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**THE NATURE OF THE TENFOLD GOD IN WILLIAM BLAKE'S  
THE BOOK OF URIZEN.**

A THESIS PRESENTED IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS  
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## ABSTRACT.

The purpose of this thesis is to elucidate William Blake's theology by examining the nature of his Tenfold God in The Book of Urizen. As this work was the first in an uncompleted series of poems, only half the components that constitute Blake's God appear in it. I therefore investigate the nature of this Tenfold God by examining the aspects of it that manifest themselves in this poem through the characters of Urizen, Los, Enitharmon, Orc, and the remaining unspecified Eternals. It is the roles of these characters and the interrelationships between them that occupy this study.

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## INTRODUCTION.

The Book of Urizen is the first fragment of Blake's so-called 'Bible of Hell', a work that was begun with this poem but never completed in this projected form. The concept of writing a contrast to the traditional Holy Bible was referred to by Blake in his early prophetic work The Marriage of Heaven and Hell:

I have also the Bible of Hell - which the  
world shall have whether they will or no.  
(The Marriage of Heaven and Hell 24:291-292)

This poem marked Blake's rejection of Swedenborg's doctrines and was the first example of the emergence of his own theological system, a system that he was to spend the next twenty years developing, firstly in the form of The Bible of Hell and later as The Four Zoas.

Engraved in 1794, The Book of Urizen was the Genesis of Blake's Bible of Hell and contained his own interpretation of the creation of our world and the fall of humanity. It also provided him with an opportunity to place his own theology into a situation where it could be compared with the Christian doctrine of his time. It is interesting to note that Blake was not necessarily challenging the idea that earth was created by an omnipotent force, nor the idea that humanity fell from communion with this force through the actions of their ancestors. His rebellion was based instead upon Christian theories regarding the nature of Jehovah, the origins of the Christian faith, and the concept of 'heaven' as the perfect state of being.

Blake continued his Bible of Hell with The Book of Los, which retold the story of the creation-fall, and The Book of Ahania in 1795. But he then abandoned this first formulation of his theology and The Book of Urizen, along with the other two books of his Bible of Hell, was consolidated over the next fifteen years into the complete account of Blake's theology

that became The Four Zoas.

The Book of Urizen is a collection of twenty-seven plates of illustrations and illustrated text and is thus a composite artistic record of Blake's poetic, painting, and engraving achievements. It is also the beginning of an illustrated Bible of Hell with Blake's own visual interpretation of his divine characters and the world they lived in before humanity was created. The Book of Urizen is divided into nine chapters and each written plate is divided into double columns of text in an attempt to promote further comparison with the form and content of the Christian Bible.

The first plate in this poem, the title plate, shows Urizen writing in his many books. This picture of the archetypal author creating his works on the very first page of the poem, suggests the idea that Urizen may very well be creating this story himself to justify his own form of religion. Plate two further complicates this idea of authorship as it contains Blake's invocation of his muses, the Eternals themselves, and a plea to these muses to tell their story. So now at the very beginning of the poem we are unsure whether it is the work of Urizen, of Blake, or of the Eternals speaking through Blake's pen, and the mystery of The Book of Urizen begins.

My purpose in writing this thesis is to begin a journey into Blake's complex theology by examining the nature of his Tenfold God as it appears in The Book of Urizen. This tenfold divinity is made up of the four masculine Eternals and their four feminine Emanations, plus the power of the combined masculine Eternals and the corresponding feminine power. Yet the picture of Blake's God in The Book of Urizen is limited because only half of this tenfold nature is revealed as we meet all four masculine Eternals in various forms, but only one female Emanation and neither of the two combined powers.

In this study I will examine each of these five aspects of the Tenfold God as they

move from Eternity to the fallen world, and will consider their changing relationships to each other, their actions and reactions as they are forced to leave their version of Heaven, their role in the Tenfold God, and their contribution to the fall of Eternity. I will also attempt to move beyond The Book of Urizen by predicting the roles these five characters would have played in the return to Eternity had Blake's Bible of Hell been completed.

The first chapter of this thesis will examine the character of Urizen as the initiator of the fall, as the creator of the fallen world, as Blake's interpretation of Jehovah, and as the possible author of The Book of Urizen. The second chapter will concentrate on the second masculine Eternal, who was closely bound to Urizen in Eternity. Los will be examined as the creator of the fallen human form, as the initiator of sexual division, and as the Bible of Hell's Adam.

The third chapter will examine the only female Emanation who plays a role in this poem, Enitharmon. Torn from her unity with Los, Enitharmon will be examined as the first separate female in Blake's Eternal world, as Eve of the Bible of Hell, and as the mother of The Book of Urizen's Christ figure. The fourth chapter will look at Orc, the third masculine Eternal, as the first to be born outside Eternity, as the power of salvation, and as a combination of Satan and Christ. The fifth chapter will look at the remaining masculine Eternal, Tharmas, who does not appear individually in the poem yet who does have a role as the fallen spirit of moral judgement.

As The Book of Urizen was but a portion of an uncompleted work, so will the picture of Blake's Tenfold God that emerges from this study reveal only half of its nature; the full characterisation of the God of the Bible of Hell is now lost to us forever.

## URIZEN.

The logical starting point for a study of the Tenfold God in Blake's The Book of Urizen is the character of Urizen himself. Although he is not the central character in the action of the poem, Urizen is the catalyst of the events described within it. It is Urizen who initiates the fall from Eternity that brings about the creation of humanity and, thus, in due course, the writing of the poem.

Urizen is one of the four masculine Eternals who make up Albion, the fifth masculine aspect of the Tenfold God. Like the rest of the Eternals in their unfallen state, Urizen is not a physical being but a being of unlimited thought and spirit. In this state he is not limited by a human body nor by a brain. Urizen is essentially the embodiment of reason to the point where he ceases to be its representative and becomes reason itself (Mitchell, 117).

Percival does not go as far as Mitchell in his description of the relationship he sees between Urizen and the faculty of reason. Rather than seeing Urizen as reason itself, he sees him as reason's representative and identifies two types of reason Urizen symbolises (Percival, 20-1).

The first type of reason Urizen represents in Percival's scheme is reason that is bound to the experiences of the senses. This type of reason seeks truth in the external world through analysis and observation, and therefore it is a 'scientific' or 'empirical' model of reason.

The second type of reason Urizen represents is a more visionary form that involves the immediate perception of eternal truth. This reason is what Percival calls the 'inward gaze' (Percival, 21), a contemplation of truth that comes from union and brings revelation. With both these types of reason inherent in his personality, Urizen has the potential for self-

division from the very beginning of the poem. In his eternal state 'before he is rent from Eternity, and while his nature is still immortal' (Gardner, 7), Urizen is also the Prince of Light. His pure eternal intelligence and the balance he maintains between the two types of reason make Urizen the spiritual sun of The Book of Urizen (Percival, 39). While this title has Christ-like implications, it could also be related to the name Lucifer, the morning star and the bringer of light.

The character of Urizen is a character created from opposing, and sometimes conflicting, contraries. He represents two quite different types of reason, and has similarities to both Christ and Satan. The many faces of Urizen are also demonstrated in his name. He is 'your reason', the head of Albion and the force of intellectual life. He is also 'you're risen' (Behrendt, 145), a symbol of resurrection, rebirth, and Eternal glory. Finally, he is the 'horizon' or the limit both of the poem and of his own intellectual potential. Urizen becomes the imposer of limitations and horizons, the law that shrinks Eternity into the small bounds of the human world.

In the body of Albion, Urizen is the head and his compass position is in the south (Percival, 20). As such he provides the Tenfold God with an intellectual life, and humanity with reason. As the head of Albion, Urizen becomes the force that mediates between the strong passions of the other Eternals as he maintains a balance between sensuality, creativity, reason, and the emotions.

In Eternity, Urizen represented the second of Percival's two types of reason, that which looked inward to 'Divine Vision' and not 'outward to self' (Percival, 21). As this visionary reason, Urizen sought truth and not self-justification or protection. He was an integrated part of Albion and not a being separate from those around him. Yet once Urizen turns his reason outward to external matters and begins to define himself as a separate being

from the Tenfold God, his Eternal position is lost and Eternity crumbles with him. Thus, while reason initially maintained the balance of emotion, sensuality, and creativity, it could not prevent itself from turning away from the very unity it was supposed to protect.

The task Urizen has in Eternity of maintaining the balance between the other Eternals, also helps to keep Urizen's reason from stagnation and limitation. Urizen and his reason are an essential part of humanity, but only if they are not the dominant force; a balance between the contraries is needed to maintain the eternal unity and to ensure a complete human being (Margoliouth, 47).

Of all the Eternals, Urizen was particularly close to Urthona, the Eternal form of Los. They not only occupied compass positions that complemented each other, but their functions in the body of Albion enhanced the functions of each other. Urizen's reason made Urthona's creativity prolific, innovative, and useful, while Urthona's creative principle gave Urizen a purpose and prevented him from drawing away into selfhood. Yet Urizen's fall destroys this relationship and tears the two Eternals apart, and it is this division that provides the basis for The Book of Urizen.

Urizen's fall from Eternity and his separation from the body of Albion was possible because the unity of the Urizen, Tharmas, Luvah, and Urthona that makes up Albion was already flawed. This flaw lies in the expectations placed upon the four individual powers by their roles in the Tenfold God. Blake's treatment of the fall in The Book of Urizen focuses upon Urizen's failure to meet the standards required of him as the representative of Albion's intellectual life:

Urizen is inherently incapable of dealing  
with a multi-potentiated universe: this  
is why he seeks the 'solid without  
fluctuation'. (Behrendt, 145)

In Blake's ideal world, the roles of the four Eternals would not be so clearly defined as to

lead to the disintegration of Albion if one power could not do as it was required. Also, because the ideal eternal world would exist without dualism, there would be no division between what an Eternal could do and what it could not. All things would be possible.

This idea that Eternity was flawed before Urizen fell leads on to a concept that appears frequently in both Milton's Paradise Lost and in The Book of Urizen, the concept of the 'fortunate fall'. Urizen's rebellion destroys an Eternity that had the potential to disintegrate and die, and paves the way for the development of a new Eternity without the fatal flaw of mortality.

Through his fall, Urizen destroys the fine balance of reason and passion that existed in Eternity,

thus precipitating what Blake regarded as  
the true fall of man, the self-division of  
his faculties. (Cantor 34-35)

It was Urizen's inability to handle the complex and constantly fluctuating universe he was a part of that forced him to begin his search for a separate and fixed self-identity that was independent from Eternity. He wanted to escape from the 'all-embracing feeling of community' that dominated his existence as part of the body of Albion (Cantor, 35). He wanted to find eternal joy and stability, without the contrary experiences of sorrow and fluctuation. In essence, Urizen wanted his own unchanging portion of Eternity that he could trust in and control.

Urizen's fall and the subsequent fall of Eternity comes about because he tries to alter the divine scheme he is a part of (Percival, 21). By changing the role he plays in the body of Albion, Urizen also alters the roles of the other Eternals and thus changes the very nature of Albion himself. Once the unity of Eternity is destroyed, the other Eternals contribute to the fall through their own misguided and badly judged actions.

The eternal power Urizen uses to form his separate self-identity is described in the poem as 'assum'd' power (2:1), suggesting that it is taken by Urizen because he wanted it for his own use, yet it may also have been his by right. This unnamed power appears to have been waiting for its rightful claimant, the one who would use it for the good of all Eternity, and in spite of his unawareness of the fact, this is how Urizen uses it. Even though Urizen's motives were selfish, the end result of his assumption of power was the fall of a flawed Eternity and the birth of the potential for a new state of perfection.

In the Preludium to The Book of Urizen, Urizen is described as 'the primeval Priest' (2:1). His separation from Eternity and his creation of a new self also creates a need for self-justification and a myth that will divinise his selfish struggle. At this point it is useful to remember that this poem describes Blake's perception of the biblical Jehovah and his creation of the physical world. Urizen's religion is not based upon eternal truth or selfless love, but on falsehood and secrecy.

Following Urizen's separation from Eternity, he is no longer recognised by his fellow Eternals and appears in the poem as 'a shadow of horror' (3:1). As a 'shadow' Urizen is little more than the insubstantial outline of his Eternal form. He is

Unknown, unprolific,  
Self-clos'd, all-repelling... (3:2-3)

for without the creativity, the love, and the sensuality of the other Eternals, all of Urizen's creations, including his own self, will be unprolific. Wrapped in his selfhood and separated from his fellow Eternals, Urizen is 'sterility' (Frye, 214). He has denied the energies of sorrow and fluctuation in favour of only the 'good' or 'reasoned' side of emotional life, and has thus chained his passion, his creativity, and his love:

Urizen, the limiter of energy, is  
himself indomitable energy. (Bloom, 165)

Tannenbaum suggests that 'Urizen initiates the Creation-Fall by the process of abstraction' (Tannenbaum, 203). Indeed it is his withdrawal from Eternity and the construction of a self-image that includes only a part of his spiritual conscience that pushes an already flawed Eternity into disintegration. In order to shape and create his new self, Urizen must distance himself from his own spirit as though it were another individual being.

The division of Albion and the division of Urizen himself maintain what Tannenbaum calls Urizen's 'exclusive divinity' (Tannenbaum, 203). By keeping himself separate from the rest of Eternity, Urizen encourages the other fallen Eternals to divide amongst themselves. By encouraging others to subscribe to his laws and his separateness, Urizen places himself in the position of God, the one Almighty.

Urizen's division from Eternity and his spiritual separateness are first evident in The Book of Urizen when the Eternals ask:

What Demon  
Hath form'd this abominable void,  
This soul-shudd'ring vacuum? (3:3-5)

Urizen, the shadow, is also the 'abominable void'. He is the gaping hole where once there was unity and Albion. Now the south, Urizen's home, and the north, the place he was banished to, stand separated from the east and the west. Although this void is named 'Urizen', it remains 'unknown, abstracted, / Brooding secret' (3:6-7). Before Urizen can create his own world, he must establish his own consciousness. But although his spiritual self is separate from Eternity, it is not yet formed and so Urizen's world also remains an unformed void.

Eventually a process of creation begins, but this is the creation of Urizen's consciousness and not the creation of his physical world, for 'Earth was not, nor globes of attraction' (3:36). At this point in Blake's scheme, physical principles do not exist; all life

operates on a spiritual or intellectual level rather than a physical level. Urizen creates changes 'In his desolate mountains' (3:11), but these mountains are places in his mind rather than features of a physical landscape. At this point in the poem, Urizen's creation is still centred on himself and involves a battle within his own mind as aspects of his spirit are either cast out or retained in altered states:

For he strove in battles dire,  
In unseen confliotions, with shapes  
Bred from his forsaken wilderness.  
(3:13-15)

In spite of these changes Urizen creates, he is still unrecognisable to the other Eternals. They see an unidentified power hard at work at an unknown task, yet the nature of this power and of this task both remain hidden to them as

Dark, revolving in silent activity,  
Unseen in tormenting passions,  
An activity unknown and horrible,  
A self-contemplating shadow,  
In enormous labours occupied.  
(3:18-22)

Urizen's activities are horrific to the Eternals because they are unknown; before Urizen's fall there was no division between knowledge and secret: all was known. Now, the Eternals watch in horror as the unknown Urizen struggles to create his own exclusive identity by creating 'vast forests' (3:23), symbols of oppression, restriction, and concealment (Gardner, 12). In addition to forests and mountains, Urizen's mind contains wild snows, hail, and ice. These are Urizen's 'cold horrors silent' (3:27), symbols of his denial of passion and his cold unfeeling reason.

As Urizen's creations at this point in the poem are not bound to a physical form, neither are his senses restricted within a physical body. They are instead 'all flexible' (3:38), enabling every experience to be known. Similarly free from physical restriction in Urizen's

present state are the states of life and death. Yet, as Urizen's selfhood continues and the division of Eternity is completed, death and life become the mutually exclusive states of being we know them as today.

As Urizen's self-creation draws to a close, he has succeeded in binding a portion of infinity as his own identity. 'Urizen, so nam'd / That solitary one in Immensity' (3:42-3), is now recognised by the Eternals as the void they feared. Urizen's newly formed mind comprises 'bleak desarts, / Now fill'd with clouds, darkness, & waters' (4a:1-2). The symbols of concealment and illusion that characterised Urizen's mind in its formative period continue with 'clouds, darkness, & waters'. Although Urizen is now recognised, he is still unable to be identified; the primeval Priest remains a mystery.

Having completed his creation of a separate self, Urizen has made his spiritual rebellion absolute and he can now address Eternity with his newly developed voice of reason and priestly power. Urizen's well-structured speech begins with a description of his solitary state and the goal he achieved while separated from Eternity. He tells the Eternals he has been 'Hidden, set apart' (4a:8) in a solitary state necessary for the development of a separate selfhood. Urizen has

sought for a joy without pain,  
For a solid without fluctuation  
(4a:10-11);

he has fought with half of his Eternal nature and managed to chain it so he experiences only joy and solidity and casts off sorrow and fluctuation. This selection of experiences Urizen has embraced is carefully designed to reinforce his self-construction as the one benevolent God. Yet without sorrow and change, Urizen will never know real joy or stability. Urizen goes on to ask:

Why will you die, O Eternals?  
Why live in unquenchable burnings?

(4a:12-13)

Yet it is he who has suffered a half death by denying himself sorrow and change. He has banished the fire of passion in favour of his 'cold horrors' and will never be fully satisfied by his lukewarm joy and his false stability.

