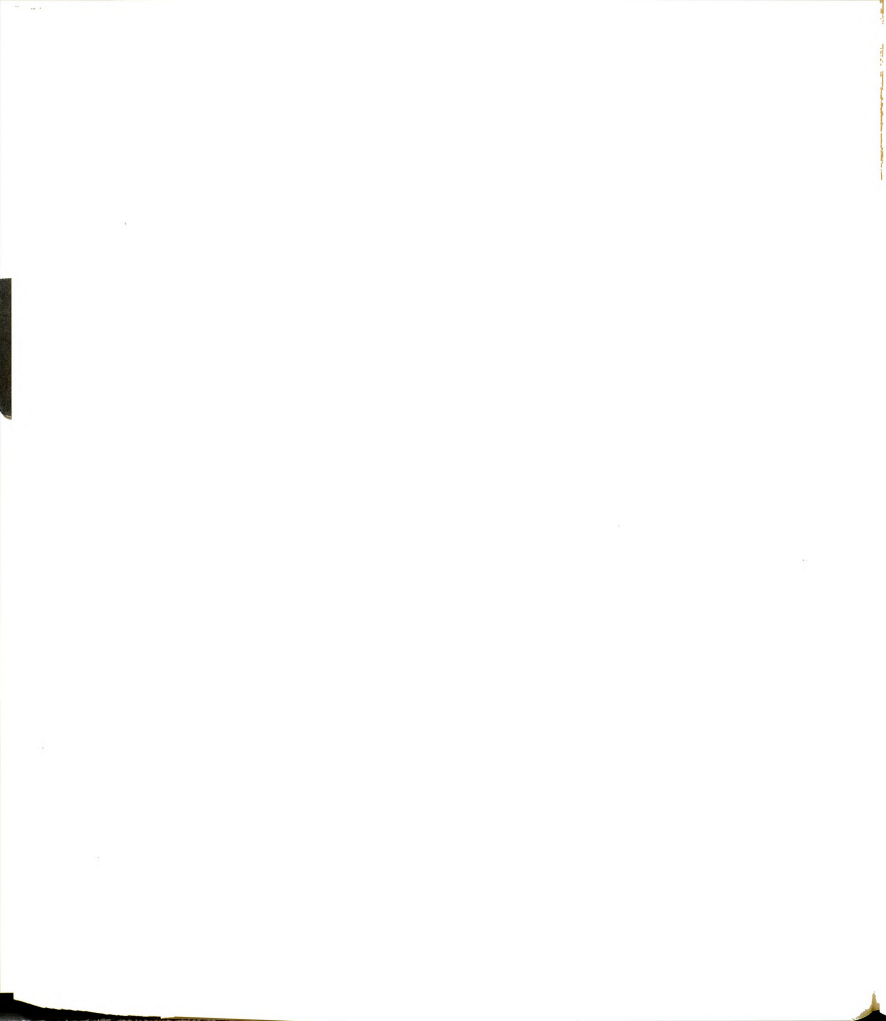
One-sided friendship is incomplete. Los without Albion is incomplete. Albion must give of himself to become divine, must give of himself so that he and Los can accomplish their eternal function of conversing man with man. Albion is the man fallen from the visions



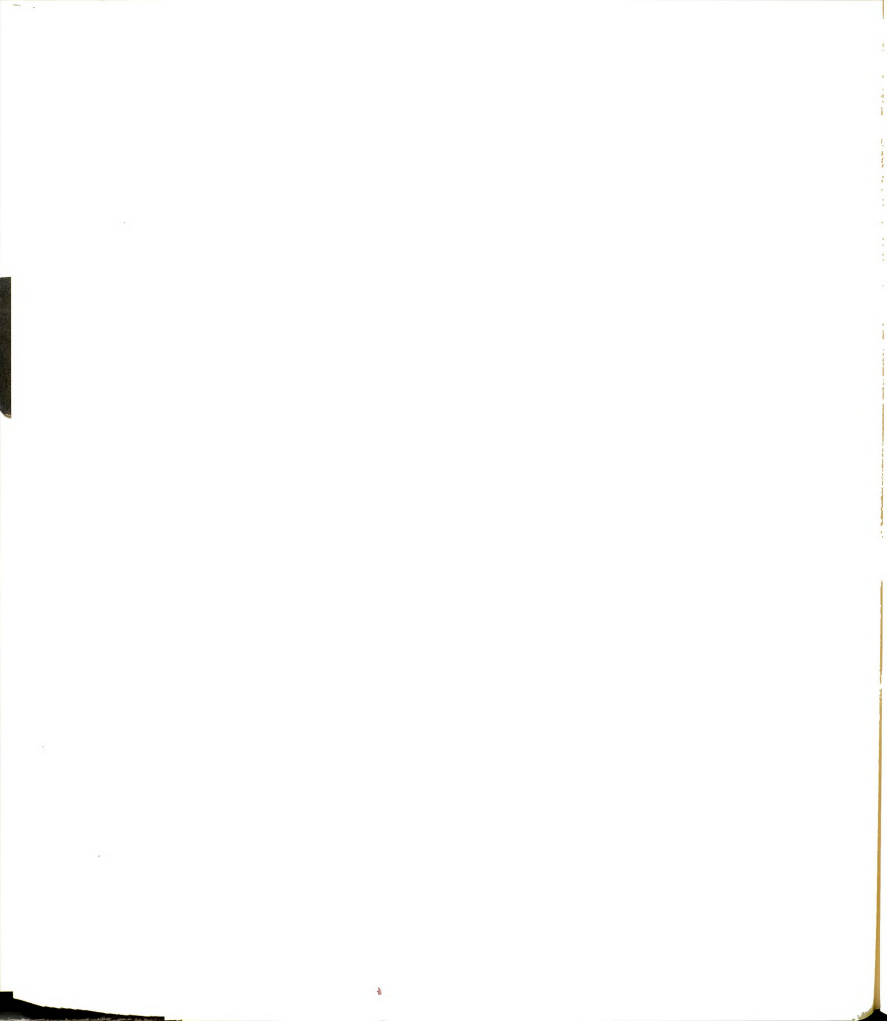
of Eternity; he is Everyman. For when he loses his self out of love for Los-Jesus, only then does Eternity, begin, only then do all the characters awake from eternal death to eternal life, to re-enter the bosom of the one man Albion. Only when Albion gives himself for Los do the eternal debates begin. The narrator is in the same position as Los, for he too retains the Divine Vision. He could revel privately in his visions of Eternity; but out of love for his brother he picks up his pen in space and time to write of eternal