

Blake's Insistence of Understanding the Hidden Urizenic Archetype

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The social and political pressures of the late Eighteenth Century profoundly influenced William Blake's poetry and visual art. Various examples of Blake's later works, including *The Book of Urizen* and later, *The Four Zoas*, enable readers to discover not only the expression of Blake's concern of dissecting the cause of man's sleeping state that breeds social tyranny. He also sounds warning bells concerning the consequences of fragmented thinking caused by the extremely rational mind, which is influenced by lower forms of pity and emotion, rather than divinely inspired consciousness. The divided mind can, and will, ruin individual souls and collective societies.

Philosophically, Blake parted ways with most of his contemporaries in that he knew true sovereignty can only be contained in the individual's mind and cultivated through imagination and introspection. He never left consciousness at the door. In fact, he understood how the psyche motivates an individual to act. Therefore, he felt it to be imperative that one's psyche be purified through mystical revelations. Before the social science of psychology was systematized and introduced to society, Blake prominently used symbols and archetypes in his poetry and visual art to examine different components within man, in this case, the human tendency to rationalize the world and believe that the fallen world is all there is to existence.

Although, Blake's earlier work contained little regarding the surface of things, Blake's poetry and art later took on an elevated prophetic stature and became one of the most important messengers of truth for humanity, more importantly, he stood for truth for truths sake. He never wavered or compromised his visionary ideas even at the cost of upending the status-quo in religion, government, and social constructs. His spiritual, psychological, and sense of social justice manifested itself in all of his work. During his lifetime and soon after, scores of fellow artists and critics dismissed him as mad, socially subversive, and found his work was too belaboring to understand. Yet, around the turn of the Twentieth Century, with the advent of Modernist

literature, psychology, and an accelerated social evolution, perceptions of Blake changed dramatically.

Sigmund Freud, Carl Jung, William Butler Yeats, and others, through their own work, began to understand that Blake was uncovering many complexities of human nature. Examples include hidden aspects of the psyche which often determine how humans respond to life's dynamics, timeless mythical symbols, and stories featuring characteristics that have been exalted in every culture's ancient stories designed to assist individuals and societies in their evolution. Jungian scholar, June Singer makes the point that Jung names something that Blake could only call "unnam'd forms" (136). Jung referred to them as archetypes.

The Book of Urizen and *The Four Zoas* are riddled with archetypal allegories and both begin by showing the reader the various propensities that symbolize man's divided mind. *The Book of Urizen* was Blake's promise of delivering the masses the bible of hell mentioned in the iconoclastic, *The Marriage of Heaven and Hell*, he states, "I have also: The Bible of Hell: which the world shall have whether they will or no" (E24: 44). Rather than a satanic text, Blake makes *The Book of Urizen* as a tragically hellish retelling of the Judeo-Christian creation story. The Urizen character in allegory is a parody of Yahweh, one of the Old Testament Gods. Blake makes a pun of "your reason." According to Blake biographer, Michael Davis Urizen is also a variation of a Greek word (root of the English 'horizon') which means "to limit" (53). Blake had little reverence for the biblical creation story and felt it was crucial to remake the story in order to provide a more complex and meaningful telling of our fall from wholeness and sanity, into fragmented misery.

Though Blake spends much energy warning humanity of the form of reason that spawns separation, abstraction, minimized intuitive knowing, and other anomalies; reason, when integrated in its higher states along with imagination, emotion, and physical expression, is one of man's most

valuable functions. Reason enables one to make decisions, solve intricate problems and enables one to be a healthy skeptic. It is wise to question nearly everything, much in the way Fourteenth Century philosopher Moses Maimonides did when rooting out what is not God, in order to discern truth from falsehood, which is termed Via Negativa. That is why Blake describes Urizen often as fragmented, either fallen or redeemed at the end of many tales.

The introduction of *The Book of Urizen* states, “The creation and fall occur at the instant the infinite divine mind chooses to limit itself” (113). Instantly, Urizen begins to separate and divide, then label and then divide some more for gaining control and claiming ownership of these once infinite things that transcended physical matter. When the Urizenic creation occurs, one is reminded of once beautiful and flourishing butterflies that are collected and pinned to a photograph album where they remain lifeless, but for one’s enjoyment.