Urizen then turns his speech to a description of the process he went through in the formation of his separate self:

First I fought with the fire, consum'd  
Inwards, into a deep world within.  
(4a:14-15)

Urizen has fought what he should embrace. His 'cold horrors' have battled with the heat of passion, love, and sensuality and have cast them off. Following his disposal of all that is not reason, Urizen is 'consum'd inwards' to a self that is no longer a part of Albion. In this deep inner place, Urizen's mind is

A void, wild, dark, & deep,  
Where nothing was. Nature's wide womb...  
(4a:16-17)

Urizen claims to be a new beginning, the birth of a new existence. Yet this honour does not belong to Urizen, but to those who will come later in the poem. Urizen is instead the end of an era for Eternity. In this inner place, Urizen claims to have become 'self-balanc'd' (4a:18) and thus denies his need for the other Eternals. Urizen claims to be complete and whole, the only One God who needs no other power. He is 'I alone, even I!' (4a:19), and his own selfhood has replaced his need for Eternity.

Following his description of his self-development, Urizen then turns to the product and the justification of his new self, his books:

Here alone, I, in books form'd of metals,  
Have written the secrets of wisdom,  
The secrets of dark contemplation. (4a:24-26)

Urizen's books were written by him alone; they are designed to reinforce his own self-image and justify his claim to priestly power. Like their author, the books are cold, fixed, and unbending, wisdom that has come from

fightings and conflicts dire  
With terrible monsters Sin-bred,  
Which the bosoms of all inhabit,  
Seven deadly Sins of the soul.  
(4a:27-30)

The 'monsters' Urizen speaks of are those aspects of Eternity he has rejected from his new self and now labelled 'sin' to force others to follow his example and cast off passion, love, and sensuality. Yet he still claims his books contain 'Laws of peace, of love, of unity, / Of pity, compassion, forgiveness' (4a:34-35), when all they do is place limitations and rules on infinite emotions:

Let each chuse one habitation,  
His ancient infinite mansion.  
One command, one joy, one desire,  
One curse, one weight, one measure,  
One King, one God, one Law. (4a:36-40)

Urizen's Book of Law is designed not to encourage peace, love, or unity, but to divinise his own search for selfhood and erect it as the goal of his religion.

The main danger to Eternity from Urizen's rebellion is selfhood, which destroys unity and divides the soul (Percival, 131). Selfhood creates a dualism between what is 'me' and what is not, thus destroying the communal sense of identity and purpose that existed before the fall. Following Urizen's rebellion, the Eternals

spurn'd back his religion  
And gave him a place in the north.  
(2:2-3)

They attempt to protect their own fragile unity by casting Urizen out and instead further their own fall, for

Urizen cannot ultimately be 'cast out' or confined alone because he does not really exist in a spatial world. Any attempt to dispense with him simply perpetuates the cosmic schizophrenia he has caused. (Mitchell, 118)

Urizen's rebellion and his subsequent separation from Eternity have provided him with the potential to create his own physical world. This new world is built within Urizen's own spiritual limitations, and is a world with a very Urizenic nature. Urizen's creation of the fallen physical world is in fact a division and a narrowing of a previously infinite Eternity (Gardner, 78). As creator of a new world, Urizen brings forth nothing new, but simply fixes various aspects of the Eternal world into a limited place in space and time:

Blake portrays Urizen's creation as a process of contraction. (Cantor, 31)

Because Urizen always binds and encloses (Hilton & Vogler, 54), his creations are unprolific and horrifying both to the other Eternals and to himself. Yet as disturbing as his fallen world may appear, it is only the manifestation of the division and limitation characterising Urizen's separate spiritual self.

Following Urizen's self-revealing speech to the Eternals, the 'seven deadly sins of the soul' appear as 'living creations' (4a:49-5:1). These physical appearances of the seven deadly sins he previously cast off are 'Urizen's self-begotten armies' (5:16). What he has denied humanity and supposedly excluded from his new self, Urizen freely employs to enforce his own religion.

Eventually, the horror of Urizen's limited and finite world forces him to seek refuge from his creations and from the fires of Eternal fury that 'ran o'er the heav'ns' (5:12):

In fierce anguish & quenchless flames,  
 To the deserts and rocks he ran raging  
 To hide, but he could not. (5:19-21)

Because Urizen's physical world is an extension of his spiritual condition, he is not able to escape the horror he sees around him. Wherever he hides, he carries the horror of his fall within his soul. Unable to escape this horror by hiding, Urizen

dug mountains & hills in vast strength.  
 He piled them in incessant labour,  
 In howlings & pangs & fierce madness,  
 Long periods in burning fires labouring  
 Till hoary, and age-broke, and aged,  
 In despair and the shadows of death.  
 (5:22-27)

He is trying to divert his attention from his fallen state through tremendous labours of unprolific creation.

The horror of Urizen's self and his world comes about because

Urizen's creativity is rooted in selfishness.  
 He is merely seeking to heighten his sense of  
 power by harnessing part of an already existing  
 world as his private domain. (Cantor, 31)

Separated from Eternity and from the Eternals, Urizen is incomplete. He is the heat of reason without the light of creativity-

But no light from the fires; all was darkness  
 In the flames of Eternal fury (5:17-18)

-and thus he isolates himself out of arrogance and fear, for Urizen loves himself as the epitome of reason, yet fears the limited priest of religion he has become. 'The creation of objects enables Urizen to escape unbearable tension and emptiness' (Webster, 155), and the limitation of Eternity that occurs with such a creation allows him to become the

founder of written language (Cantor, 38). For only when the infinity of Eternity is contracted can written symbols come to represent single fixed objects in the previously fluctuating world.

In his role as creator, Urizen makes a good comparison to the creative aspect of the biblical Jehovah. Having finalised the creation of his separate spiritual self and completed his speech to Eternity, Urizen emerges from anonymity with

his hand  
On the rock of eternity unclasping  
The Book of brass. (4a:42-44)

Like Jehovah who set his laws for humanity in stone, Urizen makes laws that are fixed and unbending. Both creators have written laws for others to follow that reinforce their right to impose such laws. Yet more interesting than the similarities between Urizen and Jehovah are the differences.

Cantor identifies three fundamental differences between the creative periods of Urizen and Jehovah (Cantor, 30-31). Firstly, Urizen creates in secret, while Jehovah creates openly and with pride. Secondly, Urizen is sinister and self-glorifying, while Jehovah is benevolent. Thirdly, Urizen must struggle both with himself and with the Eternals to create, while Jehovah experiences no opposition and simply wills things into existence.

Initially, this description of the differences between the two creators appears to fit well with the poem. Urizen's creation of the fallen world is feverish with 'howlings & pangs' and 'vast strength' (5:22-24), and it emerges with an anguish that echoes the pain and physical torment of childbirth. Yet when we remember that The Book of Urizen is

Blake's rewriting of the biblical creation myth, an idea that Cantor doesn't examine emerges.

Our knowledge of Jehovah's creation of the world comes to us from the religion of Judaeo-Christianity. This religion has already been formed at the dawn of creation, and Jehovah has already established himself as its unchallengeable God. Yet Urizen's religion in the poem is just beginning. Although the physical creation of the world is complete, he has still to create the myth of his own creation. In view of Blake's ideas regarding Urizen's religion and the intended parallels between the fallen Eternal and Jehovah, it is very likely that Urizen will eventually construct a self-justifying myth that establishes him as the unchallengeable God of his own religion. As Jehovah may have already done through the Bible and the doctrines of Christianity, Urizen will one day change the history of his creation and set in brass his role as the One God.

The first physical appearance of Urizen's world as a separate state from Eternity comes with the creation of a roof:

a roof vast, petrific, around  
On all sides he fram'd like a womb. (5:28-29)

This roof is earth's sky, a boundary to hide us from Eternity and from the truth of Urizen's assumed power. It is also our horizon, the limit both of humanity's and of Urizen's perception. It is also Urizen's religion and the myth he has constructed to justify his role as priest, and finally it is the point at which Eternity ends and earth begins.

Following the creation of this boundary line,

On the shore of the infinite ocean,  
Like a human heart, struggling & beating,  
The vast world of Urizen appear'd (5:35-37)

and Los emerges from the clouds of Eternity and into The Book of Urizen to stand guard over the fallen Eternal.

Following the final creation and appearance of Urizen's world, and Urthona's manifestation in the fallen world as Los,

Urizen laid in a stony sleep,  
Unorganiz'd, rent from Eternity.  
(7:7-8)

In this state of unconsciousness, Urizen is without any physical shape or form. He is 'a clod of clay' (7:10) waiting to be moulded into a recognisable form that does not horrify him or those around him. The spiritual identity he has forged and the rousing speech of selfhood he made to the Eternals now seem an age away as the once mighty power lies motionless and asleep.

The reason for Urizen's descent into oblivion can be found in Margoliouth when he suggests that 'Urizen is utterly impoverished by the separation of Los' (Margoliouth, 103), the Eternal he was closest to in the unity of Eternity. The relationship the two Eternals shared was close to the point that the boundaries of the individuals were not clearly distinguishable. While Urthona has succeeded in developing a spiritual and a physical identity outside of Eternity in the form of Los, Urizen has only managed to forge his own intellectual difference and thus lies dormant without a physical form to house it:

the wrenching of Urizen heal'd not.  
Cold, featureless, flesh or clay,  
Rifted with direful changes,  
He lay in a dreamless night. (9:4-7)

Without a body, Urizen's separate intellect cannot maintain its self-imposed boundaries. Indeed, in this state of sleep his newly-created intellectual identity appears to have lost the

very self-awareness that defines it, and so Urizen becomes little more than

the surging, sulphureous,  
 Perturbed Immortal, mad raging  
 In whirlwinds & pitch & nitre.  
 (10:3-5)

The fury of Urizen as the creator of the fallen world has ceased. Now that Urizen sleeps silent and still in his state of unconsciousness, Los steps in to offer his contribution to the Fall by building a physical body for the formless Eternal. He will fashion a form that will be less horrifying than the 'whirlwinds & pitch & nitre' Urizen is at the moment. Yet the very process of creating this body is horrifying as Urizen passes through seven ages, which correspond with the seven days in which Jehovah created the earth.

The first age of Urizen's physical body is the creation of his brain; this is also the first step in the emergence of a separate Enitharmon later in the poem. Yet, like all creation in The Book of Urizen, the formation of Urizen's brain is a limitation of a previously infinite pool of thought rather than the creation of something new:

Restless turn'd the immortal inchain'd,  
 Heaving dolorous, anguish'd, unbearable,  
 Till a roof, shaggy, wild, inclos'd  
 In an orb his fountain of thought.  
 (12:31-34)

Before Los began to construct Urizen's body, the immortal's thought flowed as freely as a fountain. It was constantly moving and new, yet once enclosed within the small confines of the human brain, Urizen's thoughts, like still ponds, begin to stagnate.

Urizen's spine and skeletal system also form in this first age:

Like the linked infernal chain,  
 A vast spine writh'd in torment  
 Upon the winds, shooting pain'd

Ribs, like a bending cavern;  
 And bones of solidness froze  
 Over all his nerves of joy.

(12:36-41)

Urizen's skeleton provides him with the boundaries to human existence he has longed for. Finally he has found his 'solid without fluctuation'. Yet it is he and not the world around him that is imprisoned within a cage of bones, and within this cage the Eternal Urizen dies:

And a first Age passed over,  
 And a state of dismal woe.

(12:42-43)

Following the formation of Urizen's brain and skeletal system in the first age, Los turns his hand to the creation of a heart and vein system to feed the now limited body.

From the caverns of his jointed Spine  
 Down sunk with fright a red  
 Round globe, hot burning, deep,  
 Deep down into the Abyss,  
 Panting, Conglobing, Trembling,  
 Shooting out ten thousand branches  
 Around his solid bones. (13:1-7)

The creation of the heart should be a time for celebration as it is traditionally the organ of love and feeling, and the force that keeps the human body functioning. But as it is created, Urizen's heart sinks down with fright and despair into the very abyss of fire we call 'hell'. There it can never be an organ of hope, only of despair. This despair continues as Los further binds the body of Urizen by shooting out 'branches' of veins around his frozen bones.

And a second Age passed over,  
 And a state of dismal woe.

(13:8-9)

Urizen's third age sees the creation of the Eternal's eyes and ability to see. Yet, as with his brain, the creation of Urizen's eyes involves the binding and fixing of a vision previously unlimited by space or time. Within the narrow confines of his eye sockets, Urizen's horizons emerge:

fixed in two little caves,  
Hiding carefully from the wind,  
His eyes beheld the deep.  
(13:14-16)

Now Urizen's vision hides in caves and no longer experiences the infinite sight of Eternity. His desire to see forever has gone and the horizons he desires are in place.

And a third Age passed over,  
And a state of dismal woe.  
(13:17-18)

With his sight firmly in position, the development of Urizen's fallen senses continues with the formation of his ears:

Two Ears in close volutions,  
From beneath his orbs of vision  
Shot spinning out, and petrified  
As they grew. (13:21-24)

Initially Urizen's ears shoot out from the limitations of his physical body, yet even as they try to escape from being fixed, they grow solid and petrify. As the ears become fixed so too does Urizen's hearing, picking up only the sounds his limited mind perceives to exist.

And a fourth Age passed,  
And a state of dismal woe.  
(13:24-25)

After sight and hearing comes smell, and in the fifth age Urizen's nostrils

bent down to the deep.  
And a fifth Age passed over,

And a state of dismal woe.  
(15:1-3)

Linked to his sense of smell is Urizen's development of mortal needs to sustain his physical body. This is a new concept for Eternity, where previously life was eternal and there was no living body to die. But with the creation of stomach, throat, and tongue comes also hunger and thirst:

Within his ribs bloated round,  
A craving hungry Cavern;  
Thence arose his channel'd Throat,  
And like a red flame, a Tongue  
Of thirst & of hunger appear'd.  
(15:5-9)

Yet the hunger Urizen experiences here is more than the physical desire for food. He will forever carry with him the hunger for the Eternal life he has lost.

And a sixth Age passed over,  
And a state of dismal woe.  
(15:10-11)

Finally Urizen's limbs are created to enable movement and touch; his physical body and Los's task are completed:

He threw his right Arm to the north,  
His left Arm to the south,  
Shooting out in anguish deep,  
And his Feet stamp'd the nether Abyss  
In trembling & howling & dismay.  
(15:13-17)

Yet still the fallen Eternal sleeps on unconscious and raving, twisting and turning as though in a nightmare. Now he is formed, the sleeping Urizen reaches from his region in the south to the territory of Urthona and Los in the north. He stamps and howls as his unconscious spirit is finally forced into his limited body.

And a seventh Age passed over,  
And a state of dismal woe.

(15:18-19)

After the last of the seven ages of Urizen is completed, the Eternal lies imprisoned and lifeless within his limited body:

For with noises, ruinous, loud,  
With hurtlings & clashings & groans,  
The Immortal endur'd his chains,  
Tho' bound in a deadly sleep.

(15:24-27)

He is raging and chaotic, but unconscious. His shrunken senses now perceive only a fraction of his Eternal experiences, and all memory of his Eternal life disappears:

All the wisdom & joy of life,  
Roll like a sea around him,  
Except what his little orbs  
Of sight by degrees unfold.  
And now his eternal life  
Like a dream was obliterated.

(15:29-34)

The slumber of Urizen continues.

Deep in his unconscious sleep, Urizen has been oblivious to a large part of the action in The Book of Urizen. He has slept through the creation of his own physical body and the division of Los and Enitharmon. He has been unaware of the conception and birth of Orc, his growth, and his imprisonment on the mountain. Yet at this point Urizen is finally woken from his sleep to a world totally different from the one he knew.

It is the cry of Orc, the cry of the first born separate from Eternity, the cry of one with the potential to return humanity to the lost unity that rouses Urizen back to consciousness:

The dead heard the voice of the child  
And began to awake from sleep.  
All things heard the voice of the child  
And began to awake to life. (20:26-29)

Until Orc's cries resurrected Urizen, the body Los had created stagnated without will or awareness. The sleep that was necessary for creation to take place was no longer needed: it was time for Urizen to behold the world he had created by his fall.

Once woken from his sleep, Urizen finds that his mortal senses and desires become the driving force in his existence:

And Urizen, craving with hunger,  
Stung with the odours of Nature,  
Explor'd his dens around. (20:30-33)

The stomach, tongue, and throat Los created in the sixth Age appear more important than any other of Urizen's changes. Yet the hunger that Urizen feels so sharply is not for food, but for order. Through his separation from Los and his imprisonment in a restrictive body, Urizen has lost poetry, love, and imaginative energy. All that remains is 'his scientific curiosity and his instinct for imposing cosmos on chaos' (Margoliouth, 106):

He form'd a line & a plummet  
To divide the Abyss beneath.  
He formed a dividing rule;  
He formed scales to weigh;  
He formed massy weights;  
He formed a brazen quadrant;  
He formed golden compasses  
And began to explore the Abyss.  
(20:33-40)

Urizen tries to build order out of the chaos he has created and models this order on his faded memories of Eternity (Percival, 21-22). Yet Urizen's memory, like all his faculties and experiences, has been limited to fit within his newly-formed identity. When Urizen dwelt in eternity before he fell, there was no order such as he strives for now, only energy. It is Urizen's fear of change that makes him insist that order be imposed on energy (Marks, 581).