man so that he might expand his brother's, the reader's, vision. And what he hopes of the reader is friendship in return, by the giving of a spiritual gift, by his engaging "himself openly & publicly before all the World in some Mental pursuit for the Building up of Jerusalem" (pl. 77, "To the Christians"). Every kindness to another is a little death to one's selfhood, says Jesus; every spiritual gift a mortal gives kills the selfhood which distinguishes man from man and hence is an expansion of one's perceptions. Every spiritual gift brings one closer to the visions of Eternity. If the narrator by giving Jerusalem to the reader can show him how such spiritual gifts are given and why they are necessary to the bringing about of Eternity, then maybe the reader, his brother, will give a spiritual gift too and will, like Albion, achieve eternal life.



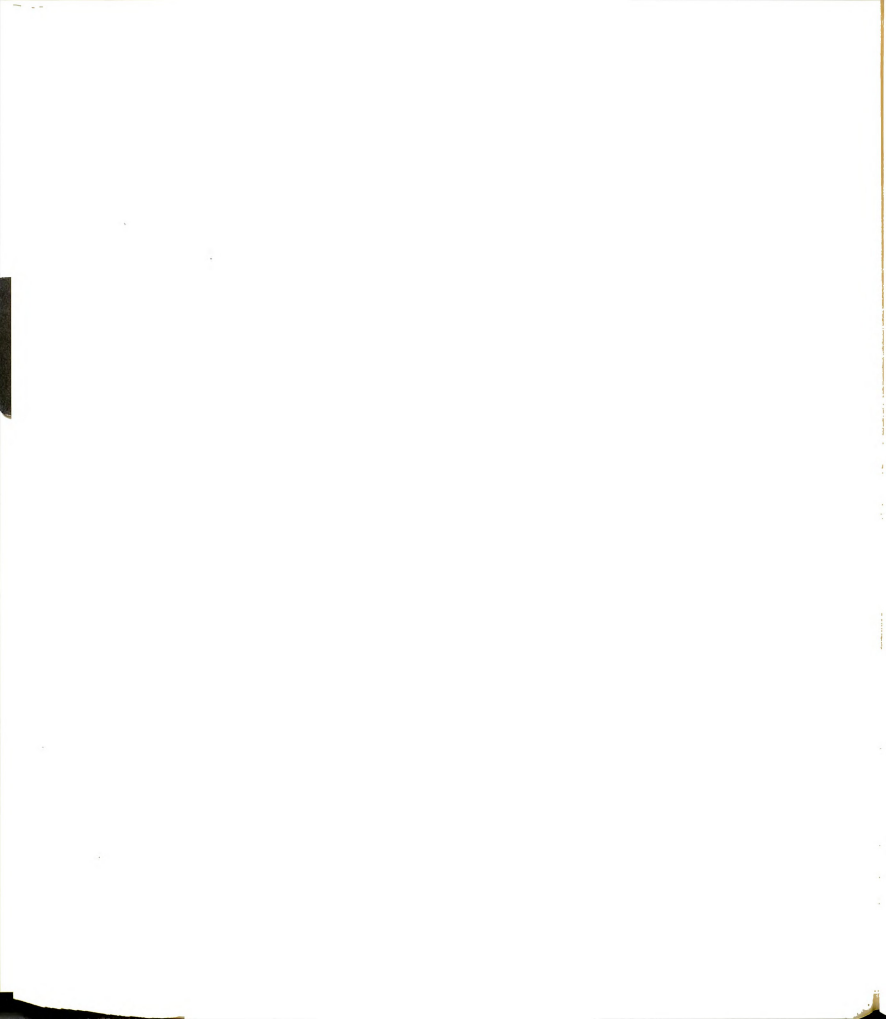
In the final line the narrator heard that all men's emanations are named Jerusalem. Anything a man (be he character or mortal reader) gives forth from himself is named Jerusalem. Jerusalem is a gift from one man to another; it is what makes each recognize the existence of another and what brings them together (cf. Jerusalem section). She is what one man gives to another when he converses in love with his brother (cf. Chapter VI). Any man's Jerusalem is, by nature, a spiritual gift to another. Each man's Jerusalem helps build up Jerusalem, which is the intellectual exchange of all the spiritual gifts of men. Each individual's gift contributes to the knowledge of all, helps build the universal Jerusalem. In Blake's Jerusalem when a character speaks of the character Jerusalem, Jerusalem may not be present, but she is addressed as if she were, always