Blake’s teaches that when man becomes the Urizenic archetype; by forgetting that he is eternal, isolation ensues. There is somewhere, the erroneous belief that he must rely on external force, rather than his divine mind or inner vision. Even though humanity has been afflicted with habitual fractal perceptions and limitations, every human being has a chance to overcome limitations of finite perception if the desire to transform exists. There is truth that all creation manifests from the mind. One can go far in overcoming limited thinking and transform his or her world by acknowledging the problem of limited thinking and allowing the self to be open to divine guidance or imagination. Blake uses Urizen as a foil for the depiction of tyranny generally found in societies, ““One command, one joy, one desire, / One curse, one weight, one measure, / One King, one God, one Law” and one leash for one neck would be a fitting addition to the poem. (E4:38-40, 72) Historian John Lawrence Mosheim, in Helen White’s book, *The Mysticism of William Blake*, discusses the Gnostics view of Jehovah and their

Abhorrence of Moses and the religion he taught, and made them assert, that, in imposing such a system of disagreeable and severe laws upon the Jews, he was only actuated by the malignant author of this world, who consulted his own glory and authority, and not the real advantage of men. (159)

The above thoughts were similar to Blake's idealistic views in terms of empowering people to discover divine revelations within, rather than given a set of iron-clad rules to follow, much in the likeness of Urizen, depicted as the bound and distorted law-giver on plate 5:



In *The Book of Urizen*, White argues “This position is strongly suggestive of Blake’s own rejection of the Ten Commandments and arraignment of Urizen-Jehovah, the law-giver” (159). Though Blake took issue with many aspects of the written laws and dogmas contained in religious

establishments, he had reverence for the prophets found in the bible and viewed their messages as timeless, though subjective, truth. Whatever truth emerges stems from one's imagination. June Singer writes:

Blake's view of the interdependent relationship between imagination and truth is expressed in three Proverbs which should be read together:

What is now proved was only imagin'd.

Everything possible to be believ'd is an image of truth.

Truth can never be told so as to be understood, and not be believ'd. (104)

His imagination transcended time and space were steadfast to the point of publishing dialogues between himself, Isaiah, and Ezekiel, where they dined together in "A Memorable Fancy" from *The Marriage of Heaven and Hell*. Blake asked them how they can assert that "God spake to them; and whether they did not think at the time, that they would not be misunderstood, & so be the cause of imposition." Isaiah answered that he did not claim any five-senses perceptual correspondence with God. He did say, "But my senses discover'd the infinite in everything." Blake followed with another question for Isaiah, "Does a firm perswasion that a thing is so, make it so?" Isaiah replied, "All poets believe that it does, & in ages of imagination this firm perswasion removed mountains; but many are not capable of a firm perswasion of any thing."

Ezekiel said, "We of Israel taught that the Poetic Genius (as you now call it) was the first principle and all the others merely derivative, which was the cause of our despising the Priests & Philosophers of other countries" (E38-39:). Unlike the prophets, Urizen is initially seen more like Jehovah, himself, then eventually Moses. Moses was not concerned with imagination,

wisdom, or creation. His gifts to the Israelites were laws. Bruno Snell discerns the difference between Blake's "poetic genius" and Urizenic logic:

Mythical thought is closely related to the thinking in images and similes.

Psychologically speaking, both differ from logical thought in that the later searches and labours while the figures of myth and the images of the similes burst fully-shaped upon the imagination. (Snell 224)

This is crucial in understanding the difference between the visionary in touch with divine sensations and the logical sort who relies only on intellect. Helen White wrote that the mythology that Blake works with is original because it was based on his imagination and set up to become his own stories (170). Blake, through proper use of biblical metaphor reached deeply into his consciousness to revitalize texts considered devoid of spirit, and rightly so.

Mary Lynn Johnson states that *The Book of Urizen* was, "written by the eternal," rather than Urizen, the creator (113). Having the poem written by the eternal is fitting because eternal are expressions of cosmic consciousness. True mysticism is able to move beyond God in human form, while living among various unseen entities in existence, angels and demons. Yet, because Blake names them as beings, Andrew Lincoln suggests that they represent the unfallen ones with perfect vision, which is where man came from (211). As Blake said in *The Marriage of Heaven and Hell*, "Thus men forgot that All deities reside in the human breast" (E38:13, 11). As a rarity, Blake consistently remembers his infinite self and as a bard, one who helps others remember who they really are. The featuring of the eternal gives the reader the perception that though Urizen is creating the world of finite matter, there are higher beings that are allowing him to create a fractional world and observe him objectively as a concept of free will:

Lo, a shadow of horrors is risen/ In Eternity! Unknown, unprolific?/ Self-closed, all repelling; what Demon/ Hath form'd this abominable void/ This soul-shuddering vacuum? Some said/ 'It is Urizen,' But unknown, abstracted/ Brooding secret, the dark power hid. (E70: 1-7, 3).