Urizen begins to examine the world he has created, yet the very things which came out of his own mind hinder his journey through the fallen world:

Urizen explor'd his dens,  
 Mountain, moor, & wilderness,  
 With a globe of fire lighting his journey,  
 A fearful journey, annoy'd  
 By cruel enormities: Forms  
 Of life on his forsaken mountains.  
 (20:46-22:1)

His creations are unrecognisable and horrifying to their own maker. The solidity Urizen hoped for when he began his new world still seems beyond his grasp. Yet in spite of the horrors Urizen has created, Cantor sees him as doing the work of Jehovah the compulsive organiser by dividing into categories, and thus creating the world we know (Cantor, 30).

Urizen fears his own creations because they appear to him as

Fright'ning, faithless, fawning.  
 Portions of life. (22:3-4)

These creations are only 'portions of life' because they were created by a power who is himself incomplete, a power that has denied half of life's experiences and hides from those he was once united with. He regrets the world he has created, but it is a world bonded closely to Urizen's nature, a nature he cannot change (Margoliouth, 107).

Most Urizen sicken'd to see  
 His eternal creations appear,  
 Sons & daughters of sorrow on mountains,  
 Weeping, wailing. (22:8-11)

Urizen's children are his creations, rather than the product of a sexual union as Orc is. He has created four sons: Thiriell, Utha, Grodna, and Fuzon; and numerous unnamed daughters (22:11-21). Whereas Urizen denies the existence of sorrow and fluctuation, Blake appears to deny the value of the feminine side of life in The Book of Urizen by failing to give them names, a fault he remedies in The Four Zoas.

Urizen's children disappoint him:

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. (22:22-26)

Yet this is Urizen's failure as much as their own. Urizen is discovering again and again that life is not fixed and unchanging, but fluid and flexible. The sons and daughters of Urizen have little to do in The Book of Urizen. While some remained in Urizen's garden creating the relics of antiquity we see around the world - they

built  
 Tombs in the desolate places,  
 And form'd laws of prudence, and call'd them  
 The eternal laws of God (27:4-7):

- others named the garden 'Egypt' and left it in an imitation of the Exodus of the Hebrews (27:19-22).

Urizen's sorrow is caused by his realisation that 'life liv'd upon death' (22:27). In spite of his search for a 'solid without fluctuation', Urizen sees the intertwining of life and death and the hopelessness of separating them. When people are born into life under Urizen's impossible laws, sin and death are inevitable conclusions. It is this realisation that causes Urizen to pity his death-bound creations and, as it did with Los, pity divides the soul (25:3-14).

While Urizen wanders over his world pitying his creations,

A cold shadow follow'd behind him,  
 Like a spider's web, moist, cold, & dim.  
 Drawing out from his sorrowing soul.  
 (25:9-11)

This shadow is Urizen's Emanation, Ahania, 'a Female in embryo' (25:18), and without unity with her he sinks further into wrath for humanity and into a decline of his mental

energy (Percival, 28). As Ahania divides from Urizen and follows him on his journey over the fallen world, she becomes a web over the earth:

So twisted the cords, & so knotted  
The meshes, twisted like to the human brain  
And all call'd it the Net of Religion.

(25:20-22)

The pity Urizen feels for his creations leads to the creation of religion, yet this religion is very much Urizen's; it is a self-justifying myth that constructs him as the one Almighty and benevolent God as Jehovah's myth does. Urizen centres humanity upon the idea that only reason is sacred in humanity, and thus creates the concept of holiness (Cantor, 37). The idea that reason is holy and the fact that Urizen is the embodiment of reason makes his religion a force that induces obedience to his laws (Percival, 23).

Urizen wants humanity to do the impossible: to seek infinity while imprisoned within mortal senses and while half of life's contraries are being denied (Gardner, 82). It is this imprisonment and limitation of the human senses that enables Urizen to become the creator of written language, a system that depends upon limitation and boundary to exist (Cantor, 38).

In The Book of Urizen, Urizen is  
the tyrannic God of oppression, the God  
of the detested 'One Law', the promulgator  
of the creed 'thou shalt not'. (Gardner, 7)

Urizen's law is all about singularity, the concept of one God and one law. He is

the self-appointed guardian of man's moral  
welfare, he is the great Spectre, Old  
Nobodaddy, the Schoolmaster of Souls, the  
Father of Jealousy, The God of this World.

(Percival, 23)

Urizen's books of law are his Ten Commandments, rules of thought that are forever fixed and utterly inflexible. These books 'suppress desire while aggrandising Urizen as hero'

(Webster, 156-157) yet in reality they render all of Urizen's creations useless and doomed to die. 'Urizen's Book obliterates Eternity, defines it as what has been lost' (Hilton & Vogler, 53). Under the net of his religion, Urizen is 'the Primeval Priest' (2:1) and King of a world that denies the God within us in favour of doubt and selfhood (Percival, 134).

Bloom regards Urizen as being 'both fearfully mistaken and genuinely fearful' (Bloom, 164). Indeed Urizen has made many mistakes and the mortality of his creations reflects his own failings. Yet Urizen is also terrified by what he has become and what his fallen spirit has created. His fear drives him to become as limited and blind as his creations, yet while he is the unmistakable villain of the poem, Urizen is also to some degree the hero. While he has caused the fall that destroyed Eternity, he has also initiated change where change was needed. As argued at the beginning of this chapter, Urizen's fall was, in many ways, fortunate.

Urizen's move from being the poem's villain to being its hero is linked to the concept of the Fortunate Fall. Although Urizen's fall and the resulting destruction of Eternity are horrible, they lead to an end that almost justifies this horror. Without Urizen's fall, humanity would not exist (Mitchell, 134), and a higher level of unity would be forever out of reach.

The Eternity Urizen shattered must have been flawed initially for it to fall. Indeed I can identify three main areas in which this early Eternity was failing. The first of these is the gross imbalance between the masculine and the feminine aspects of life. In Eternity, the Emanations were a very minor part of the Tenfold God that was constantly repressed and denied in favour of the masculine aspect. Already the unity of Eternity was not as unified as it initially appeared.

The second flaw I have identified in Eternity is connected to the reason for

Urizen's fall. Too much was expected from Albion's reason, and the role assigned to him was beyond his spiritual abilities. The fluidity and constant changing of Eternity was what finally forced Urizen to seek a 'solid without fluctuation'. The third flaw in the Eternity Urizen destroyed is the very fine balance of powers that maintained its unity. This balance was so unstable that the withdrawal of one power threw the Eternal world into chaos and disintegration, and dragged the other Eternals from perfection to their frightened fallen state.

Urizen's destruction of this flawed Eternity meant that now a new state of perfection could be developed, a new Eternity with a better balance of masculine and feminine, tasks within the abilities of the Eternals, and a harmony between them that is less precarious and less likely to be destroyed by one power.

Only by introducing division into the original unity does Urizen make the re-establishment of that unity possible on a higher level and as a meaningful human creation. (Cantor, 42)

Percival sees Urizen as a symbol of humanity trying every means of salvation except the selfless one that will save. Urizen will save humanity at any cost except a cost to his self (Percival, 24). Thus, salvation lies in his hands. He has only to surrender his selfhood and pull back his Net of Religion to once again face Eternity. But Urizen cannot do this. His self has become the most important aspect of his life; he cannot give this up and become the sacrificial lamb.

In The Book of Urizen, Urizen fulfils the role of Christ to a point, but he does not go far enough. Thus, he is neither all-Satanic nor all-Christlike but a merging of the two. He is the disruptor of Eternal order, as were Christ to the Jewish order and Satan to the heavenly order. He opens the way for the development of a new unity. Christ did this by dying on the cross, and Satan did this by falling from heaven and thus making it

possible for people to consciously choose redemption. Yet in spite of his similarities to both these biblical figures, Urizen has not the strength to carry out either role to its final point. This task must fall to another, one who does not worship his own difference from the Eternal world.

## LOS.

After the fall, while Urizen maintains the same name and essentially the same identity he held in Eternity, Urthona loses both his identity and his name, and ceases to exist in his Eternal form. The fall of Urizen, and the subsequent fall of all Eternity, divides Urthona into several parts, the dominant part being the character of Los.

In The Book of Urizen, Urthona is given a presence in the fallen world through the character Los, who represents only one portion of the Eternal's former glory. Although Los is only one separate part of what used to be a unified and whole character, he hovers between both the world of Urthona and the world of fallen humanity. While his mind is bound to the fallen world, his heart yearns for the Eternity he remembers. Because he is neither an Eternal nor a human being, Los cannot be the one to recreate the lost perfection of Eternity. Yet although Los is essentially an isolated portion of a shattered unity hovering between two worlds he can never fully participate in, the role he plays in The Book of Urizen is nonetheless one of great power and promise.

Throughout Blake's work, Los is a symbol of regeneration and spiritual rebirth and, like Urthona, he represents the loins of Albion (Percival,36). Los's geographical position is in the north, thus placing him directly opposite Urizen in physical location (Damon, 246). His element is the earth and his planet is the sun, and it is the creativity and the heat symbolised by these two forces that give Los his role as the blacksmith (Damon, 246). This metaphor of Los as a blacksmith explains why he uses furnaces, hammers, and various metals to create Urizen's body.

Beyond Los's position in the physical map of Blake's Eternity is his place in the spiritual life of both the perfect and the fallen worlds. Much has been written on Los's

spiritual role in both The Book of Urizen and the later prophecies; Damon calls Los 'the Prophet of Eternity' and 'the creator of all we see' (Damon, 247), an idea echoed by Percival who identifies Los as the 'Spirit of Prophecy' (Percival, 36). This description of Los as poet and creator introduces us to the link that exists between him and Christ. Like Christ, Los is the 'sun' and the 'son' of Eternity (Hilton, 191-2), both its illuminating light and its child. He also shares Christ's link with human spirituality by being the power who conducts human souls both at birth and at death (Damon, 247).

Los is also linked to another historical figure through the suggestion that he is Poetry, 'the expression in this world of the Creative Imagination' (Damon, 246) and 'the power of imagination in man' (Cantor, 43). In this role he is Blake himself:

the imaginative shaper who must be the  
agent of a human apocalypse. (Bloom, 98)

Like Blake, Los feels compelled to create a system of his own to avoid being enslaved in that of another (Hilton, 183). Yet in The Book of Urizen Los finds that his system gets away from him and he ends up delivering people from it, as perhaps Blake felt his system expanding beyond the bounds of The Bible of Hell and into what would later be The Four Zoas.

Blake's remarkable consistency when it came to his characters is well demonstrated by Los, and his identification with Christ and with Blake continues throughout Blake's poetry. Los is the active hero in The Four Zoas, a figure born of both Christ and Blake himself. He also 'descends and becomes one with Blake' in Milton (Damon, 251), and this identification with the poet is continued in Jerusalem.

Although the poem is named The Book of Urizen, it is Los and not Urizen who is its central character. Los is involved in most of the poem's action. He appears after Urizen's fall into unconsciousness and disappears when the sleeping Eternal is woken by the cries of

the young Orc. Los also has some sort of relationship with most of the poem's characters. He is sent by the Eternals to stand guard over Urizen and to contain the fallen state. This relationship with the Eternals also puts Los in the physical centre of the poem's conflict as he stands between Eternity and Urizen:

as such he offers some hope of  
bridging the gap that has opened up.  
(Cantor, 43)

In perhaps his closest relationship, he watches Urizen's rage and is responsible for providing the formless Eternal with a body. He also has a sexual relationship with Enitharmon once she appears as a separate form from his own, and becomes the jealous father and oppressor of Orc.

In an attempt to describe the role Los plays throughout Blake's writing, Percival divides the prophetic actions of Los into three phases (Percival, 40). The first of these he calls the unregenerate phase and likens it to the Jehovah of the biblical Old Testament. It is a period of revenge and fear, the enforcing of the moral law by chaining Orc to the mountain. The second phase he calls regenerative. It is the time of Christ and the forgiveness of sin, a new chance for the human spirit. The third phase of Los's action is the inactive phase, a period of lethargy and little real achievement.

Percival's division of Los's actions into various phases is a very useful tool in the understanding of this complex and important character. Yet because these phases encompass the action in most of Blake's prophetic works, they are not particularly useful to my study of The Book of Urizen. To remedy this I have used Percival's concept of phases but have limited them to Los's actions in this poem. The five phases I have defined are each linked to the relationships Los has with five of the poem's characters and generally follow the path of a human life.

The first of the five phases I have divided Los's action into is the period of innocent youth. This phase, which parallels human childhood, represents Los's carefree and untroubled life in Eternity as an integrated part of Urthona. The second phase represents Los's coming of age and includes Urizen's fall and the subsequent fall of the Eternal world. This phase is perhaps the most important Los goes through as it leads to the creation of a fallen humanity and also fixes the fallen world as a permanent state. His move into adulthood also signals Los's separation from Urthona and triggers the appearance of his own physical form. Los's development as an adult continues into his third phase of sexual maturity with the division of the sexes and the resulting physical relationship between himself and Enitharmon. Los's sexual maturity leads on, in turn, to the fourth phase of fatherhood. Here his relationship with Orc is the dominant force determining his actions, and we see the emergence of what Margoliouth calls the 'Laius complex' (Margoliouth, 160). Los's role as Orc's father also provides the fallen world with a saviour and a path back to Eternity. The fifth phase Los goes through is only hinted at in the poem, and is the death of his separate fallen self and his reincarnation into a new Eternity. This final phase also marks the beginning of another relationship with a new and now wiser Urthona who has rejoined an Eternity that still retains the knowledge of the Fall.

The relationship Los shares with Urthona while they are united in Eternity represents my first phase of Los's behaviour in The Book of Urizen, the phase of innocent youth. Although this relationship and this phase actually foreshadow the poem, it is none the less very important to understand Los's character as it was before the Fall. Without this understanding, we have no way to compare Los's actions and character in his fallen and in his unfallen state.

Urthona, like the other three Eternals, is both a separate entity in his own right and

a part of the body of Albion. He represents Albion's loins and as such he provides Eternity with creativity and spiritual regeneration. On his own Urthona is 'essential man' (Percival, 36), the very essence and spirit of the human imagination. He is also the Poetic Genius and

the impulse to create that underlies  
all life (Percival, 37).

While Urthona is a distinguishable part of Albion with an identity of his own, Los is an unidentifiable part of Urthona with no self beyond the Eternal. In this phase of innocent youth, Los has no character or real identity of his own. He is totally assimilated into the mind and body of Urthona where there is safety, purpose, and belonging. In this phase, and in this relationship, Los has no concept of a fallen world nor can he comprehend the idea of separation from Urthona, Eternity, or Albion. This first phase is parallel to the protection and anonymity of human childhood in which the child's mind has little conception of itself as a separate being from the family. Only through a loss of this innocence and a separation from Eternity will Los emerge from Urthona with an individual identity.

In the perfection and unity of Eternity, Urthona and Urizen are 'antipodal poles of a single force' (Percival, 37). Thus, the fall of Eternity is essentially the separation of these two characters and the destruction of this once 'single force'. Urizen's fall meant that the body of Albion was no longer complete. The One Eternal had lost his head, and the remaining Eternals had lost their reason. Without this, they too fell and their once pure actions were perverted by their separation from their intellectual life.

The division of Urizen and Urthona also led to a division within Urthona himself. Lacking reason and separated from the unity of Albion, Urthona divided into Los, Enitharmon, the Spectre, and the Shadow. The Spectre and the Shadow will be discussed, and Enitharmon examined in more detail, in the following chapter.

Initially in The Book of Urizen, Los and Enitharmon remain united, but in his fallen

state Los too divides and the sexes no longer dwell together in androgyny. As we encounter Los in the poem, he is always in his fallen state and is always separate from Urthona. This phase and this relationship have already reached their end before the poem has begun.

Because he was originally a part of Urthona, Los still holds many aspects of the Eternal's character within him, even though he is now fallen. In spite of the fall and the loss of Eternity, Los, as Urthona's representative, still maintained some of the spirit and purpose he had as Albion's creative principle:

Of all the Zoas, Urthona alone kept the  
divine vision in time of trouble. The  
essential man may fall, but he can never  
die. (Percival, 36)

The essential man did not die, and neither did the hope for forgiveness. Instead, both fell from Eternity and manifested themselves in the fallen world through the character of Los.

While Urthona in his Eternal form is the Poetic Genius, so in his temporal form he is the Spirit of Prophecy (Percival, 36). As such, Los represents the same spirit of innovation, creation, and spiritual regeneration that Urthona upheld, but in relation to the bounds of the fallen world, not the Eternal. As the Spirit of Prophecy in the fallen world, Los is without the reason of Urizen, the emotion of Luvah, and the sensuality of Tharmas. He is simply creativity void of thought, feeling, or reaction, and although this lack means his creations will always be flawed, still Los continues to create.

Now separate from Urthona, Los has finally gained an identity of his own. Yet throughout the poem he mourns for what has been lost and tries in many ways to regain a place in Eternity. Los's actions, particularly in regard to his son Orc, are tainted by his regret at the loss of Eternity and also by jealousy at the thought that Orc may be able to retrieve what has been lost. The innocence of youth that Los experienced in Eternity has ended, and he has left the security of the 'family home' to forge his own path in the fallen

world.