addressed as "you." When the golden builders ask her of Vala "Why wilt thou give to her a Body whose life is but a Shade?" (12, 1), Jerusalem is not present before them but on her way to the starry wheels of Albion's sons. Yet Jerusalem is always present. If a man gives himself to another, she is there; she is what unites him to his brother. So in order for there to be friendship, there must be an exchange of spiritual gifts. And when friendship exists each man helps himself and his brother



to his eternal humanity. Therefore, William Blake offered his poem Jerusalem to help build the universal Jerusalem, to help his brother achieve his eternal humanity. Jerusalem is one man's spiritual gift to his brother; this work is another.

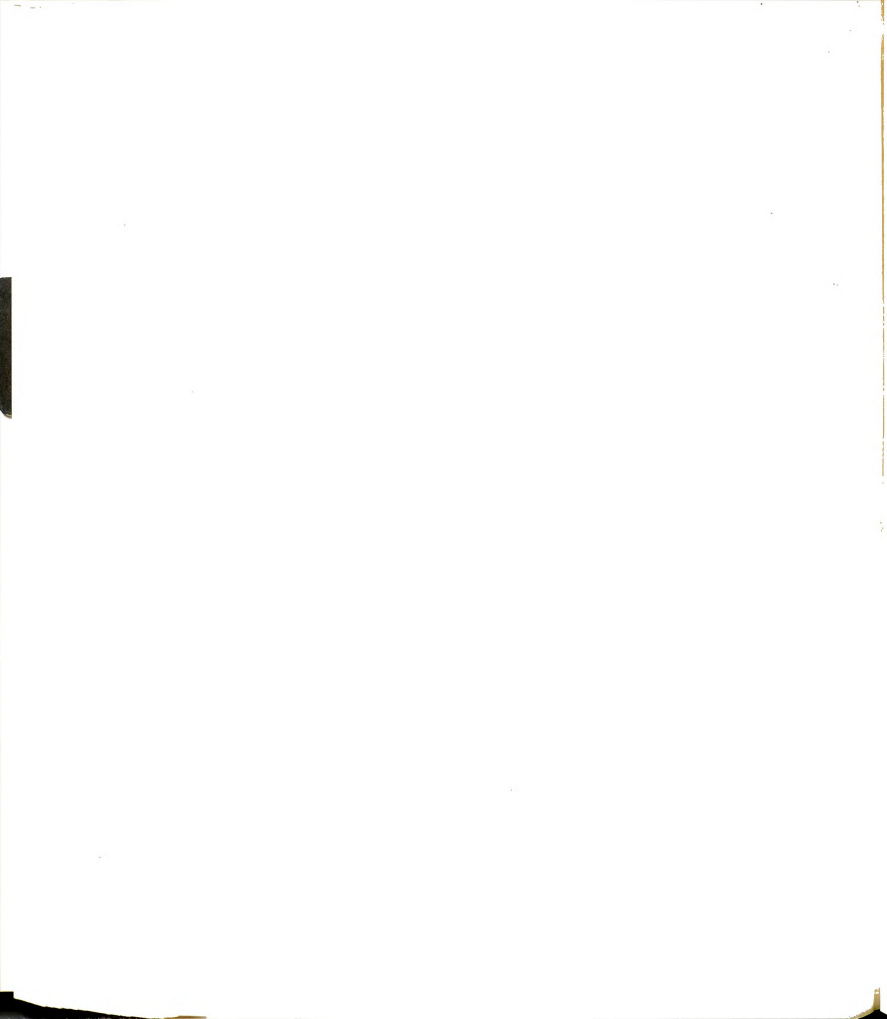


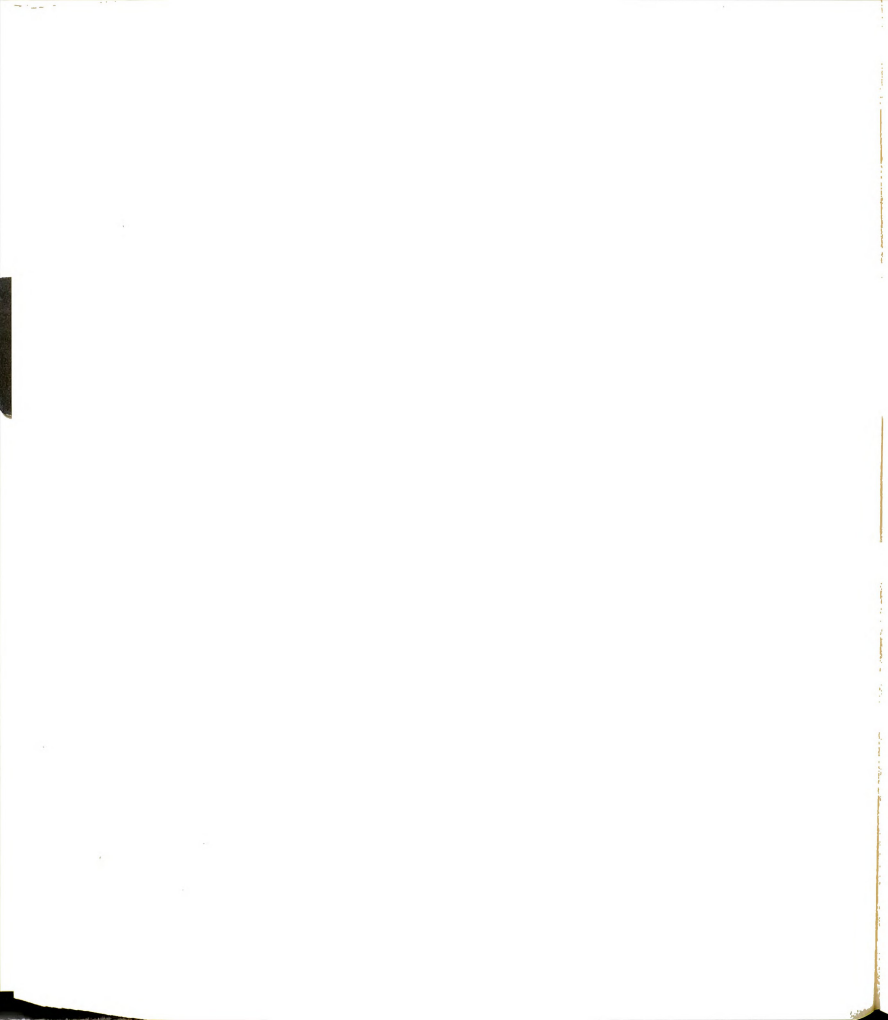
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