It is wise to suggest that the Eternals Blake refers to created Urizen in such a monstrous form in order to provide humanity with duality as a way of learning. In order to know the infinite, one must know the finite and then cultivate the will to transcend the finite. If one only knew the infinite, then how could one fully appreciate it without an antithesis? Blake referred to this dichotomy as contraries, "Without which progression is impossible" (Damon 311).

Much like the painting, "The Ancient of Days" shown on page 8, that depicts a Urizenic figure alone in the dark void with his giant compass much like the Masonic "Grand Architect" figure that inspired the Deist religion and Newtonian science, Urizen is alone "in his ninefold darkness/ Unseen, unknown; changes appear'd/ Like desolate mountains rifted furious/ By the black wind of perturbation...Dark revolving in silent activity" (E70: 9-12, 3). Scholar Blake Hobby suggests that William Blake sketched "The Ancient of Days" to "Accompany the text and a parody of the dialectic tradition within Western philosophy" (5). A tradition that many claim he devised before Georg Hegel and Karl Marx. According to Bronowski:

The dialectic is striking. It is striking that Blake used it before the others. But what was said comes to mean more than a language of the dialect. Marx found and said searching things with this dialectic, which will remain worth reading. Hegel did not, and is unread. Blake spoke in this language a thought which remains his own; and it is worth the reading. (180)



Urizen is blinded by his own angst and his destructive creations become externalized in order to force his limited creations onto the world. In the attempt to bind the infinite, Urizen becomes more separated from his power, when integrated with the other parts of the whole, allowing his reason to elevate mankind. Blake viewed Deism as a belief riddled with truth, yet

containing falsehoods dangerous enough to deceive people. For example, Calvinistic predestination was not a philosophy he took seriously, for it could easily be taken down as false. Northrop Frye points out that, “The Deist belief that an idea of God is innate in man is in a sense closer to Blake than it is to John Locke, (whose Tabula Rasa theory) denies it, and certainly closer than atheism is. But Blake saw in Deism, not atheism, the really pernicious foe of Christianity” (188). Blake believed in taking his angel (belief) and wrestling with confusing angels (Locke) in order to expose the half truths found in Deist doctrines. For instance, “the very honesty of Hobbes lets the tyrant’s cat, or rather Leviathan, out of the bag.” (188). When philosophies devised by Urizenic forces target the souls of populace becomes more sophisticated and attractive to its new veneer or sheen, it takes those who have vision and courage to shine a light on the straw man philosophy and show it for what it truly is.

Los, the “poetic Genius soon enters Blake’s inverted creation story. Though Los is not the overt antithesis of Urizen, he is but an eventual symbol of redemption; a synthesis between the fallen Urizen and the rebellious Orc. Urizen creates Los, whom is like the Adam character. Los soon discovers Urizen in a state of suffering, then discovers pity, “Los wept obscur’d with mourning: / His bosom earthquak’d with sighs: / He saw Urizen deadly black, / In his chains bound, & pity began” (E13:48-51). The term, pity is scattered through Blake’s work and has different connotations. Pity can be genuine empathy or a way to keep one disempowered in a charitable system. Instead of pity, it is more feasible to see one’s essence and potential. The line about pity harkens back to his poem found in the opening lines of *Songs of Experience*, “The Human Abstract,” where he states, “Pity would be no more/ If we did not make somebody poor” (E47:1-2, 27).

Blake continues to correlate between his myth and biblical characters. E. P. Thompson goes on to clarify the schism between Moses, the law-giver and Jesus, the redeemer, as they are both pivotal figures in Western Religion. The difference between the two is that moral law given by Moses and grace and truth by Christ. Moses, of course is Urizenic. "The moral law was written in the nature of reason, and so had death written in it" and Jesus is like Los. "Believers are not under the law, but under grace, and they are freed from the law of sin and death" (92). Or the though shall not's, as Blake liked to say. Interestingly, Los shows pity as a first response to Urizen's obsessive dividing, as he states, "For pity divides the souls" and creates the structure of authoritarianism (E13: 53, 77). Blake exhibits Los here as the divided fallen man, much like his father. Division creates the dualistic mind that nullifies any sort of egalitarianism.

Los was a mythical representative of Blake and Los mirrors Christ's myth; that means Blake saw himself as akin to Christ, or as a living embodiment of the Christ consciousness. White asserts that, "At his highest, Los is the creative imagination; sometimes not very different from Christ" (169). These radical views would, at one point in history have him burned at the stake, yet due to the reformation and the Deist inspired revolutions, he was able to hold such views that we and the father are one without incident.

By re-casting the Book of Genesis in a way he found more meaningful, Blake gives characters like Los an advantage in the possibility of creating his own destiny, rather than be the victim of the "father." Interestingly Los, who exemplifies the creative genius archetype, shows pity as a first response to Urizen's insane dividing, as he states, "For pity divides the souls" and creates the structure of authoritarianism (E13: 53, 77). Blake exhibits Los here as the divided fallen man, much like his father. Division creates the dualistic mind that nullifies any sort of egalitarianism.