In The Book of Urizen, I have identified five roles Los plays in his relationship with Urizen. These roles each signify Los's move from the childhood innocence he had in Eternity, to the complexity of adulthood he faced in the fallen world. The first role Los plays in the Los-Urizen relationship is as an integral part of Urizen. While Los and Urthona were united in Eternity, Urthona and Urizen were geographical and spiritual opposites. Urthona in the north was the creative life of Albion, while Urizen in the south was his intellectual life. In this state, the two Eternals provided us with an illustration of Blake's concept of the contraries. Although Urthona and Urizen were essentially opposing each other, they were also interdependent and each relied upon the opposing existence of the other.

Percival identifies Los as the fire of genius that keeps the rational mind, represented by Urizen, from stagnation (Percival, 37). Another illustration of the relationship between the two is seen further on in Percival when he identifies Los as the sun of the natural world and Urizen as the sun of the Eternal world:

The natural sun is the spiritual illumination  
created by Los when Urizen sinks into total  
darkness. (Percival, 39)

With the death of Urthona, Los attempts to limit the damage caused by Urizen's fall by assuming some of the role Urizen once assumed, thus bridging the gap between what Urizen once was and what he is now. By doing this Los becomes 'the mediator between the conflicting values of reason and energy' (Mitchell, 136), the peacemaker trying to fix what has gone wrong.

When examining the relationship Los had with Urizen it is important to keep in mind that, as a part of Urthona, Los and Urizen were essentially one. The fall of Eternity is their

separation. The union Los and Urizen once shared is imitated by the two characters after the completion of Urizen's body, and also in the sexual union of Los and Enitharmon. Yet as these 'reunions' are only imitations of what Los and Urizen shared in Eternity, they lead only to further division rather than the unity they were aimed at.

The second role Los undertakes in this relationship is that of guard and 'keeper' for the Eternals. Following Urizen's fall from his place in the Tenfold God, the Eternals want to

confine the obscure separation alone,  
For eternity stood wide apart,  
As the stars are apart from the earth.  
(5:40-7:1)

Oddly enough, they attempt to maintain their own fragile unity by casting out Urizen and sending Los away to stand guard over the fallen world. This inconsistent action is a reminder that with Urizen's fall, all of Eternity lost their reason and also the fine balance of thought, feeling, sensuality, and creativity that existed before. It is now impossible for the remaining Eternals to make a reasoned or creative decision because they have separated themselves from an integral half of Albion's body.

Although Los eventually 'turns out to be Urizen's unwilling agent' (Hilton and Vogler, 54), at the start of The Book of Urizen he has no real mind or will of his own. He is simply a tool used by the Eternals to separate themselves from Urizen's chaos and the knowledge of their own fallen condition. As Urizen is cast out of Eternity, Los makes his first appearance in the poem as soon as 'The vast world of Urizen appear'd' (5:37). Los encircles the 'dark globe' of Urizen's fallen world and keeps watch on behalf of the horrified Eternals (5:38-9). It is this world of Urizen that will become the realm of the fallen Urthona; the realm of Los.

Through his fall, Urizen became totally separated from the being he was once closest

to in Eternity. With Urizen's fall, Urthona died, and without his contrary, Urizen could no longer live. Yet it was the birth of Urthona's temporal form that provided Urizen, and humanity, with an opportunity for life in the fallen world:

Together, the birth of Los and the death  
of Urizen signify man's new mortality.  
(Erdman and Grant, 155)

The third role Los assumes is perhaps his most important both for the action of the poem and the future of humanity. Los becomes the creator, the forger of a physical body for the formless Urizen. Cantor describes Los in his role of creator as

the best example in the poem of a character  
whose well-meaning but misguided efforts  
worsen a situation they were intended to  
improve (Cantor, 45),

and goes on to suggest that Los actually prolongs humanity's fallen condition by making it tolerable. By building Urizen a body, Los makes what should be a temporary fallen condition seemingly permanent (Cantor, 45). Because Urizen was torn from Los's side when they dwelt together in Eternity, Los attempts to redefine Urizen within a fixed and unchanging form. By this action he hopes to recreate the closeness they shared before the fall.

Los, as the independently thinking and feeling creator, emerges in the poem through his own tears. These tears symbolise Los's realisation that Eternity has been lost and act as the catalyst that moves him to create Urizen's body. These tears also symbolise a relationship between Los and Christ. While 'Los wept' at the loss of Urizen (7:2), so did Christ weep when he found Lazarus dead (John 11:35). Also, as Christ raised Lazarus from the dead, so does Los attempt to resurrect Urizen by building him another body.

Los's agony at his separation from Urizen is clearly demonstrated in the poem. Los 'weeps', 'howls', and 'curses' because 'Urizen was rent from his side' (7:2-4). These cries

signal not only a physical agony, but also a spiritual pain as Los mourns the loss of Eternity and the disintegration of the Tenfold God. Rising above this apparently irreparable wrenching apart, Los manages to heal his wounds:

Los howl'd in a dismal stupor,  
Groaning, gnashing, groaning,  
Till the wrenching apart was healed.  
(9:1-3)

In spite of the fact that Los manages to form an identity separate from Urizen and the rest of Eternity, Urizen is not so successful as 'the wrenching of Urizen heal'd not' (9:4). Urizen still drifts unconscious and constantly changing about his fallen world, and in answer to this Los then begins his task of building the Eternal a new body as he

rouz'd his fires, affrighted  
At the formless, unmeasurable death.  
(9:8-9)

The fires Los builds to make Urizen's body are the fires of his forge; the fires of generation, prophecy, and creation. Further tormented and 'smitten with astonishment' as Urizen's unconscious spirit rages about him (10:1-6), Los begins the process of building Urizen's physical body.

'For Los, any shape is better than none' (Cantor, 45), and so in an attempt to limit and bind Urizen's rage he formed 'nets and gins and threw the nets about' (10:7-8). Of all the things Los encounters in Urizen's fallen world, he fears the dead Eternal's formlessness and instability most of all. As each part of the body was made, Los 'bound every change with rivets of iron and brass' (10:10-11) in an attempt to fix them and make them permanent.

As time passes and Los continues as creator, creation and order begin to emerge from Chaos:

the Eternal Prophet howl'd  
Beating still on his rivets of iron,  
Pouring sodor of iron, dividing

The horrible night into watches. (12:7-10)

Los's first creation is time. Yet he does not truthfully create it; he instead limits the infinite and binds it in a chain 'Numb'ring with links hours, days, & years' (12:18). Finally Urizen's body forms over seven ages and Los stops his work to look at the unconscious body he has created. Yet still he is not satisfied, and binds joy and desire so Urizen's sleep is no longer dreamless.

Tannenbaum sees Los's creation as the completion of the Creation-Fall Urizen initiated by the process of abstraction (Tannenbaum, 203). Indeed the creation of Urizen's body has not been as selfless a task as we were initially led to believe. Los's creation of humanity was motivated 'not by the desire to create, but by a fear of death' (Gardner, 85). Indeed it would appear that Los only created the physical form because he feared the chaos that was the fallen Urizen. We now begin to see what Cantor meant when he referred to Los's actions as 'misguided'. Los's 'creation' is really little more than a limitation of what was once boundless and a definition of what was once unfixed:

Rather than opening up as full a perspective on the world as possible, the senses as Los creates them contract man's horizons, letting only a narrow range of experience into consciousness. (Cantor, 47)

It is perhaps because of Los's fallen state, and the subsequent motives behind his actions, that he is only capable of creating the physical body of Urizen. It is his son Orc who finally gives the Eternal consciousness.

The fourth role Los assumes in his relationship with Urizen is an imitation of the unity they shared in Eternity. When Los finally stills his forge after creating Urizen's body (5:35-7), he takes his first look at what he has made and is horrified by Urizen's unconscious form. At this point 'Los becomes Urizen' (Hilton and Vogler, 54) and 'The Eternal Prophet

& Urizen clos'd' (15:40). The energy Los used to limit Urizen's spirit within a physical form has caused him to lose sight of Eternity himself and sink into unconscious mortality with Urizen. The joining of Urizen and Los causes the fires of Los's forge to die as his genius sleeps, and Los becomes the horror he created.

From his place with Urizen in the fallen world, Los attempts to look back at the Eternity he left behind 'But the space undivided by existence struck horror into his soul' (15:46-7). The fallen Los now fears a world without limitation and boundary. The limitless space of Eternity horrifies him and his own defined separateness becomes of primary importance to him. This prepares Los for his fifth role as a separate fallen man.

Binding Urizen, and becoming as a consequence  
what he beheld, he too accepted the burden of  
sin and, having accepted it, loses himself in  
pity for the sinner. (Percival, 188-9)

As pity for Urizen causes Los to lose his own will and merge with the unconscious Eternal, so too does it provide the means for another separation. By pitying Urizen, Los eventually defines himself as a being separate from and superior to the unconscious form he has created, signalling his passage from childhood innocence to the individuality of adulthood.

In the state of adulthood, Los has lost the safety and security he had as a part of Urthona in Eternity. Yet the innocence he had then has not all been lost: he has brought it into the fallen world where it is being attacked on all fronts by the experience he gains. Los will retain some of this innocence until his third phase of development and his relationship with Enitharmon remove it forever.

Tannenbaum has identified the relationship between Los and Urizen, and the roles each has within it, with the relationships of three sets of biblical brothers (Tannenbaum, 212). The first of these is the relationship between Adam and Eve's sons Cain and Abel. In this relationship Los represents Cain, yet in The Book of Urizen 'Los-

Cain actually saves Urizen-Abel, but bears Cain's punishment without any promise of redemption' (Tannenbaum, 213). The next relationship Los and Urizen are compared with is that between Ishmael and Isaac, the sons of Abraham, Hagar, and Sarah. Here, Los represents Ishmael, the first-born son, while Urizen represents Isaac, the receiver of his father's blessing. The third relationship Los and Urizen represent is that between Esau and Jacob, the sons of Isaac and Rebekah. In this example, Los takes the role of Esau, while Urizen portrays Jacob.

There is a pattern that emerges from these three relationships and the corresponding roles Los and Urizen assume. In each relationship, as Abel, Isaac, and Jacob, Urizen remains within 'the line of grace' (Tannenbaum, 212). He receives the blessing and the birthright, even if it was not rightly his. In contrast, Los as Cain, Ishmael, and Esau is the 'man of energy' (Tannenbaum, 212), the rightful inheritor of his father's blessing who is instead cheated out of it by his undeserving brother. Because of their close relationship, Urizen's fall forces Los out of Eternity, depriving him of his birthright and making him little more than 'a prophet howling in the wilderness' (Tannenbaum, 213).

The third phase of development Los's character passes through in The Book of Urizen coincides with the relationship he has with Enitharmon both during the process of their division and when she is a separate being from himself. The move from adulthood, as represented by Los's relationship with Urizen, to this phase of sexual maturity involves both a loss of innocence and a gain of experience.

Following Urizen's fall and the subsequent fall of Eternity, Los managed to retain some 'innocence' or some sense of the spirit of Eternity he had while a part of Urthona. His relationship with Enitharmon signals the end of this innocence and the loss of this spirit. With the final passing of both innocence and Eternity, Los's mind narrows to fit the bounds

he has created and his imagination, his life-creating force, becomes perverted.

The move away from innocence and towards sexual maturity also provides Los with the experiences of a fallen world he would not otherwise have confronted. Like Adam, Los has been abandoned by the divine unit he was previously a part of. He must now make his way through a world that has been created by his own reaction to his fall from Eternity. On this journey Los experiences both fatherhood and, eventually, the 'death' of his sexually united Eternal self, two experiences that would not have been available to him had he remained separate from the fallen world and immune to its destructive power.

The second separation of Los and Urizen, as discussed earlier, occurs because of pity. By pitying the unconscious and separate form of Urizen, Los redefined himself as an independent being through the concept of selfhood. The dividing power of pity is seen again in relation to Los's own soul (15:53), and leads to the division of the previously harmonious sexes. This division of the sexes into masculine and feminine is as damaging a split as that which occurred between reason and creativity at the initial fall of Eternity (Cantor, 49).

Continuing with the parallel between the sexually mature Los and the fallen Adam, Mitchell likens Los's giving birth to Enitharmon to Adam's giving birth to Eve (Mitchell, 126). As Eve was formed out of one of Adam's ribs (Genesis 2:21-2), so was Enitharmon formed from a part of Los's own soul. Following Los's pity for Urizen and his second separation from the sleeping Eternal, 'a round globe of blood' appears before Los's astonished face (15:58). This globe of blood represents Enitharmon's brain and is her first appearance as a physically and mentally separate being, as well as the first sign that sexual division has occurred:

Thus the Eternal Prophet was divided  
Before the death-image of Urizen. (16:1-2)

Although further division has occurred and humanity is now even more removed from

the state of unity that existed in Eternity, the remaining Eternals still choose to look upon the fallen world. At this point Los still carries within him the spirit of Eternity, and with it the opportunity to look back towards Eternity even if the sight of its unorganised chaos horrifies him. Yet neither of these things is permanent, and both are taken from Los as his relationship with Enitharmon develops.

As pity for Urizen has divided Los into separate masculine and feminine beings, so too does it cause him to become permanently divided from the Eternity he has left behind. Soon after Enitharmon appears in her complete physical form, she and Los begin a game of sexual teasing and encouragement that is the symbol of Los's sexual maturity. The first form of communication Los has with Enitharmon is in the form of an embrace (19:11). From the context of the poem, it is safe to assume this embrace has a very definite sexual message and is not simply a show of platonic affection. When Enitharmon flees from his embrace in an invitation to intimacy, Los follows her (19:13). Their eventual sexual union is described in the poem as

Man begetting his likeness  
On his own divided image. (19:15-6)

The outcome of the sexual relationship Los has with Enitharmon is a finalisation and completion of his separation from the Eternal world. Yet the intention of this relationship was quite different. By joining with his own divided self, Los hoped to regain both the unity with Urthona that he lost through the fall, and the close relationship with Urizen that he had before pity divided his soul. Yet

Los tries to recapture his wholeness, not  
by seeking to regain Eternity, but by seeking  
to regain Enitharmon. (Cantor, 51)

Because of his fallen state, Los does not make the best decision. Rather than curing his main affliction, his separation from Eternity, Los instead tries to treat a minor symptom of this

illness; he tries to physically reunite himself with Enitharmon.

Further on in the poem, following Los's permanent separation from Eternity (19:50) and the birth of his son, Los continues to divide and limit the fallen world by concealing himself and Enitharmon from the view of others. At this point, his relationship towards Enitharmon is no longer the dominant influence in his life, yet he still attempts to imitate their previous unity and keep her close to him, as he

encircle[s] Enitharmon  
With fires of Prophecy  
From the sight of Urizen and Orc. (20:42-4)

This phase of Los's development and the relationship he has with Enitharmon is characterised by division, separation, and concealment.

Los's creation of a physical body for Urizen was more of a process of limitation than the production of something new. Following this idea, and drawing on previous connections between Los and Adam, we can see that the creation of Adam as an individual human being was actually his fall. As the poem's Adam, Los's emergence as a separate character is his fall from Eternity, and the divided sexual world that emerges out of his relationship with Enitharmon is his creation in time and space.

The division of Los into male and female aspects symbolises the sexual maturity of both Los and the fallen world he has created. As Los himself forgets the Eternal world he has left behind, so does the fallen world become more distant and separate from the unlimited 'chaos' that surrounds it. The next phase in Los's development leads to more division of the original unity and more distance from the original Tenfold God. Yet the next change of Los is not bound by rivets of iron, but by sexual union and the birth of a son.

Los's sexual relationship with Enitharmon makes it possible for him to move on to the next phase of development I have observed, that of fatherhood. The most influential

relationship in Los's life during this stage is the relationship he has with his son Orc, the product of his sexual union with Enitharmon.

The birth of Orc also symbolises the beginning of another era in Los's life, as it marks the completion of Los's separation from Eternity. Having witnessed Orc's birth into the fallen world, the Eternals 'beat down the stakes' of the tent they had been creating since the division of the sexes (19:48). This tent totally conceals Los, Enitharmon, and Orc from the Eternals' sight and signals, in turn, their own separation from the Eternal world:

No more Los beheld Eternity. (20:2)

It is essentially Los's role as father that finally separates him from Eternity, yet this separation is not Orc's fault. It is simply the next step in the creation of the fallen world that began with Urizen's fall from the Tenfold God and continued with the division of Los and Enitharmon.

With this move from sexual maturity to fatherhood, Los loses the passion and creative essence that dominated his sexual relationship with Enitharmon. As Orc's father, Los now behaves in a manner characterised by futility and the enforcement of his own moral law (Percival, 40). There is little of the Poetic Genius in this relationship. Instead, Los begins more and more to resemble the unreasonable and hypocritical Eternals who still attempt to maintain their reign over a divided Eternity.

In the first stages of fatherhood, the depth of feeling we initially associated with Los almost seems to reappear. Los's reaction to his new son is one of deep sorrow edged with traditional parental tenderness and pride. The sorrow that Orc symbolises expresses the loss Los has suffered. He has lost Urizen, he has become separated from Enitharmon, and now he loses his last links with the Eternal world. This sorrow manifests itself in the 'springs of sorrow' that Los bathes his new-born son in before giving him to Enitharmon (20:4-5).

In spite of the sorrow that permeates Los's initial relationship with Orc, the father still cares for his son, feeding him and encouraging him to grow. Yet by doing this, Los also tends his sorrow and his regret, both of which grow until they embitter the initial sweetness fatherhood brought him.