Whether it is inside one's mind which sees an object as separate, or a society that views differences in humanity as hierarchy, with the elites at the top, while claiming that all parties are equal, there is the schism that eventually rears its ugly head. The separate, but equal ideology was a living hell for African Americans during the "Separate, but Equal" or "Jim Crow" period in America. Post-Civil War treatment of Black Americans became a defining moment in history where separation equaled inequality.

The individual who focuses on the differences between he and someone else, generally views himself as either less than, or greater than, rather than equal. This mindset is cyclical in that one is either a vampire or a victim, depending on the strength or weakness of the others in the person's sphere of influence. Much of this behavior is rationalized as fate. From a cultural standpoint, division of this magnitude creates life-negating outcomes. Slavery became overwhelmingly unpopular and could not be tolerated any longer. The establishment needed another way to control minorities in society. They needed to minimize their economic loss of slavery and keep Blacks from uprising. Jim Crow was a shift from overt to covert control, devised from the Urizenic mindset that needs to conceptualize and get the most benefit for least effort on the part of the exploiter; never mind the effects on those whom he exploits, for it is all for the common good of society. It is important to remember that many believed slavery was for the common good all, as well. It was the murky philosophy of Proto-social Darwinists, or simply the so-called "perennial divine rulers" who devise institutional slavery and segregation, among other ills.

In *A Blake Dictionary*, S. Foster Damon notes:

Blake had helped J.G. Stedman's (slave) *Narrative* with dreadful plates of their tortures. Bromion, who is under Urizen, is a slave-owner. 'Stamp't with my signet [i.e., branded] are the swarthy children of the sun; they are obedient, they resist not,

they obey the scourge; their daughters worship terrors and obey the violent'; and Theotormon hears 'The voice of slaves beneath the sun, and children bought with money, that shiver in religious caves beneath the burning fires of lust.' (438)

Blake saw the first-hand effects of Black slavery in London. In particular, he witnessed, "runaway slaves, their flesh indelibly branded with their owners' marks; paid servants, apprentices, vagrants. Many of the Negroes who had served with the British forces in America were sent to London at the end of the war and became beggars" (Davis 52). Injustice towards targeted groups has been many times, sanctioned by fate. Just as long as there are people who are engineering fate with the masses of people in a state of slumber or paralysis, the story remains the same.

Social scientist, Erich Fromm wrote:

In authoritarian philosophy, the concept of equality does not exist. The authoritarian character may sometimes use the word *equality* either conventionally or because it suits his purposes. But it has no real meaning or weight for him, since it concerns something outside the reach of his emotional experience. For him, the world is composed of people with power and those without it, of superior ones and inferior ones. On the basis of his sado-masochistic strivings, he experiences only domination or submission, but never solidarity. Differences, whether of sex or race, to him are necessarily signs of superiority or inferiority. A difference which does not have this connotation is unthinkable to him. (Fromm 171-172)

Urizenic influence on society is the rule of man-made laws by psychopaths who have and continue to use knowledge against society in order to gain control, often with the knowledge of the general public. The above examples of history at its worst did not come coincidentally. Accidents are rare in human dramas. Social planners are living as an embodiment of the afflicted Urizen

whose archetype represents, at its worst, the dehumanization of society. This only happens when the individual's consciousness switch is off, which not the individual's natural state, but a nefarious re-wiring of the psyche, or ignorance.

Blake armed the public by writing about the disjointed part of the psyche. Blake studied consciousness in order to transform himself into a fully realized human being and knew it was possible for others to do the same, rather than remaining static in an artificial world of systemization. Once nature is taken out of the equation, the un-evolved Urizenic force spreads its toxic philosophy far and wide. The psyche, like any healthy governing body, needs checks and balances. Fortunately, the exploited can only stand for tyranny for so long. At the end of *The Book of Urizen*, the system he created starts breaking down, "He in darkness clos'd, view'd all his race/ And his soul sicken'd! he curs'd/ Both sons & daughters; for he saw/ That no flesh nor spirit could keep/ His iron laws one moment" (E23: 22-26, 81). At this point in the poem, most of his people are rebelling against his strict religious laws. Unfortunately, there has never been a true revolution that held permanence in the real world, at least not in the utopian sense like the end of one of Blake's narrative poems. Blake went on to write more epic poems featuring, Urizen, Los, and scores of other symbolic characters. Blake wrote *The Four Zoas* in order to incorporate all of his myths and ideas into one poem, which he never fully completed.

The Four Zoas, is a narrative poem full of apocalyptic vision carried out by mythical archetypal characters. The word "Zoa" is Greek, meaning 'living one' in the Book of Ezekiel. In the book of Revelation, it means 'beast.' Zoa is also the name of the four creatures which pull the chariot of God's Spirit in the Book of Ezekiel (Emslie). In *The Four Zoas*, Blake tells of the rise, fall, and redemption of the symbolic man and uses Albion to represent humanity. Albion (a giant) is the vehicle that highlights the schism that takes place when Blake's four major archetypes of a

person's psyche are in a state of unease and the quest for unity within. Blake often uses Albion to symbolize England, and mankind.

In the beginning of the poem, Albion falls into a metaphoric slumber. In his sleep, he suffers from a divided mind, which happens when a person is unable to unite the four major archetypes or zoas: wisdom (Urizen in his original state), love (Luvah), imagination (Urthona), and strength (Tharmas). He fails to see with a four-fold vision, but views the world erroneously. Divine man (Albion) is driven from Eden (the state of exalted perfection, harmony, creative genius, and power).

Blake continues with the fall of man and how Albion's imbalance manifested itself in the form of inner tyranny at the hands of Urizen, who becomes the symbol of moral hypocrisy and ultra rationalism in the world of the fallen. Joining Urizen in the fallen world is his antithesis, Orc, who symbolizes rage and rebellion and represents an un-evolved manifestation of Luvah. The other fallen characters include Los, who represents confused fantasy and is the shadow of Urthona, and Tharmas, who in the fallen world is symbolic of chaotic weakness, rather than the strength of his divine self. Singer points out that Urizen is a distorted "projection of Los, who is the earthly form of Urthona, and vice versa" (210). The point of acknowledging our repressed aspects is to create balance, often through friction between contraries to achieve a synthesis or balance. When all aspects are in balance, one is in wholeness, rather than divided and ruled by our lower nature inside or externally, as a tyrant. J. Bronowski points out the similarities between Blake's contraries and those of psycho-analysts, particularly Freud. When Blake wrote about Spectres and Emanations, he may have been describing the dynamic between father and son, ego and id, or even the mask and the face (179).

In order to expand the theme of duality, Urizen represents an imbalanced masculine archetype that is working exclusively from his left brain. It is important to add that when one is working from the whole brain or the four zoas, then one can see things from a holistic standpoint. This parallels with Blake's observation found in *The Marriage of Heaven and Hell*, "If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things through narrow chinks of his cavern" (E14:39).

In the book *The Alphabet Versus the Goddess*, Leonard Shlain adds that Blake realized there was a fundamental archetypal difference between male and female in relation to the left and right sides of the brain. The male represents the dominance in the left brain and the female shows a natural dominance in the right brain. In the paradigm of time and space, Blake adds that men represent time and women, space. It is important to note that each archetype exists in both men and women. The goal to achieving wholeness or enlightenment is to become equal in both the feminine and masculine and achieve an internal state of androgyny, which may be why angels are depicted as androgynous (23).

David Erdman's book, *Blake: Prophet Against Empire* discusses historical, sociological, political, and biographical accounts as to what motivated Blake to create. An example of *The Four Zoas* reflecting back to real events is when Orc becomes a dragon killer after Urizen becomes a dragon. (E.51:32-52:5). Erdman suggests that Orc is Thomas Paine, George Washington, and Benjamin Franklin as journalists, rather than Los like poetics. There is a time when words must directly tell the truth for slaying the dragon of tyranny. Erdman also reiterates that one of Blake's great missions is to free man from tyranny. He states that "In order to overthrow tyranny he must comprehend the motion of history and master the rhythm of its pulsations" (307). This is what Los learns to do with the bound Urizen, who is tethered by his own intellect.



Much of Urizen's archetypal symptoms are in the guise of progress: more industry, workers, time required by workers to devote to industry, but first, one must train them to be workers, for they are a blank slate (Tabula Rasa). This philosophy is based on Newtonian science and Locke's views. Much of our modern scientific foundations derive from Isaac Newton's work. Newton was often the object of William Blake's more derisive visual and written work, often linking him as a by-product of Urizenic thinking. In the painting on the previous page "NEWTON," Newton is "trapped within the confinement of his own calculations. Whether cave or sea bed, then, Newton is surrounded by emblems of the fallen world: moss, lichen, and pitted

rock” (Ackroyd 193). Often, religion is deemed dogmatic and often completely rejected with a new brand of religion in its place, Newtonian science, which offers a way to function in the materialist world of progress and other potentially malevolent ideologies, yet devoid of spirit. A great example of the dangers of progress is when Blake depicts Urizen as rehearsing a speech to motivate his minions to manipulate people to become more productive in the factories:

Listen O Daughters to my Voice Listen to the Words of Wisdom / So shall ye govern over all let Moral duty tune your tongue But be your hearts harder than the millstone/ To bring the shadow of Enitharmon beneath our wondrous tree / that Los may Evaporate like smoke & be no more / Draw down Enitharmon to the spectre of Urthona / And let him have dominion over Los the terrible shade / Compell the poor to live upon a Crust of bread by soft mild arts / Smile when they frown when they smile & when a man looks pale / With labor & abstinence say he looks healthy & happy / And when his children sicken let them die there are enough / Born even too many & our Earth will be overrun / Without these arts If you would make the poor live with temper / With pomp give every crust of bread you give with gracious cunning / Magnify small gifts reduce the man to want a gift & give with pomp / Say he smiles if you hear him sigh If pale say he is ruddy / Preach temperance say he is overgorgd & drown his wit / In strong drink tho you know that bread and water are all he can afford / Flatter his wife pity his children till we can / Reduce all to our will as spaniels are taught with art. (E80: 2-21, 355)

The Urizenic energy of the Industrial Revolution include the gross inequality, the double-speak, de-humanization of people giving up their livelihood, and in many cases, their lives, while working so the people on top benefit. Blake artfully conjured up the image of the father of

eugenics, Thomas Malthus, who originated the belief that the planet had too little resources, there are too many people, science is responsible for reducing populations; in the meantime, it serves the wealthy when the lower class of people are used as resources. Nowhere in the passage did Urizen display egalitarian views that he might have held if he was united with his brethren, never mind within. When Urizen enslaves himself, all will be enslaved.

In order for Blake to describe the Urizen and Orc dichotomy, self-reflection is necessary to embody and come to terms with both archetypes. Blake's intention of transmuting these energies is to use the Los archetype (the craftsman, synthesis between the two). Northrup Frye also points out that in the conscious world of most people, Orc is generally kept under control, while in the dream world, Orc has the floor (525). Orc's raw material energy needs to be tempered by Los, the visionary creator. Urizen needs to be acting from his higher mind, which includes the elements of the lover, strength, physicality, and imagination. The world of law, stretching from the starry heavens to the moral conscience, is the domain in Blake's symbolism. It sits on a volcano in which the rebellious Titan Orc, the spirit of passion, lies bound, writhing and struggling to get free. Each of the spirits is Satanic or devilish to the other (524). Urizen is in Blake. Why else would he spend countless amount of energy trying to defeat him through Orc? Urizen is our lower nature, our judge, hypocrite, punishing voice of reason and unhealthy animus (masculine). The mystic needs to be conscious of all parts of the self. If not, the hidden aspects of the unconscious mind will rise to the surface and wreck havoc on the conscious life, much like a ball pulled underwater, when it rises again, it will hurt who is in its wake. Urizen comes face to face with Orc's natural resistance to tyranny by realizing that:

He knew that weakness stretches out in breadth & length he knew / that wisdom
reaches high & deep & therefore he made Orc / In Serpent form compelled stretch

out & up the mysterious tree / He suffered him to climb that he might draw all
human forms into submission of his will. (E81:2-6, 356)

One way to consider the serpent imagery is Andrew Lincoln's points that the convergence of Urizen and Orc in "Night the Ninth" could be symbolized by the serpent as a divine punisher and redeemer, or fall of Eden and the crucifixion: Eden because of the "drawing of humanity into moral law" and the crucifixion being "self-denial raised to a higher ideal." More importantly, it is his assertion that Satan and Christ are both depicted here as "instruments of a repressive legalistic orthodoxy they both seek to impose. It is the sacrifice of the savior rather than the acts of rebellion which forms the basis of state religion, and makes the rebel an instrument of the orthodoxy he defied" (152). When the living act of rebellion is solidified, codified, and co-opted by establishments, it becomes twisted into a morbid act of conformity.

Still another way of perceiving the convergence of Urizen and Orc is Blake's various states of consciousness on his spiritual quest. One's journey can represent the Eden world as a rise in spiritual connection, then entering into a fallen state of a dark night of the soul or banishment from the garden. Blake uses the zoas to symbolize the hero's journey from rise and fall to redemption. *The Four Zoas* can very well be a depiction of the mystic's quest. One's wholeness or sovereignty is not given to an individual; one must long for it and strive to succeed as any art. The rebel, Orc needs to transform the Urizenic energy in order to create the higher Los, and ultimately, to set Urizen free. Frye argues that Orc's energy destroyed the satanic dragon (Urizen) and Orc rises, only to become a natural monster (serpent). Los comes along with the task of transmuting that chaotic natural energy into a higher form of energy (Frye 251). It is possible Blake was using snake symbolism to describe the awakening and cultivation of kundalini (spiritual) energy that facilitates experiential enlightenment.