In The Book of Urizen Blake makes it very clear that, as Orc grows, Los becomes jealous of his son, yet he does not explain why this occurs. In an attempt to answer the question left by Blake, Bloom identifies three reasons for Los's jealousy (Bloom, 172). The first of these is the idea that Orc cost Los Eternity, and indeed if Orc had not been born Los may not have lost sight of the Eternal world. Yet, as I have already suggested, Orc is not to blame for the actions of his father and Urizen before his conception. If Los feels Orc cut him off from the Eternal world, it is not Orc's actions that have done so but his very existence. The conception of Orc was not his choosing, but the work of Los and Enitharmon.

The second reason Bloom offers is that Los's love for Enitharmon is very possessive, and it is true that Orc receives a lot of affection from his mother that may otherwise have been directed towards Los. Yet there is some uncertainty as to the type of love Enitharmon and Orc shared. Although the love between mother and son in the text of this poem has no hint of being sexual, the illustration on plate 21 suggests otherwise. If the relationship Orc and Enitharmon have is indeed a sexual union then Los's jealousy is understandable. But because this explanation relies on a conclusion that is neither clearly supported nor refuted by the poem, I will pass on to an examination of Bloom's final argument.

The third explanation Bloom offers for Los's jealousy embodies Margoliouth's term, the 'Laius complex'. It is this explanation that I will now concentrate on, as it includes within its bounds Bloom's other two suggestions: the fact that if Orc had not been born, Los

might have been able to maintain a relationship with Eternity, and the doubt surrounding the nature of Orc and Enitharmon's relationship. Margoliouth refers to Los's jealousy as

a sort of reverse Oedipus-complex, a  
Laius-complex: the older generation is  
jealous of the younger. (Margoliouth, 106)

Los's jealousy emerges in the poem as a 'tight'ning girdle' that forms around his chest (20:9-10). Although this girdle is burst by Los every night, another appears during the day (20:16-7), and these girdles

falling down on the rock  
Into an iron Chain,  
In each other link by link lock'd.  
(20:18-20)

These links eventually form the Chain of Jealousy that Los uses to bind Orc to the mountain (20:23-4).

The idea that Los's jealousy is an example of the Laius complex needs some further discussion. Such a relationship is not based on sexual jealousy alone, but on a range of differences between the adult Los and the child Orc. Although Los's separation from Eternity is the fault of all the fallen Eternals, including Urthona, he blames Orc for it because he hopes to conceal from himself his own involvement in it.

Los sees within Orc the fire and passion he had before he became a father, and envies his son's having what he has lost. As the first human born separated from Eternity, Orc is a constant reminder to Los of his own fall and his division from Enitharmon. He still tries to regain this lost unity by keeping Enitharmon as close to him as possible. Los wants her to be his lover, his wife, and his mother. He wants all her attention to focus on himself: he wants her to become himself. It is little wonder, then, that Los envies the love Orc receives from his mother, as it is love Los wants for his very own.

Margoliouth relates the relationship between Los and Orc to that between Abraham

and Isaac by saying, in his definition of the Laius complex, that 'Abraham will sacrifice Isaac' (Margoliouth, 106). Yet the similarities between Los-Orc and Abraham-Isaac run deeper than Margoliouth's brief example.

Like Abraham, Los ties his son to a mountain as a type of sacrifice. While Abraham's sacrifice will be done in the sight of Jehovah (Genesis 22:9-10), Los's will be done before the face of Urizen (20:25). In a more complicated similarity between the two relationships, Los sacrifices Orc because he is jealous of Enitharmon's love for her son. He wants her to love only himself. Similarly, Jehovah is a jealous God who wants to ensure Abraham loves him more than he loves his precious son. Thus, in his fourth phase of fatherhood, Los's actions have regressed to little more than a test of love imposed by a jealous and powerful figure.

From his rather negative and stern role as father, Los moves on to the fifth phase I have used to divide his actions and the relationships they correspond with. Since the beginning of this chapter, we have seen Los move through the innocence of childhood and the initial shock of adulthood. He then achieved sexual maturity in his relationship with Enitharmon and, as a result, became a father to Orc and subsequently to 'an enormous race' (20:45). Now Los faces the final stage of his development, his own death.

The death Los experiences does not mark the end of the Poetic Genius. It is instead the death of his fallen identity and the end of his separation from the Eternal world. Through this death, Los is reborn as a part of the new Urthona and returned to the world he knew before the Fall. But as with Los's first phase of childhood innocence, his death and 'reincarnation' do not occur in The Book of Urizen. Los disappears from the poem in a state of fallen ignorance as he conceals Enitharmon, and possibly himself, from the eyes of those he was once closest to (20:42-4).

The initial fall of Eternity was not caused by Los's actions, yet he must assume some responsibility for prolonging it and for separating humanity from the tenfold God:

had the Poetic Genius not been obscured by  
the Fall, all might still know the immediate  
communion with God through vision which is  
its peculiar capacity. (Percival, 129)

The fall of the four Eternals occurred because of Urizen's search for selfhood. Los fell because Urthona, Tharmas and Luvah were no longer able to maintain the body of Albion without Urizen. Following the fall, Los became Eternity's guard. His purpose was to contain the fall Urizen had initiated. Yet Los ended up completing the fall by giving Urizen's fallen spirit a physical body to dwell in. He then became involved in the fall himself.

Los's involvement in the fall manifested itself in the form of Blake's Adam, the first fallen man. As Adam, Los fathered Orc and through his son gave humanity the hope of redemption. By making the Fall complete and irreversible, Los prevented humanity from going back to the old Eternity. The only way left for them was forward to a new unity that would not be so easily divided again, an Eternity based upon the knowledge gained through the 'fortunate' fall.

Los's return to Eternity and his reabsorption into Urthona can be seen in Blake's future prophecies. In Jerusalem, Los once again becomes a part of the Eternal world as the four Zoas return to Albion's bosom (Jerusalem, 96:41). Also, in The Four Zoas, Los is restored to his place with Urthona as the Zoas resume their original places in the tenfold God (The Four Zoas, ix).

As Los abandons his fallen identity, he is reunited with Eternity, Urthona, Urizen, and Enitharmon. He also finds peace with Orc, a peace he could not have in the fallen world, by reuniting with Luvah. Having helped humanity to a new and improved

relationship in Eternity, Los is now lost to our eyes. Like the temporal forms of the three other Eternals, Los does not retain a separate identity beyond the Tenfold God but is instead reunited with his Eternal form. His task is complete, and now the Eternal prophet sleeps.

## ENITHARMON.

Although Enitharmon has an important role to play in returning humanity to the unity of Eternity, within this perfect state she herself is no more than the passive feminine contrary to Los's masculine power. In The Book of Urizen Enitharmon plays the role of Los's Emanation as he moves from the unfallen state of unity into the divided physical world. To fully understand the role she has in Blake's Tenfold God, it is therefore necessary to examine what Emanations are and the roles these feminine aspects play in the Eternal and in the fallen worlds.

The feminine Emanations are not separate beings from the masculine Eternals, but are instead a part of these beings when they are in their perfect forms. Without the Emanation, the masculine aspect of this once unified whole is unable to maintain the precarious balance between reason and emotion and falls into the physical world as two divided and conflicting sexes. Yet within this unified whole, the power is not equally distributed between the masculine and the feminine. Blake perceived the masculine aspect of Eternal man as the superior active principle, while the feminine aspect was passive and inferior (Percival, 93).

Percival defines an Emanation as the '...outward manifestation of inner mental energy' (1977, 94), thus the feminine aspects of Blake's Eternals are not separate beings in themselves but are symbols of the masculine inner genius and spirit (Percival, 93). Blake's Emanations provide their superior masculine aspects with a place of mental repose and allow for the rejuvenation of their creative principles (Percival, 94). When in unity with their male forces, they are a place of passive inaction in contrast to the incessant creativity of the masculine.

Each of the four male Eternals in Blake's theology has a corresponding female Emanation to complement his role in the Tenfold God. In The Book of Urizen Los's Emanation, Enitharmôn, is the only female character Blake introduces. But at the end of the poem Urizen's own Emanation begins to emerge from his soul, although she is given no name and no physical form (25:9-18). The name Blake later gave her is Ahania. The other female aspects of Eternity are Enion, who is the feminine principle of Tharmas, and Vala, Luvah's Emanation.

As the four masculine Eternals unify to form the body of Albion, so their Emanations are unified into a feminine total, Albion's own Emanation, Jerusalem. These four Emanations are the emotional and feeling aspects of the Eternals. They express the innate creative qualities of their masculine aspects, qualities that otherwise would remain concealed from the external world.

When in Eternity, the four Emanations and their four masculine aspects dwell together in unity within the body of Albion. The unity between the masculine and feminine aspects is so intimate that '...sexual organisation is transcended' (Percival, 110). Only in the fallen world do we begin to see the division into the separated male and female: 'In Eternity there is no such thing as the female will. There, woman is the spontaneous and contented Emanation of man' (Percival, 101).

These two sexual contraries are totally interdependent and cannot survive without each other in Eternity. Blake calls this state of perfect sexual union 'humanity', a state in which the powers of both contraries function to their fullest potential, '...unconscious of their sexual pattern' (Percival, 96). When this state of 'humanity' is achieved, the feminine principle provides the masculine with what Percival calls a 'concentring vision' (Percival, 98). This vision inspires the masculine creator with faith that all life is unified. Without this faith,

Eternity would fall divided.

The masculine contrary in Blake's Eternity takes on a role traditionally assigned to women. He is the source or creative principle of all life, while the feminine contrary takes on the passive role of the emanating reflection, the thing created. The power balance in this relationship is indisputably in favour of the male who must rule the feminine so he will not be overwhelmed by it (Percival, 94).

In The Book of Urizen, the Eternals have already fallen with Urizen from the perfect state and the ideal balance between the masculine and the feminine contraries has been disrupted. Percival's discussion of the cause of this disruption is particularly interesting because he has some difficulty with the idea that the turmoil of the Emanation simply reflects the turmoil of the masculine contrary. Indeed his explanations of this disruption imply that the feminine is a strong force with a will quite separate from that of her masculine aspect.

One explanation for the destruction of the state of sexual harmony known as 'humanity' is the attempt by the feminine principle to move from its inferior and emanative position to a place of power over her masculine aspect:

...trouble comes when the feminine contrary,  
no longer content with being derivative and  
passive, usurps the function of her superior.  
The principles of life are thrown into  
reverse. (Percival, 95)

This attempt by the feminine principle to gain power over the masculine signals for Blake an attack on intelligence by the emotions, on the inner creative spirit by outward expression, and on original genius by convention. It is to be avoided at all costs because it can only mean death to 'humanity'. Yet this explanation for the dividing of the sexes does not fit with the idea that an Emanation is simply the outward expression of the masculine inner spirit with no separate will of its own.

In another attempt to explain the causes of sexual division, Percival places the responsibility for disharmony on the masculine contrary for failing to control and dominate the feminine:

The separation of the humanity into male and female comes about when the masculine reasoning power falls into doubt and selfhood, and withdraws itself from imagination. (Percival, 97)

Although this explanation acknowledges the failure of the masculine contrary to fully exercise its superiority over the feminine, it still suggests that the feminine contrary has a powerful will of her own that must be controlled by the masculine or else run wild through the unity of Eternity.

Percival goes on to explain that 'The male is not called man...except in union with the female' (Percival, 96) and introduces us to Blake's fallen Eternal comprising Spectre (a mere ghost of Essential man) and Emanation. The Spectre causes the division of the sexes because he ignores that part of the Emanation that destroys creative vision and allows her to exercise her own will rather than imposing his (Percival, 96).

It would appear that, rather than being only a reflection of the masculine will, an Emanation has some will of its own that must be curbed if sexual unity is to be maintained. This idea will be explored throughout the chapter in reference to Enitharmon as her role in the Tenfold God is examined.

Because The Book of Urizen begins with Urizen's fall, Urthona appears only in his temporal form of Los and Los's Emanation, Enitharmon. Yet to gain an understanding of these two characters, we must also look at the Eternal they sprang from. Damon sees Urthona as the most mysterious and unknown Eternal, and in The Book of Urizen he remains so.

Before the fall of the Eternals and the division of the sexes, Los and Enitharmon are united and inseparable within the form of Urthona. As the loins of Albion, Urthona is always creating new life within his furnace, a symbol of sexual reproduction and potency. This creative force that exists within Urthona corresponds with the generative and creative power of the earth, which is the element he represents. Urthona is also the 'creative Imagination of the Individual' (Damon, 426), providing humanity with a portion of its ability to create through the mind.

Urthona's compass position in Eternity is the north. Here, he is spatially opposing Urizen's position in the south. Urthona is also the contrary of Urizen on a deeper level than location: he provides the creative life of Albion in contrast to Urizen's gift of intellectual life.

When Eternity is torn apart by Urizen's fall, Urthona loses his Eternal form and divides into four distinct characters (Damon, 426). The first of these characters is Los, who is the physical manifestation of Urthona in the fallen world. The second character is Enitharmon. She is initially united with Los, even after the fall, but eventually separates from him in an attempt to stand on her own. The third character which springs from Urthona is one Blake does not deal with in The Book of Urizen: this is the Spectre, which plays a more visible role in the action of The Four Zoas. The fourth aspect of Urthona is the Shadow or 'the residue of one's suppressed desires' (Damon, 368). As desires are restrained, they become progressively more passive until they fade into an insubstantial shadow.

When the Eternals live in balance and harmony with each other, they can each be described as androgynous. In this state the union between the sexual contraries existing within each Eternal is so intimate that 'sexual organisation is transcended' (Percival, 110). In Eternity there is no separate man or woman; indeed these boundaries do not even exist

until Urizen falls.

Urthona differs from the other Eternals because he does not appear to have an Emanation of his own. Although in The Four Zoas Enitharmon sits with Urthona and is described as his unnamed 'wife' (ix, 775), she is, strictly speaking, the Emanation of Urthona's physical manifestation. Only in the fallen form of Los does Urthona have a distinct and definable female aspect.

Urthona is transformed from an Eternal into the temporal form of Los as Urizen falls from Eternity (Percival, 38). The fall of Urizen destroys the balance that existed in Eternity, dividing Albion into separate and conflicting pieces, and severing the union of Emanations that was Jerusalem.

As Urthona falls from Eternity into the temporal form of Los, his sexual nature is also transformed. Within Urthona, the two sexes were indistinguishable and perfectly blended without any lines of definition. Yet following the fall, this relationship changes as sexual definitions become more definite.

In The Book of Urizen, Los becomes the first example of what Percival calls 'divided sexual man' (Percival, 110). At first the sexual contraries are separately definable and have distinct identities within Los, yet are still 'married' and harmonious. The abhorred division of the sexes has not yet occurred. In fact Los and Enitharmon remain integrated until Los's pity for Urizen's bound state divides them (15:32-3). Yet the potential for division was there as soon as Urizen and his Emanation left the body of Albion. Without Ahanian, Jerusalem was also divided and Enitharmon's defined role in the Tenfold God disappeared.

Percival's suggestion that the division of the sexes in Blake's prophetic books springs from the general division and imbalance of the previously harmonious and sexually androgynous male mind (Percival, 97) is supported in the poem by the event that leads

directly to the division of Los and Enitharmon, and thus the first division of the sexes. The event that causes this next step in the fall from Eternity is Los's pity for the deformed and chained Urizen (15:24-32), yet the pity that Los feels for the fallen Eternal is a false pity because it is based upon the premise that he is superior to Urizen and grateful not to have sunk to the same level. Both the events that have occurred and those which are to come clearly show that Los is not superior to Urizen. Both have been divided from the once united body of Albion, and both will soon be divided from their female Emanations. This false pity that Los creates is the force that divides his soul and paves the way for Enitharmon to emerge as a separate sexual being.

Enitharmon's separation from the union she shared with Los gives her both a distinct physical form and a distinct mental form. Not only does she become physically separate from her masculine aspect, she also becomes an intellectual individual. Following his false pity for Urizen, life begins to flow out of Los in 'cataracts' (15:36). These streams of life are his blood, the life-giving substance that begins the process of Enitharmon's separate manifestation. Yet as they are a symbol of new life, they are also a symbol of death, the death Los must experience as Enitharmon emerges. As his female aspect tears herself away from him, Los experiences a loss that will not be recovered in The Book of Urizen, and which gives another meaning to his name.

The first part of Enitharmon to be formed is the system that will transport feeling, thought, impulse, and movement around her body. Her nervous system is created by a 'shrinking' of the lymph (15:37). As Enitharmon's new life causes a part of Los to die, so too does the formation of her brain involve a shrinking down and loss of knowledge. Before Enitharmon's separate mind is formed, her knowledge (as a part of Urthona) is boundless and infinite. Therefore, the entrapment of this infinite thought within the limited boundaries of

a human mind must involve a significant loss and 'shrinking'.

The shrinking of previously infinite thought into a limited and prescribed area leaves us with

a round globe of blood  
Trembling upon the void. (15:39-40)

This 'globe of blood' represents Enitharmon's brain: not simply the organ, but the processes of thought, feeling, and understanding. It is this separation of Enitharmon's mind from Los's that marks the beginning of life as her own being. Her capability for individual thought means she is no longer an extension of Los's mind: she is now Enitharmon.

Following the formation of an individual mind, Enitharmon's separate body begins to form. Ligaments and veins grow like 'roots' and become the foundation for a physical identity to match the intellectual identity she has gained (18:1-2).

I have identified the new physical Enitharmon as a composition of three liquid elements, 'blood, milk, and tears' (18:4), which can also be seen as symbols of the three roles she has in The Book of Urizen. As the first of these liquids, blood represents Enitharmon's creative and life forces. Under the influence of this blood, I see her as the sexually potent fallen Eve who will later couple with Los to create Orc.