It is common for both Eastern and Western mystics to experience kundalini awakenings. Blake's art was his mystical path, much like an Indian yogi practicing asana and meditation. Carl Jung wrote that Kundalini energy transcends particular religious ideologies. It is simply the culmination of masculine and feminine archetypes, which in the yogic traditions "is the attempt to reach the condition Shiva is in eternal union with Shakti. Shiva is the eternally unextended point, and he is encircled by the female principle, Shakti, in the form of a serpent" (Jung 134).

Eventually, Urizen gets in touch with his humanity after great inner turmoil:

Urizen wept in the dark deep anxious his scaly form to reassume the human & he wept in the dark deep" After the rebellion, Urizen stopped trying to control Orc's emotions and rediscovered the value of Orc's spirit of change, "Rage Orc Rage Tharmas Urizen no longer controls your rage" (E121:1-2, 390).

Urizen finally sees the value of emotions and learns to express his own emotions:

So Urizen spoke he shook his snows from his Shoulders & arose / As on a Pyramid of mist his white robes scattering / The fleecy white renewed he shook his aged mantles off / Into the fires Then glorious bright Exulting in his joy / He sounding rose into the heavens in naked majesty / In radiant Youth (E121:26-32, 419). This scene is viewed as Blake's example of Jesus' teaching of how to enter the Kingdom of God by becoming like a little child. Urizen became free from the bondage of self through acceptance of his innocence. Just prior to Urizen's return to wholeness, Los found the compassionate part of himself that makes for his own redemption by forgiving Urizen, which in turn allows Urizen to soften his heart and return to his senses.

Brenda Webster clarifies that when Urizen repents in "Night the Ninth," it is Blake's rejection of modern society, "Urizen also repents from of his city-building, shipping, and scientific exploration, wishing instead to return to a childhood garden devoid of the anxiety that apparently

drove him to build him to build civilization” (243). Much of the angst centered on the fallen Urizen is used to signal the need for a vision of an evolved society rising out of the ashes of societies that fail to affirm life, creativity, and true equality.

For Blake, the idea of the term, apocalypse, as in the original definition, revealing, was very personal to him and he encouraged others to have their own meaning of what apocalypse means. Blake firmly experienced the creation/rise/fall of humanity within his own psyche, yet this ideology was rarely perceived by state religions, and even less by materialists. He did great service to his readers by not attempting to do the thinking for them, but rather he gives each who has the willingness and courage, the string that leads you to the New Jerusalem, or Golgonooza, as it is called in his epic poems. Kathryn Freeman discusses the symbolism of the mythical Golgonooza and its significance by writing, “The building of Golgonooza is the attempt to build a sanctuary in the midst of perception that emerges from contracted consciousness” (142). Even more profound is that Golgonooza, “Promises the possibility of detachment even through the revolutions of such dualities as attraction and aversion and desire and antagonism” (142). These are the shadows of the lover or Luvah. These propensities can become diversions from the path of enlightenment.

Nicholas Williams’s book covers what deemed to be an appropriate utopia. In many of Blake’s later epic poems, he writes of Golgonooza, which is Los/Blake’s vision of a four-fold version of London, rather than the dirty and impoverished Babylonian version, which was an accurate portrayal of sections of London in his day (Williams 170-171). It was certainly like a revelation for Blake to see the possibility of London, and the world as a potential New Jerusalem. Blake’s rebellious nature briefly held a longing to overthrow the church and state to enable people to discover how humanity has been on the wrong course (fallen state) for eons. Williams also address Blake’s perception from Jerusalem that urban societies have been in a cycle of, “continually

building & continually decaying” much like life, itself (J53:19, E203).

Paul Youngquist theorizes that “*The Four Zoas* is so great a poem because in it Blake wrestles against the principalities and powers that war within. But the madness he mythologizes pertains ultimately to all. The Sparagmos of the Ancient Man dramatizes not only the fall of humanity into self-consciousness but more importantly the pathological potential inherent in this divided condition” (Youngquist 134). He goes on to argue that after the struggle of men and women, the arrival of spiritual optimism. In order to achieve transformation, an inner struggle is usually present. Especially keeping with the theme of Blake’s dialectic of opposites, where two seemingly opposing forces struggle to transmute the substance or ideology into a new form.