The milk aspect of Enitharmon represents her maternal side. Here I see her as the nurturing and feeding Mother Mary, the raiser of the child who will lead humanity back to Eternity. The final liquid aspect of Enitharmon I have identified, her tears, represents her mourning both for the son she will lose and for the power of Eternity she has been separated from. Through her tears she is the Fallen Queen, adrift in the world with only the memory of her lost greatness. It is also these tears which finally give her form as she cries out and becomes 'A female form, trembling and pale' (18:7).

The physical manifestation of 'the first female now separate' makes the remaining,

and also fallen, Eternals 'shudder' and flee from her sight (18:9-16). In the eyes of the Eternals, Enitharmon is an abomination. She symbolises the fall of Eternity because she is the first female not controlled by a male aspect, and because she is now without the purpose and balance she had as a part of Jerusalem.

The Eternals, still shocked by this symbol of their own fall, 'call'd her Pity and fled' (18:16). This name they give her can have a threefold meaning in the context of The Book of Urizen. Firstly, she sprang from Los's false pity for Urizen's bound condition, and can be seen as an embodiment of that emotion. Secondly, Enitharmon herself is to be pitied because she is separate and incomplete. Without Los and without Jerusalem, she is broken and all alone. Finally, Enitharmon provides the Eternals with a reason to pity themselves. Through her they can see how far they have fallen, yet they can also pity themselves for having to live in view of such an abomination.

Enitharmon prompts a similarly dramatic response from Los when she first appears in her separate form. Following her cries, Enitharmon 'Waves before his [Los's] deathly face' (18:8). The significance of 'deathly' (possibly a misspelling of 'deathly') relates to the death Los suffered as Enitharmon was torn from him and given a separate form. Without Enitharmon within him, Los is only half the Eternal he used to be. Los is also shocked to be face to face with the product of his own false pity. It is probably safe to assume that the concept of a female without a male did not exist until he and Enitharmon were divided. Thus, the sight of what was once a part of him but is now separate causes Los's concept of sexuality to be destroyed and replaced.

Following her physical and intellectual division from Los and her appearance as a separate being, Enitharmon assumes the first of the three roles she has in her fallen state that I have defined. In this initial role, she symbolises the fallen Eve of both the Bible and

Milton's Paradise Lost through her separation from 'Eden' and through her new potential for generation.

The first action of the Eternals as they recover from the shock of seeing Enitharmon emerge as a separate being is to erect a tent that will hide her from their vision and their thoughts (19:2-4). The cutting of ties that existed between Enitharmon and Eternity is similar to Eve and Adam's banishment from The Garden of Eden (Genesis 3:23-4). In both these cases, the fallen beings leave their state of bliss knowing they may never return in their lifetimes. Yet also in both accounts is the hint of redemption and return in another time.

Following the erection of the tent and the turning away of the Eternals, Los no longer recognises Enitharmon as a part of himself. Instead, he sees her as 'the Female' and pities her as a thing both external and inferior to his own self (19:10). As it was with Milton's Adam and Eve, Los and Enitharmon forget their previous unity as they take on their new and fallen roles.

As the Eternals can no longer behold Enitharmon, so too has she lost sight of the perfection she has been cut off from. Although she initially appears to turn from her memories of the past and focus upon her present state, we shall see Enitharmon's sorrow for what was lost further on in the poem in her relationship with Orc.

In the role I have called 'fallen Eve', Enitharmon represents the first of the three fluids she is made up of at her formation (18:4). Here, as fallen Eve and as the fluid blood, Enitharmon is the potency and energy of youth without the inhibiting cloak of innocence. Now separated from the sexual androgyny she was involved with as a part of Urthona, Enitharmon is aware of her separate sexuality and plays games with it by assuming the role of the pursued maiden and concealing her real physical desires.

As the blood element, Enitharmon portrays the life, heat, passion, and lust of Adam

and Eve's post-fall orgy in Paradise Lost (ix:1042-5) as she and Los move towards their own fallen sexual union. In this fallen and passionate state of blood, Enitharmon assumes the roughly disguised role of the sexually wise seducer. As she plays with Los's increasing sexual desire, her teasing is carefully calculated to encourage his advances rather than deter them:

she wept; she refus'd.  
In perverse and cruel delight  
She fled from his arms (19:11-3)

Her passionate protests and the 'perverse and cruel delight' she takes in fleeing from Los only to be caught again are as much a cause of their sexual union as Los's desire is. Rather than being an unconsenting rape victim forced to accept the will of another, Enitharmon willingly and knowingly manipulates Los's lust to ensure a sexual relationship emerges. Without this sexually aggressive and wise 'fallen Eve' stage of Enitharmon's development, the following stage of generation and motherhood would not have the significance it has now.

The second role I have identified for Enitharmon as a separate and independent being in The Book of Urizen is that of Mary, the mother of Jesus. Yet because the traditional biblical characters of fallen Eve and Mary mother of Christ are thought of as polar opposites, there is a need to explain how Enitharmon moves between these two roles: how does the fallen and passionate seducer become the pure virgin mother?

The first step to understanding Enitharmon's new role is to redefine the concept of Mary as a virgin mother. If we think of Mary's virginity as a lack of sexual experience and participation, then the passionate and cunning Enitharmon has little in common with her. Yet the wider definition of virginity as a purity and innocence of the soul enables us to move beyond the sexual exploits of Enitharmon, and focus upon the common experiences of

motherhood she shares with the biblical Mary.

Percival appears to reinforce my perception of a parallel between Enitharmon and Mary in his examination of Enitharmon's experience at Orc's birth:

the female has been made receptive of  
generation. Through the pangs of  
childbirth death has been overcome by  
life. (Percival, 124)

Through the conception, carrying, and birth of Orc, Enitharmon has been reborn from a state of wild passion and turmoil into a state of peace and nurturing. The 'pangs of childbirth' and the pain of losing the physical union she shared with Orc have given Enitharmon a new life, a rejuvenated soul, and another role in the poem. The fallen harlot has passed through a metaphorical death and, by giving birth to a son, has become the virgin mother.

As with all human children, Orc has developed within Enitharmon's body and thus his birth must involve a sundering of the links that existed between mother and child. Enitharmon experiences all the traditional disturbances of pregnancy. She feels sick as the child begins to grow inside her (19:19), she feels physical pain as he prepares to be born (19:39), and she is finally torn from him as he leaves the womb and enters the physical world (19:44-6).

As an infant and a young child growing outside the womb, Orc is 'Fed with the milk of Enitharmon' (20:7). This signifies the second of Enitharmon's roles and introduces us to the corresponding fluid that represents it. The milk of Enitharmon is a purified form of her life blood that nurtures, feeds, and builds up the new life she and Los have created. This move from blood to milk also suggests a move in her sexual identity from the aggressive sexual female to the almost asexual nurturer and feeder. As sexual desire was the dominant force within Enitharmon as fallen Eve, so is motherhood the force that dominates her as Mother Mary.

The new virginity Enitharmon has gained through motherhood is reflected in the colour of milk. The dark red passion and energy of blood has been replaced by white purity and pale suffering, for Enitharmon's milk is also a reminder of the sacrifice she had to make for her son. Not only has Enitharmon fed Orc while he was within her womb, but she continues to do so now he has been born. Not only has she lost a portion of her own life fluid to her son, but she has also lost his presence from her body.

Damon describes Enitharmon as 'the Great Mother' (Damon, 125), a title that leads me towards connections between Enitharmon and another biblical mother figure, generative Eve. Both were the mothers of humanity and both were the first women to be formed. Yet Eve and Enitharmon do not share the experience that is most important to The Book of Urizen, for only one of them is the mother of the redeemer. Thus the connection and similarity I perceive between Enitharmon and Mary runs much deeper than the sharing of maternity and milk: both women also share the role of creating the way for humanity to get back to the lost perfection of Eternity or Eden.

Although they both provide humanity with a redeemer, Mary and Enitharmon also share grief at the loss of their sons. As we see Enitharmon weeping upon the mountain while Los chains their son to the rock (20:21-2), we can imagine Mary's tears as she stands at the foot of the cross upon which her son Jesus will die (John 19:25). Their shared suffering and loss continues as Los hides Enitharmon from the eyes of her son (20:42-4), and as Jesus ascends into heaven leaving Mary to live out her life on earth (Acts 1:9). Yet Enitharmon and Mary share the joy of creation as well as the sorrow of loss. Both go on to become the original mothers of entire populations: Enitharmon becomes the mother of all humanity as she 'bore an enormous race' (20:45), and Mary becomes the mother of Christianity. Yet ultimately it is the sadness of motherhood that Enitharmon represents, and she carries this

sadness on into her third and final role in the poem.

The third and final role I have identified for Enitharmon in The Book of Urizen is that of the fallen Queen, a role which signifies a partial return to her initial role of the fallen Eve. This third role focuses again on the similarities between herself and the biblical Eve, but not the young and sexually aggressive Eve mentioned earlier. This time, Enitharmon represents the aged Eve. Time and experience have killed the fallen Eve's passion and fire, and Mother Mary's milk faded as her son was taken from her. All Enitharmon has left as the aged Eve are memories and tears, and it is these tears that are the fluid symbol of her third and final role.

The tears Enitharmon sheds for Orc as he is chained to the mountain (20:22) are also tears for herself and the many losses she has suffered since her separation from Los. Her tears have become a symbol of the wisdom gained from life experience, the loss and suffering that occurred along the way, the memories she holds of what was lost, and the loneliness of separation she has never been able to escape.

As we can imagine the biblical Eve forever mourning the loss of Eden, so too does Enitharmon mourn the loss of the unity she had as a part of Eternity. After her separation from Los, Enitharmon tries to return to this state of sexual unity by coupling with him (19:14-6), yet the momentary physical completeness they share is no more than a pathetic imitation of what they seek.

Enitharmon achieves this unity for a brief time as the child Orc grows within her womb, yet the process of his birth simply echoes her initial division from Los. Even the frail bond she forges with her son through the milk she feeds him eventually ends as he is separated from her. Enitharmon tries again and again to reclaim a sense of sexual unity by producing 'an enormous race' (20:45), yet as with Orc each must be born into the physical

world and out of her body. Although Enitharmon has provided humanity with a path back to Eternity, she is powerless to find that path herself. She must simply wait for Orc to find it for her, and cry her tears of regret.

Beyond the events in The Book of Urizen, yet still within the minds of the characters we meet in it, is the return of humanity to the lost perfection of Eternity through the birth of Orc, and the end of the sexual division that has seen the emergence of Enitharmon as a separate being:

With the return to the world of forgiveness as symbolised by Christ, sexual separation will have achieved its purpose; for the end of the separation is for Blake...the return of the contraries to their original unity.  
(Percival, 119)

The reunification of the sexes is the reunification of the masculine inner world and the feminine outer world into the reformed Tenfold God. This return to sexual unity also signifies the joining of Los, Enitharmon, the Spectre, and the Shadow back into the intellectual and physical form of Urthona.

With the return of these four separate elements to the one Eternal form, Enitharmon loses her separate sexuality, her separate will, her separate physical form, and her separate intellectual identity to become an indefinable part of an integrated whole. Enitharmon's memory and the experience she gained within the fallen world will no longer be her own. It will instead become a part of Urthona's intellectual process, and in turn a small portion of the mind of the Tenfold God. There will no longer be an Enitharmon we can see or define, simply an Albion and a Jerusalem.

Although we have seen the fallen Enitharmon mourn for the unity she has lost, the division of the sexes has been a good thing for humanity:

...the birth of Enitharmon and the creation

of a world of divided sexuality, while it may horrify the Eternals, is a rather good thing from the point of view of earth-bound mortals. (Mitchell, 157)

The fall from Eternity and the division of the sexes has brought about the birth of Orc, through whom Eternity can be returned to. Yet this new Eternity will not be the same because it will have been enriched by the knowledge and experience gained during humanity's fallen state. In biblical terms, then, the fruit from the forbidden tree has been eaten and this new knowledge has been retained, but the Garden of Eden has been regained without the sacrifice of what was learnt.

A question that emerges from a study of Enitharmon in her separation from Los and from Eternity is whether or not she wants to be reunited within Urthona. Although Blake sees this state of unification as perfection, Enitharmon's role in it appears less than perfect to us. Enitharmon does miss being a part of a larger force, yet this does not necessarily mean she wants to resume her place in it. The things she has gained from her fallen state seem too much to surrender; she has experienced passion, she has created and nurtured a new life, and she has felt sorrow for what was lost. In short, Enitharmon has experienced the highs and lows of human life.

In comparison with Los, Enitharmon has much to lose from reunification. Even in the new Eternity, the feminine aspect will still be subservient to the male. The 'balance of contraries' in Eternity, then, is not to be confused with equality, as it is weighted to prevent the feminine aspect from becoming the dominant force. This weighting of the sexes that will exist in Blake's new Eternity is of some concern to me, as it was to Mellor (Mellor, 148), because it will be no different from the sexual balance that existed before the fall. Perhaps if Enitharmon was allowed to retain some of the power she had in the fallen world as Mother of the redeemer, Eternity would not so easily fall prey to division in the future.



## ORC.

To understand the role Orc plays in the Tenfold God, it is important to understand the role he plays as the unfallen Eternal Luvah, as Orc's role is a direct result of the perversion of Luvah's role.

Luvah is one of the four masculine Eternals which, when in unity and balance with both themselves and their Emanations, make up the body of Albion. Luvah's role in this body is that of Albion's heart (Percival, 28), the seat of all emotional life, including the opposing yet closely related emotions love and hate (Damon, 255). It is the inclusion of these contraries within the role of Luvah that connects him with his temporal form Orc. Luvah is also symbolically presented as a weaver and is associated with the sense of smell, the art of music, and the elements of fire and silver (Damon, 255).

Percival perceives Luvah as playing a more feminine role in the Tenfold God compared to the roles of the three other Eternals (Percival, 29). This feminisation of Luvah's role is possibly due to his association with the emotional aspects of life and his Eternal role as Albion's heart, an organ usually relegated to the feminine realm. Luvah's feminine Emanation is Vala: between them they cover the entire field of emotional experience as complementary forces. Luvah's role in the partnership is as a symbol of the more active and vital emotions while Vala symbolises the more passive and restorative emotions (Percival, 29). Yet when both masculine and feminine aspects are in harmony Luvah is a symbol of delight, '...the characteristic Blakean joy that springs from a believing head, a loving heart, a creative imagination, and open vigorous senses' (Percival, 29).

As a further result of his role as a symbol of Albion's heart, Luvah is often closely associated with the biblical and the Miltonic Jesus. This association is maintained after his

fall from Eternity when his temporal form Orc becomes a symbol of an amalgamation of Christ and Satan: 'At the summit he [Luvah] is Christ; at the nadir he is Satan' (Percival, 29).

Luvah's fall sees the love that he symbolises change into the hate that Orc represents. 'When Luvah is perverted into Hate, he causes the Incarnation...', the manifestation of his fallen spirit in the human form of Orc (Damon, 255). The close association Blake perceived between Satan and Christ is visible throughout The Book of Urizen and will be discussed further on in this chapter in relation to Orc.

In summary, then, Luvah is the Eternal and unfallen form of the Orc we encounter in The Book of Urizen. Yet the two characters are ultimately united and not able to be separated from each other. Luvah is the love aspect of emotional life while Orc is his contrary, the hate aspect of life that appears so opposite to, yet is so entwined with, love. In an extension of this love-hate contrary, Luvah represents the loving Christ while Orc represents the vengeful Satan. Yet once again these two opposing aspects cannot be clearly separated in The Book of Urizen. Luvah and Orc are essentially one personality with two contrary dominating features. When the personality is in the unfallen state that is Luvah, the love aspect is dominant, while the hate aspect dominates the personality when it is in its temporal form of Orc.

Orc is the temporal form of Luvah (Percival, 30), the heart of Albion, who was born into the fallen world through the division and subsequent lust of Los and Enitharmon. As Luvah's temporal form, Orc is the manifestation of emotional life in the fallen world. Once Urizen fell from Eternity, the other Eternals fell also because they had become separated from their 'reason', and were thus no longer a complete and unified body.

As fallen members of the Tenfold God, the temporal forms of the Eternals represent

the repression or perversion of the aspects of life these four Eternals represented in their unfallen unity. Luvah as a symbol of love, and the seemingly opposing image of Orc as a symbol of war, are linked through Blake's belief that '...repressed love turns to war' (Damon, 309). Because of Orc's symbolic association with war, the role he plays in The Book of Urizen is very much one of revolt and disturbance of the existing order.

As the temporal form of Luvah, Orc is '...the spirit of revolution that arises when energy is repressed' (Percival, 31). Without the balance of the other Eternal qualities of reason, creativity, and sensuality, Orc is born in the mere image of 'Essential Man'. As a symbol of the division of both the Eternals and the sexes, Orc is a long way from the unity and completeness experienced within the body of the undivided Albion.

Because he is the first to be born after the fall of Urizen, Orc is also the first to be born into a state that is separate from Eternity, and out of sight of the Eternals (Gardner, 78-9). In his role as the first born in a fallen state, Orc is a symbol of the irreversible loss suffered by Eternity. Because he is totally cut off from the Eternal world, Orc is the only character in The Book of Urizen with the potential to return humanity to a state of Eternity. His lack of longing for a past state he never knew gives Orc the ability to move forward to a new world built upon the struggle of achieving Eternity.