Blake’s need to flesh out archetypal characters stems from his need to for righteousness in an un-sane world. According to John Beer, Blake also laid his efforts to “work towards the cleansing of human perception until human beings should see the infinite in all things” (97). Beers also points out that, “Some of Blake’s most memorable writings were spurred on by his sense of the social inequities resulting from such an imposition” (97). Then he went on to argue that Blake suggested “That that there was something in the human psyche that allowed it to accept complicity in such conspiracies. It was hard to believe that the whole human race would have allowed itself to be hoodwinked for so long if some power of the mind were not assenting to such law and such enforcement” (96). Beer is referring to how the church and state have been working together to create a super state and how Voltaire, and Jean Messler among others, were radical enough to attempt to expose long running agendas that, unfortunately, are still fully functioning. In Messler’s will, published by Voltaire, it stated, “I have a desire to see the last king strangled with the guts of the last priest” (96). His request was never honored.

Even if such a tall order was successful, there would be other forms of injustice to fill the gaps. Unfortunately, when one form of tyranny is overthrown, it is often replaced by a new brand of tyranny. The oppressed become the oppressors. Blake saw the replacement of one form of tyrannical government in France for another. Initially, he was a proponent of the French Revolution. “Blake, like other famous Englishmen, revolted from the French Revolution with horror and disgust” (White 130). Blake would later take higher roads of real change through consciousness, rather than politics, religion, or other institutions, which only keep man from true liberty.

When dealing with consciousness, one must look at the whole spectrum of reality, not just the fragments that make for comfortable surroundings. It is by avoiding the un-examined or darker parts of the self, that an individual or society causes suffering and chaos. Blake understood the necessity of four-fold vision. When the mind, soul, body, and emotions are working in harmony, for instance, the individual is able to function in a balanced manner. When the mind is over-ruling the others, you’ll have over-rationality, an extreme imbalance of emotions creating irrationality. When the pendulum swings to either one of these sides of human reaction, the mind is not working optimally in making decisions. Blake took these basic examples and synthesized them into some of the most complex works that still perplex even the worthiest of scholars.

Blake understood that the psyche can be adversely influenced by those who are in control of societies long before the advent of Madison Avenue firms and mass-media sorcerers. In his day, not only did organized religions take advantage of hearts and minds of their flock, but also Blake saw the church’s antithesis, materialist science, as a limited way of understanding the human condition.

There were many other systems of concern, such as exploitative aspects of the Industrial Revolution, institutional slavery, and the power of the state were that conflicted with true sovereignty. Natural forms of evolution were important to him. Yet, one must not mistake him for a Romantic poet, which many have done over the years. Jon Mee points out “Blake’s desire to rouse the faculties to act becomes something more than a reiteration of the Romantic emphasis on the power of the poetic imagination” (226). Blake was more concerned with the notion of liberty for all, rather than a transcending excursion to a pastoral setting.

The observation that the urizenic state has plagued society and continues to do so make it possible that Blake foresaw what is now unfolding: a society where technological advances have exceeded consciousness. Scientists can and do alter weather patterns, create animal-human hybrids, clone organs, people, and even more horrific is the post-human world of integrating robots into human bodies. Some of these possibilities may be used for benign purposes, yet history has shown that mass consciousness has not evolved significantly; despite scientific breakthroughs and that self-appointed authorities use technology for their own greed, regardless of consequences. Each individual awakening to their “eternal” nature can greatly help accelerate evolution of mass consciousness and help thwart the malevolence in a society that strive for either a theocratic or technocratic madhouse. Karen Armstrong asserts:

Modern science knows how to fix a hole in the heart. It can diagnose a hole in the ozone layer and prove the existence of black holes at the edge of the universe. But when it comes to explaining what’s often described as the “God-shaped hole” in our lives, neither quantum physicists nor geneticists nor do neuropsychologists appear to quite have the measure of it. (34)

Despite the flaws described, both science and religion can offer humanity true insights into its psyche, and in the world. Technology, at its best has helped achieve precision, efficiency, and new ways of exploring our world. Yet, it is up to each individual to know the technology of the psyche, and use it with the highest intentions in order to magnify that intention into the world. Inner technology is consciousness and it affects the outer world. Society is based upon each individual way of perceiving the inner world. Each individual is that powerful, especially if one perceives with a four-fold vision and gives voice to all archetypes, especially the ones that lurk in the shadows of our consciousness. They all contribute to inner and outer creation. That is the marriage of science and mysticism. When boiled down to the essence of truth, there is an inter-connected thread that runs through everything; but only if we yield to cohesiveness, rather than abstraction and fragmentation. It is the life's work of those who allow consciousness to be the driving force in life. As Blake said, "Is he honest who resists his genius or conscience, only for the sake of present ease or gratification?" (E39: 27-29).

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