Orc's symbolic value in The Book of Urizen is not confined to the negative aspects of revolution. He is also a symbol of the spirit of youth and the energy and innocence of new life, the personification of desire and life-force that is embodied in the myth of Prometheus (Elliott, 252-3).

Orc's role in the tenfold God involves the uniting of two contrary roles. Although the roles are traditionally poles apart, Orc unites them both within himself. In one role he is the poem's Satan, a symbol of division and a disturbance to the existing order, an outcast

who inspires horror in those who behold him. As Satan, Orc is a constant source of pain and conflict for all those he is involved with. Yet at the same time, Orc-Satan is Orc-Christ.

In the role of Christ, Orc brings with him the promise of reunification by revolting against an order that is based upon a fallen morality. Orc's path away from the ruins of Luvah's lost unity and towards a new Eternity will provide humanity with the opportunity to return to a state of unity, completeness, and balance if they choose. Orc may be the embodiment of the division of Eternity but he is also a symbol of hope and redemption, a reminder that Urizen's fall was, in its own way, a 'fortunate fall' (Mitchell, 1978, 134).

The first mention of Orc in The Book of Urizen appears at the beginning of chapter six. The fall of the Eternals has already occurred, and the birth of Orc is a symbol of this fall rather than a contribution to it. Blake's first presentation of Orc emphasises the difference between him and the other Eternals by describing him as 'man's likeness' (19:14-16). This is a reminder to us that because of the fall, Essential Man no longer exists. The unity that was lost when Urizen fell is lost forever to humanity, but a new unity can be gained, and helping to regain it will be the role of Orc in later works.

From the very moment of his conception, Orc is a disruption of the frail order the Eternals have built. The conception of Orc, the mere image of humanity, horrifies the Eternals because he is a symbol of their own fall, a constant reminder of how far they have fallen.

The thought that Orc will be the first born outside the Eternal realm causes the Eternals to 'shudder' at the sight of his conception:

Eternity shudder'd when they saw  
Man begetting his likeness  
On his own divided image. (19:14-16)

Blake's use of the term 'shudder' emphasises the destructive effect the birth of Orc will have

on the Eternals. As the term implies, Orc will cause the break-up and disintegration of the frail image of Eternity the Eternals have tried to maintain by separating themselves from both Los and Urizen. Before the birth of this destructive force, the Eternals will try yet again to hide themselves from the reality of their fall by concealing Orc from their sight. Yet all this achieves is to emphasise the huge abyss that lies between the unity they once shared and the discord they now hide from.

Orc's conception comes about through the sexual embrace of Los, the temporal form of Urthona, and his divided Emanation, Enitharmon. The division of these two aspects of Urthona is the first division of the sexes into male and female. This gives the Eternals another reason to be horrified by the birth of Orc, the first man without a female Emanation.

The division of the sexes also brings about the development of lust. Because Enitharmon is now separate from Los, he desires her as something that is not within himself. The coupling of the two is a perverse mockery of the unity they lost through Los's pity for Urizen.

Once again, it is Los's pity that drives him to further destroy the divine family. The self-enhancing emotion that brought about the division of the sexes now brings about the birth of Orc when Los '...saw the Female & pitied' (19:10).

The scene in chapter six which describes Orc's conception appears to be a violent rape scene in which Los forces himself onto Enitharmon. This is, however, much too simple a reading of the events. Enitharmon is not trying to prevent the conception of their son; she is in fact playing a game with Los which she knows will bring about their coupling:

...she wept; she refus'd.  
 In perverse and cruel delight  
 She fled from his arms, yet he follow'd.  
 (19:11-13)

With the division of the sexes and the introduction of lust, the conception of Orc becomes

a game in which no words or action are as they appear. Enitharmon's apparent refusal of Los is actually an affirmation that she too wants to fulfil her lust. It is appropriate that Orc, the spirit of revolt, is born out of a relationship that itself revolts against Eternity.

As time passes following Orc's conception, the Eternals anticipate his birth by preparing to separate themselves off from the fallen world, refusing to acknowledge that they are a part of it:

A time passed over; the Eternals  
Began to erect the tent... (19:17-18)

This tent they create will also isolate the Eternals from Los and Enitharmon. Aware that Orc is the ultimate symbol of the fall they try to deny, the Eternals also wish to separate themselves from those whom they consider to be the source of this abomination. They no longer want to be subjected to the unnatural sight of the divided sexes and the manifestation of lust that is represented by Los and Enitharmon.

Orc's actual physical existence is first experienced by Enitharmon as a sickness (19:19). This sickness is both physical and mental: that is, the physical disturbance caused by a foetus, and a foreboding of the mental havoc her son will wreak on her world.

Blake first presents the physical Orc in the form of a worm: the worm is defenceless (Damon, 451) and lies 'helpless' in Enitharmon's womb (19:21). The representation of Orc as a worm is also a phallic symbol. In the context of Orc's role in The Book of Urizen, this is a symbol of both the first being born without a feminine aspect and of the disruptive energy Orc represents.

The worm is also a symbol of regeneration (Elliott, 249), the hope that something new will arise out of the ruins of Eternity. This worm form that Orc originally assumes will not be the final finished form he is born into. It is instead a fundamental form, a raw material waiting to be shaped and '...moulded into existence' (19:23).

During the day the worm lies on Enitharmon's 'bosom' (19:24), and at night it moves to her womb. Blake's use of the sexual term 'bosom', rather than the more maternal term 'breast', is disturbing because it implies a sexual relationship between mother and son. Although this is not expanded on in The Book of Urizen, Blake develops the idea in The Four Zoas.

While in Enitharmon's womb at night, the worm begins to grow into a serpent (19:26). The transformation of the worm into the serpent illustrates the parallel between Orc and Satan, and emphasises the potential for revolt as the 'helpless' worm turns into a 'poisonous' serpent. As the serpent, Orc causes his mother much physical pain and sorrow, infecting and poisoning her as he folds around her loins and coils within her womb (19:26-28).

Orc undergoes other stages of change before his birth. His serpent form casts off its scales and its reptile hissings change into the '...grating cry' of a human child (19:29-32). This change from serpent to child does not symbolise a change from Satan to Christ: rather Orc is simultaneously these two forces in The Book of Urizen. During the initial steps of his transformation, the serpent sheds only its scales, thus implying that only Orc's outer appearance has altered.

While the voice of Orc is already human, his body has still many changes to go through. In accordance with current evolutionary theory (Kreiter, 110-18), Blake moves Orc through

...many forms of fish, bird, & beast...  
(19:34)

until the form of a human infant is finally reached.

As the Eternals finish the tent they hope will shield them from the fallen world, Enitharmon '...groaning produc'd a man Child to the light' (19:39-40). This pre-birth

presentation of Orc to Eternity is similar to the birth itself. It is a painful thing for Enitharmon, but whereas the pain of impending birth will be physical, this first pain is the knowledge that her child will forever be a reminder of her fallen condition.

The presentation of the unborn child is no less traumatic for the Eternals:

A shriek ran thro' Eternity,  
And a paralytic stroke,  
At the birth of the Human Shadow. (19:41-43)

The pre-birth image of Orc is a symbol of how far humanity has fallen. He is a mere 'Human Shadow', the physical image of man but incomplete and fallen from the unity of Eternity. The sight of Orc brings to the Eternals the realisation that in spite of their attempts to separate themselves from Urizen, Los, and Enitharmon, they too are fallen.

Orc is finally born physically into the fallen world:

...Howling, the Child with fierce flames  
Issu'd from Enitharmon. (19:45-46)

Birth is also a painful experience for Orc, but his howling symbolises more than just physical pain. Although he is the temporal form of the fallen Luvah, Orc was born separated from the Eternal world. While his parents have memory of what life was like before the fall, Orc has nothing but his present reality and the torture that is to come. His howl is an expression of this emotional pain, as well as a reaction to the physical pain.

Orc's cry is also a challenge to the Eternals and the order they have formed. The flames with which Orc is born reinforce his symbolic connections to Satan and Christ, both challengers of the authority they were born into. The flames of Orc's birth imitate both the flames of hell which surrounded and tortured Satan and the flame of the New Testament Holy Spirit, the form Christ took after the resurrection. It is thus little wonder that the Eternals '...beat down the stakes' (19:48) and secure the tent over the fallen world below.

The sealing of the tent also separates Los and Enitharmon from Eternity. But their

memories of what they have lost will later resurface and encourage them to bind and restrict the revolutionary force they have produced. Following the birth of his son, Los bathes Orc in 'springs of sorrow' (20:4) and gives him to Enitharmon. This giving foreshadows the taking that will later occur as Orc grows.

As Orc grows on the milk of Enitharmon, a close relationship develops between mother and son. This close relationship causes Los to become very jealous, yet there is some ambiguity in the poem as to the source of this jealousy. Does Los fear that Orc will take Enitharmon from him, or does he fear that he will lose his son to his Emanation? Perhaps the answer is both. Los perceives Orc as a threat to his position both in the order he has formed and in his relationship to Enitharmon. In this example of what Margoliouth calls the 'Laius complex' (Margoliouth, 106), a reversal of the Oedipus complex, Los fears his son because he realises he will one day lose his place in the world to his offspring. At the same time there is the hint that Los is actually afraid he will lose his son to Enitharmon. Damon speaks of Los's jealousy in a manner that suggests that the affection of Orc, not the affection of Enitharmon, is the prize to be won: 'As Orc grows up, Los becomes jealous of the boy's affection for his mother' (Damon, 309).

This jealousy finally manifests itself in Los's physical reality in the form of a 'tight'ning girdle' that grows 'around his bosom' (20:9-10). This girdle compresses Los's chest and imprisons his breathing. The fact that it is a 'tight'ning' girdle implies that it becomes more restrictive as his jealousy of Orc grows.

On first feeling this girdle around his chest, Los awakens Enitharmon to the pain he is suffering:

Los awoke her. (20:8)

This suggests that until this point Enitharmon was in some way unaware of what was going

on around her. Whether she was physically asleep during the development of her son, or whether she was in total disregard of Los's feelings, is not clear and further mystifies the root of Los's jealousy mentioned above.

The girdle that entwines Los causes him to become creatively unproductive, which reminds us that jealousy is an emotion of the fallen world and not of Eternity. With sobbing, Los bursts the girdle apart (20:10-11), yet as soon as this happens, another is formed:

The girdle was form'd by day;  
By night was burst in twain (20:16-17).

As the girdles are burst apart and flung way from Los's bosom, they fall

...down on the rock  
Into an iron Chain,  
In each other link by link lock'd. (20:18-20)

In spite of Los's apparent destruction of the girdles each night, they are not destroyed. They instead link together as Los's jealousy mounts and feeds on itself to form an iron 'Chain of Jealousy' (20:24).

Los and Enitharmon take Orc '...to the top of a mountain' and bind him to the rock with the Chain of Jealousy (20:21-24). The enchainment of Orc on a mountain reinforces Percival's suggestion that Los and Enitharmon react to the threat Orc represents with Old Testament moral authority (Percival, 40). It was on a mountain that Moses received the Ten Commandments, carved immutably into stone, from God. Upon a mountain was also the place Abraham bound his son Isaac, in preparation to sacrifice his son at the will of God. Both these biblical incidents are examples of the exercising of the law and authority of God over humanity, as the chaining of Orc to the mountain is an example of Los's attempting to inhibit Orc's actions in order to demonstrate his authority over his son.

Enitharmon weeps at the sight of her son as

They chain'd his young limbs to the rock

With the Chain of Jealousy  
Beneath Urizen's deathful shadow. (20:22-25)

But like Los's jealousy, the tears she sheds are ambiguous. Enitharmon may be crying for the loss of her son and the separation they must now endure, or her tears could be tears of self-pity for her own fallen state, the state her son has become a symbol of.

The emotions Orc inspires in his parents are both good and bad, altruistic and selfish. The ambiguity of his parents reflects the ambiguity of Orc's dualistic role in The Book of Urizen as both destructive Satan and reunifying Christ. These two aspects of Orc's role are demonstrated further as the child lies chained to the mountain alone.

Orc cries out in both revolt and anguish as he is bound by the Chain of Jealousy, yet these cries are the first, and only, physical manifestation of his power in the poem:

The dead heard the voice of the child  
And began to awake from sleep.  
All things heard the voice of the child  
And began to awake to life. (20:26-29)

The voice of Orc has the power to resurrect the dead, including Urizen. Yet even this does not resolve the dualism of Orc's role. Although the power of resurrection is usually associated with Christ, Satan in Paradise Lost has the same power over his fellow fallen as he awakens them on the fiery lake (Paradise Lost 1:192-241). Thus Orc remains divided between the role of Christ and the role of Satan.

In The Book of Urizen, Blake does not fully expand Orc's role in the tenfold God as he had in the earlier prophecies, nor as he would go on to do in The Four Zoas. The role Orc takes in The Book of Urizen is that of the rebel, the role he takes in other poems, but the rebel who does not actually get to rebel.

Because he was the first to be born in a fallen state and the first to be born without a female emanation, Orc's very existence makes him a rebel. The events surrounding his

conception by Los and Enitharmon, and his physical manifestation at birth, make Orc a thing of horror to the Eternals - a thing to be avoided and concealed, and a threat to the Law. Yet so far Orc is only a symbol of rebellion rather than an active rebel himself. Rather than his actions threatening the Eternals, it is their fear of what he represents that threatens their position.

As noted previously, the role for Orc that Blake hints at in The Book of Urizen is an apparently self-contradicting role of Jesus and Satan. While the imagery used to describe Orc is the same as is attributed to Satan, the purpose for his rebellion is more appropriate to the role of Christ. Both of these roles were adumbrated in a poem Blake wrote a year before The Book of Urizen, namely America: A Prophecy.

In America: A Prophecy, Orc fills his role as the spirit of revolt and is represented in the imagery of Satan. He appears as 'A dragon form clashing his scales at midnight' (America 51) and 'A Human fire fierce glowing' (America, 52). Yet this fire of Orc is heat without light, parallel to the flames of hell in Paradise Lost.

In the same poem, Orc is also described as a comet and as Mars (America, 52), the red planet and the God of War. He goes on to describe himself in a biblical image:

I am Orc, wreath'd round the accursed tree  
(America, 52)

thus identifying himself with Satan in the serpent form he assumed in both Genesis and in Paradise Lost. This symbolic association with Satan is reinforced by a final reference to Orc as a red demon (America, 54).

The identification of Orc with Satan continues in the sequel to America: A Prophecy, namely Europe: A Prophecy, as Orc is summoned and rises in flames (Europe, 60-61). These Satanic flames are also used to describe Orc as he drives away Albion's angel (Europe, 60-61). But while Orc is Satan

through his fiery imagery, he is Jesus through his purpose of reunification of Eternity and the reasons for his revolt.

The characters of Satan and Christ are melded successfully into the character of Orc because, as Damon puts it:

Jesus the man, according to Blake...was begotten  
out of wedlock; thus from the beginning he was an  
offence against the Law (Damon, 213).

Thus Christ too was a force of revolution against the existing order. Orc rebels against a fallen law: by opposing what is fallen Orc has the potential to return humanity to Eternity.

In The Book of Urizen, Orc is the rebel who does not get the opportunity to perform any rebellious acts yet is punished in anticipation of the acts he will perform. The purpose he is given in this poem is to rebel against the law that the fallen Urizen has imposed upon humanity. Because he was the first man to be born in a fallen state, a state separated from Eternity, Orc is a symbol of the Eternals' fall. His separation from the Eternal state also makes him the first man born without a balancing female Emanation, thus his very existence makes him a rebel before he commits any rebellious acts.

It is in Orc's dual role as Christ and Satan that we see the influence the Gnostic scriptures had on Blake's work. Within this character, the figures of Christ and Satan unite as rebels against the tyranny of a Gnostic God who is 'absolutely transmundane' and whose nature is 'alien to that of the universe' (Jonas, 42). The union of these two Christian figures within the Gnostic theology is also portrayed by Blake in The Marriage of Heaven and Hell:

Jesus was all virtue, and acted from  
impulse not from rules.  
(The Marriage of Heaven and Hell, 42)

As Satan, Orc rebels against the Law. Yet because this law is the manifestation of a fallen Eternity, his rebellion takes on the appearance of Christ's rebellion against those who wanted

him dead. As both Christ and Satan, Orc has the potential to return humanity to the glory of Eternity.

In Blake's later and reorganised Bible of Hell, namely The Four Zoas, Urizen sees the Lamb of God in Luvah's robes. Yet this is a new and reborn Luvah quite separate from the temporal Orc who remains in his serpent form (101:1-5). This reference to Orc goes beyond The Book of Urizen because it allows us to see the role he plays in the return of humanity to the state of perfection they had lost. It is Orc's destruction of the fallen law created by Urizen that paves the way for the development of a new Luvah who, like Christ and the Miltonic Satan, promises to lead his people on to a new state of perfection and unity within a new Eternal world.

### THE REMAINING ETERNALS.

Before Urizen's fall from the fellowship of the Tenfold God, and before The Book of Urizen, he lived in unity with Luvah, Tharmas, and Urthona without boundaries or limitations of any kind on thought, feeling, or experience:

At the beginning the Eternals, with their outer, infinite vision, literally cannot see a finite, self-bounded world; to them it does not exist. (Erdman & Grant, 160)

The possibility of Eternity being divided into Urizen's realm and their own separate territory does not even exist in their mind, nor does the concept of Urizen as a being independent from themselves. Thus, once Urizen separates himself from the other Eternals and from the body of Albion, 'the Eternals experience him as alien and dead' (Webster, 163) and both he and his world become invisible to Eternity.

The anonymity Urizen falls into is rapidly imitated by the Eternals themselves as they also fall from their Eternal glory into their lower temporal forms:

In the first chapter, the Eternals are heard but not seen. Their state must be described largely through negatives. They are faceless and fading echoes, unembodied, precisely invisible. (Hilton & Vogler, 51)

Without Urizen, the Eternals do not know themselves: until this point they have only ever been united into the body of Albion and know no separate identity. As they are cast out of this union, the Eternals become unrecognisable and invisible voices without substance, their great power and infinity destroyed.

The Eternals fell into this lower level of existence because Urizen fell. While previously Urizen and the Eternals had been 'at one with each other and with their world' (Cantor, 33), they are now torn apart and separate. Because a part of Albion's body has

fallen, or become diseased, the other parts can no longer function as they should and the infection of selfhood spreads throughout the once healthy body. Without Reason, the other Eternals become unreasonable and impure, eventually contributing to their own demise.

In immediate reaction to Urizen's fall in The Book of Urizen, the Eternals 'cut themselves off, to all appearance, from the temporal cycle' (Percival, 10). They actively separate themselves from the horror of fallen Urizen, yet fail to see that they themselves have also fallen. The Eternals

spurn'd back his [Urizen's] religion,  
And gave him a place in the north (2:2-3)

in an attempt to forget their loss and deny their own fallen state. Yet the truth of this fallen state emerges in the first words we hear from the fallen Eternals. Through their speech the Eternals confine a once infinite being into three small words and communicate with each other as separate individuals. They attempt to explain the 'abominable void' (3:4) they are experiencing by distancing themselves from it and saying 'It is Urizen' (3:6).

As Urizen emerges from his darkness and presents his speech of self-proclamation, the

myriads of Eternity  
Muster around the bleak desarts  
(3:44-4a:1)

eager for an explanation for their experiences and perhaps, in spite of their desire to distance themselves from him, unable to leave the memory of their unity with Urizen. Once again the Eternals are passive observers of the fall, yet by doing nothing to halt Eternity's decline to the temporal world, they are in fact encouraging Urizen to complete the process he has begun.

The three remaining Eternals could have prevented the fall from going beyond Urizen's rebellion, and even repaired the damage done by trying to reunite with Urizen.

But

[i]n reaction to Urizen's self-righteousness, the other Eternals yield to the temptation of moral outrage, and by this fierce irony they, rather than Urizen, are responsible for the next stage of the Fall. (Bloom, 169)

Having failed to attempt a reconciliation with Urizen, the Eternals create further division amongst themselves by sending Los away to stand guard over the fallen Eternal,

to confine  
The obscure separation alone,  
For Eternity stood wide apart.  
(5:39-41)

They see Urizen 'laid in a stony sleep' (7:7) and are puzzled as eternal life passes away and they experience death for the first time:

What is this? Death.  
Urizen is a clod of clay.  
(7:9-10)

The Eternals' contribution to their own fall and the fall of the Eternal world is a result of their separation from Urizen:

The irrationality of the Eternals' reaction to Urizen is in a sense dictated by the logic of the situation. They cannot be expected to act reasonably when Reason has just removed itself from their ranks. (Cantor, 43)

By losing touch with Urizen, the Eternals lose the reasoning ability to make the right decision regarding their lost unity. They fail to encourage him back into Eternity and thus 'become the absence they behold' (Hilton & Vogler, 54) as they try to live with the gaping hole the fall has left in their existence.

Urizen's fall and the failure of the other Eternals to reunite with him lead to the

disintegration of the fine balance that was the tenfold God. Reason's departure made the body of Albion incomplete, and the departure of Ahania with Urizen disrupted the union of the Emanations that was Jerusalem. Without reason, creativity became unprolific, emotion became unfeeling, and sensuality became self-absorbed.

Without the influence of Urizen's reason, Eternity falls into further disintegration with the division of Los into male and female. Los's fall into self-division is a continuation of the Eternals' abandonment of Urizen. He divides because Urizen is torn from his side and becomes a being separate and distant from himself. Like the new-born baby suddenly torn from the body of its mother, Los is forced to cope with life apart from the one he was once closest to. To add to Los's desolation, he is then sent away from Eternity and the powers he was once united with, to stand guard over Urizen in the wilderness. Had the Eternals gathered the fallen Urizen back into their number, Los would not have fallen into separation, pity, and sexual division and the next stage of humanity's fall would not have happened.

The division of Los into male and female is almost too much for the Eternals who are 'traumatised by observing Enitharmon's birth and copulation with Los' (Webster, 164):

Wonder, awe, fear, astonishment  
 Petrify the eternal myriads  
 At the first female form now separate.  
 (18:13-15)

Yet still they refuse to acknowledge that they themselves could have prevented such a terror simply by forgiving Urizen for his fall.

The self-righteous Eternals react to Enitharmon with love and hate as they

shudder and flee at the sight of the woman's  
 body, 'petrified' by conflicting emotions of  
 veneration and fear. (Webster, 164)

The Eternals fear Enitharmon; they run from her and thus cause further disintegration in the Eternal world. Their reaction to sexual division is to divide further and thus complete the process of the fall that Urizen began. Instead of gathering Urizen and Los back to Eternity and thus preventing the birth of Orc, the Eternals erect a barrier between themselves and their fellow beings.

The fear the Eternals have of Enitharmon is also accompanied by sexual desire for her. While she is a symbol of the horror of sexual division, Enitharmon is desirable as a way of regaining unification. She is the terrible unmastered female, but is also the proud power waiting to be tamed by the masculine Eternal. She is the mother of the first fallen child and the creator of an enormous race of mortal beings, yet she is also a sexual being with a physical form that attracts the other Eternals. Webster's comment that the Eternals are 'petrified' by their emotions for Enitharmon (Webster, 164) could thus be a reference to both their fear and their sexual desire.

In their final reaction to Enitharmon, the Eternals repress their sexual desire and act instead on their impulse of fear by commanding each other to

Spread a Tent with strong curtains around them.  
 Let cords & stakes bind in the Void  
 That Eternals may no more behold them.  
 They began to weave curtains of darkness;  
 They erected pillars round the Void,  
 With golden hooks fasten'd in the pillars.  
 With infinite labour the Eternals  
 A woof wove, and called it Science. (19:2-9)

All the desire to copulate with Enitharmon as Los has done is thrown into the creation of a barrier that will keep the first female from their sight:

The stupidity of the surviving Eternals...  
 is that they complete the fall of man,  
 by passionately rejecting both the  
 self-ruined intellect [Urizen] and the  
 self-divided power of perception [Los]

(Bloom, 171)

and then deny their own desire for Enitharmon by rejecting and concealing her beneath the doctrine of Science.

Throughout The Book of Urizen, the Eternals have nurtured the disintegration of their Eternal world by banishing and denying aspects of themselves that were previously embraced. In this spirit of division and concealment, their final act in the poem is to separate themselves from all other forms of life: from Urizen, Los, Enitharmon, Orc, and from all of humanity. I have identified six reasons for the ultimate withdrawal of the Eternals from the fallen world in an attempt to summarise the flawed nature of the Eternals, a nature that made Urizen's fall possible and reunification with him unlikely.

The first reason the Eternals withdraw from Urizen's world is that they fear it. The concept of 'separate' had previously not been a part of life in the Eternal world, and the departure of a separate Urizen into a separate corner of Eternity shatters the security of those left behind. Without a close relationship with Urizen, the Eternals must function without their reason. This loss is the second explanation for the Eternals' illogical decision to withdraw from the fallen world. The third reason for the Eternals' withdrawal is their pride. Urizen was the one to leave them and abandon Eternity, and those who remained were unwilling to initiate a reunion when they felt they had been blameless. This same pride also prevented them from admitting they furthered the fall by sending Los out of their ranks.

The fifth reason why the Eternals react to the fallen world by deserting it is that they wanted to try and prevent Urizen's fall from infecting the rest of them. In their unreasoned blindness, the Eternals could not see that they too had fallen with their fellow power. They decided to surrender their relationship, and indeed Albion, to protect

themselves from something that had already occurred in the hope that they could preserve the last remnant of Eternity they clung to.

The final explanation for the Eternals' action is related to the first. They were essentially innocents suddenly faced with a situation beyond their abilities to react properly. Like Eve in Paradise Lost, the Eternals simply were not prepared to withstand such an attack on their way of life and thus fell from their blessed position in Eternity.

The Eternals had managed to survive the fall of Urizen, the division of Los, and their combined fear and desire for Enitharmon. But the consequence of the fall that finally drives them away from the fallen world is the birth of Orc. As with all their reactions to Enitharmon, the Eternals experience a mixture of desire and horror at the conception of Orc:

Eternity shudder'd when they saw  
Man begetting his likeness  
On his own divided image. (19:14-16)

Their shudders of sexual desire are tinged with the anticipated horror of this union's product. As if they know the birth of Orc will be more than they can cope with, the Eternals prepare for their departure from the fallen world:

A time passed over; the Eternals  
Began to erect the tent. (19:17-18)

The birth of Orc is also the birth of the first being totally void of any connection to Eternity. As such, he threatens the last scrap of Eternal identity because he does not long for what was lost; Orc has made the Eternals obsolete:

The Eternals their tent finished,  
Alarm'd with these gloomy visions,  
When Enitharmon groaning  
Produc'd a man child to the light.  
A shriek ran thro' Eternity,  
And a paralytic stroke  
At the birth of the Human shadow.

(19:37-43)

It is at this point in the story of the fallen world that the Eternals make their final appearance in The Book of Urizen:

The Eternals closed the tent;  
They beat down the stakes; the cords  
Stretch'd for a work of Eternity.

(19:47-20:1)

Following Orc's birth, the Eternals withdraw into their own equivalent of Urizen's world and call it Eternity. In this world they have their own laws, their own boundaries, and their own horizons; it is a kingdom as incomplete and as fallen as Urizen's and here they conceal themselves from the very world they have helped to create.

Try as they may, the Eternals cannot escape Urizen's fall, nor the laws and constrictions of his world, nor the division of the sexes, because they have played a part in each step of the fall. All the circumstances that pushed Urizen towards selfhood still exist within the Eternals. Yet in spite of their repulsion for the fallen world, they are fascinated by it and take every opportunity to watch it closely. The Eternals have created a morally superior image of themselves and have used this as a justification for dissociating themselves from the fallen world. Yet this image of moral superiority relies utterly upon a comparison to those within Urizen's world. Once the Eternals turn away, the very basis of their aloofness becomes obsolete and their new-found identity crumbles into oblivion. The Eternals are no more.

The Eternity that is shattered by Urizen's fall and further divided by the actions of the remaining Eternals has been lost forever and can never be regained. Rather than a physical location in time and space, Eternity is a state of mind and spirit. The Eternity Urizen left became obsolete and incomplete even before the fall, and passed out of relevance like an old idea that no longer fits the reality of life.

The three main flaws in the cosmic system that made Urizen's Eternity obsolete were, first, imbalances in the power distribution between masculine and feminine Eternals, secondly the extreme innocence, even ignorance, of the Eternals, and thirdly the individuality that was encouraged by the unstable division of functions in the Tenfold God. Once Eternity and humanity fell, the way was made clear for a new Eternity to emerge, an Eternity that was relevant to the experience of the fall and division of the sexes.

The Book of Urizen ends with Eternity and humanity in a fallen state of division from each other and from the Tenfold God. Yet beyond this poem, there is an opportunity for redemption and return to a new and wiser Eternity. I suggest there are five processes that humanity and the Eternals must work through before this new state of perfection can be attained.

The first of these processes is the reunion of the masculine and feminine aspects of the Eternals that, through the fall, have become divided. Before Eternity can be recreated, Los and Enitharmon must be reunited spiritually, if not physically, as must Urizen and Ahania. The new relationship between the masculine and feminine Eternals must not be the same unequal power play that existed before, but a balanced partnership between the two different, yet similarly important, aspects of Eternity.

The second step in the recreation of Eternity is the reunion of the eight Eternals, masculine and feminine, into the rejuvenated body of Albion-Jerusalem. The return of Urizen to the fellowship he abandoned at the beginning of the poem would signal the return of Eternity's reason and make it possible for the four qualities of love, creativity, sensuality, and reason to be distributed in a more stable and less divisive manner.

Following the reunion of the Eternals and their Emanations, the final three stages

in the recreation of Eternity could begin. At this point in the recovery, the Eternal world would have to renew its relationship with the inhabitants of Urizen's fallen world in an attempt to draw it back into a close relationship. The third stage in this process is the tearing down of the Tent that separates Eternity and the fallen world. With it, this stage would bring a new opening of perception as the Eternals faced what they had previously avoided and gained a new understanding of themselves through the world their fall created.

The fourth step in the process of finding a new Eternity requires that peace be made between the Eternal generation that lost Eternity, and the human generation that will see it regained. For this stage to be achieved, Los and Orc must reunite as aspects of the Tenfold God rather than competitors for the affections of the same woman. Also, Urizen must make his peace with Orc, the rebel who threatened to destroy the reason he had so carefully created.

The fifth stage in this process sees the healing of the divisions amongst humanity as Urizen's children who left the fallen world are reunited with those who remained. Once unity has been restored within the ranks of the Zoas and within humanity, the new Eternity can begin to function.

In my opinion, the key to the new Eternity lies in the allocation of the four parts of Albion. In this new perfection, the four aspects of the Tenfold God - love, creativity, sensuality, and reason - will not be allocated to only one Eternal each. Instead, each Eternal would possess an equal balance of all four qualities. In this case, the fall of one Eternal would not mean a quality is entirely lost to those who remain. While Urizen's fall robbed the old Eternity of all its reason, the new Eternity would still have enough to guide its actions and reunite with their fallen member.

If all Eternals are balanced and complete within themselves, a fall is less likely. If each was a miniature version of Albion with each of the four qualities, it is much less likely one quality could corrupt the remaining three. Also, the relationship between the Eternals would be closer if they shared the same qualities. They would be individually complete, yet would also complement each other and increase their power when united. Finally, the Tenfold God would not be so open to corruption and division if Albion's reason was shared equally between all four Eternals rather than the entire burden being placed on the shoulders of one.

The new Eternity the fallen Eternals must strive for would value the experience and knowledge gained through the fall, and would thus be able to prevent it from happening again while still allowing their Eternal world to grow and develop as is necessary. With the new Eternity would come a new age in co-operation between the masculine and feminine aspects of Blake's world, and the development of a full and multi-faceted being more deserving of the name 'Eternal'.

## CONCLUSION.

Blake's Bible of Hell, and specifically The Book of Urizen, was a continuation of the poetic task begun by Milton in Paradise Lost. In this major work, Milton made an attempt to explain the biblical account of the creation and fall by moving beyond the sparse documentation of detail in the Bible and concentrating on the characters involved. By focusing upon Adam and Eve as human beings, he was able to create a point of connection between the biblical myth and everyday life and thus reinforce the importance and the relevance of Christianity.

The Book of Urizen echoes Milton's attempt to make Christian theology relevant to humanity, yet in this work Blake manages to reach a point Milton could not achieve. While Milton tried to keep his myth within the strict framework of the Bible, Blake challenged the accuracy of this fundamental document by suggesting it had been written by Jehovah himself to justify his own power. Milton had unconsciously started on this line of thought, as demonstrated by his sympathetic treatment of Satan in Paradise Lost, but he went no further than to hint to his audience his personal doubts about the Christian story of the creation and the fall.

Blake succeeded in taking the next step beyond Milton by presenting his own version of the Christian myth and formulating his own theology from this interpretation. Yet Blake's theology is still based upon his refutation of Christian doctrine as presented in the Bible. Although the names of the characters and the terms Blake uses to describe his divine world are different, The Book of Urizen still revolves around the Christian concepts of a central masculine God, a state of heaven or Eternity in which this God dwells, the human loss of this perfection and the subsequent creation of a fallen world, and humanity's hope of one day

returning to this lost paradise and communion with God. Although Blake was able to further the process of theological self-discovery initiated by Milton in Paradise Lost, he was not able to step beyond the bounds of Christian possibility and so bring this process to its ultimate conclusion.

Although The Book of Urizen was the beginning of Blake's creation myth, this Bible of Hell did not satisfy his desire for an alternative to the Christian Bible and was soon abandoned. From its 'ashes' emerged what was to become The Four Zoas. Although it is even more cryptic and obscure than The Bible of Hell, The Four Zoas gives a more detailed account of the creation and the fall.

In The Four Zoas, Blake explored the origins of God and the formation of a fallen world in a similar manner to The Book of Urizen, but he also moved through the struggle of this world to finally return to the state of Eternity that had been lost. In The Four Zoas we see the development of hope, the appearance of forgiveness, redemption, and the 'second chance' for humanity that his previous work largely avoided. In many ways the rewriting of the Bible of Hell saw Blake's theology move from a simple negation of the Christian myth to a valid theory in its own right. Yet in spite of its obsolescence, The Book of Urizen still has value as a literary work, as an attempt to explore the religious foundation of society, and as a step in Blake's maturity as a poet and as a thinker. For only by considering the path Blake took to complete his theological journey can we fully understand the conclusions he came to and the initiatives we must take in realising our potential to recapture the communion with God we have lost.

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