

**THE END OF A GOLDEN STRING:
AN EXAMINATION OF GOLD IMAGERY IN
THE THREE MAJOR PROPHECIES OF
WILLIAM BLAKE**

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THE END OF A GOLDEN STRING: AN EXAMINATION OF GOLD
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An Abstract
Presented to
the Graduate Council of
Austin Peay State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Jana Wainwright Bienvenu

August 1973

ABSTRACT

In William Blake's three major prophecies, Milton, The Four Zoas, and Jerusalem, "gold" is a symbol of intellect. The symbolic value of "gold" changes, however, according to its use within Blake's concept of the four visions. The single vision is Ulro which is a state in which man is deprived of hope and lives in perpetual woe; the two-fold vision is a state in which man lives a vegetative existence; the three-fold vision is a state in which man is happy and comfortable but devoid of any intellectual activity; and the four-fold vision is a state in which man functions with a proper balance of his four faculties (intellect, instinct, passion, and creativity) and works toward an unobtainable but approachable Truth.

"Gold" is used in connection with all of these states, but it is used differently in each of them. In Ulro, gold/intellect is used as an instrument of perversion, deception and repression; in Generation, it is used as a means by which the matriarchs and Druid priests dominate man and sanctify that domination; in Beulah, it is used as a means to effect reunions between Zoas (the four faculties) and their emanations (their female alter-egos), and as a force to destroy the spectrous inhabitants of Ulro; in Eden, it is used as a contrary for passion, instinct and creativity, and as the sustenance for activity; and in Golgonooza (the earthly city of art) it is used as a retreat from Ulro and Generation and as a necessary part of art which is the only hope that Ulroic and Generative man has.

Although Blake's use of "gold" in his three major prophecies may appear to be inconsistent to the casual reader, a close examination of that image in the context of his four visions clearly reveals that Blake's image is a clear and consistent one.

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To the Graduate Council:

I am submitting herewith a Thesis written by Jana Wainwright Bienvenu entitled "The End of a Golden String: An Examination of Gold Imagery in the Three Major Prophecies of William Blake." I recommend that it be accepted in partial fulfillment of the requirements for the degree Master of Arts, with a major in English.

Lewis C. Tatham
Major Professor

We have read this thesis and
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ACKNOWLEDGMENTS

I should first like to thank my husband Philip, for whom all things are done, for his perseverance and good humor. My debt to Mr. Joseph Claude Broussard of the University of Southwestern Louisiana is great indeed, for it was he who introduced me to the poetry of the Romantic Period and gave me confidence in my ideas. Mr. Clarence Ikard and Dr. Edward Irwin have been wonderful teachers, committee members and friends in my year at Austin Peay, and Mrs. Susan Barnes, Mrs. Deborah Griffey, and Mrs. Gwen White, colleagues and good friends, have made graduate study personally rewarding as well as enlightening. Mr. S. Foster Damon deserves much credit for this paper because his one sentence on "gold" in Blake provided the impetus for this study, and Mrs. Ceraldine Tatham deserves more than mere acknowledgment for her beautiful transformation of a semi-legible manuscript into final copy. And finally, I should like to thank, for all his efforts, my major advisor, Dr. Lewis Tatham, who is as fine a scholar, teacher and human being as I have ever known or am ever likely to know.

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CHAPTER I

INTRODUCTION

Implicit in William Blake's mythology is an ethical philosophy which, like all ethical philosophies, includes definitions of good and evil. Blake's ideas of good and evil are unique; they do not reiterate the ideas of any writer or philosopher before him.

According to Blake, the aim of goodness is "Truth"; and the "Establishment of Truth depends on destruction of Falsehood continually. . . ."¹ Truth is never arrived at but is, instead, approached asymptotically: "And the circumference still expands going forward to Eternity" (J, p. 223, pl. 71, l. 8). The only way the quest for Truth can take place is through a constant intellectual (i.e., non-physical) strife among the equally powerful faculties (Zoas) of man. These faculties are intellect, instinct, passion and creativity, which in Blake's mythology are represented by Urizen, Tharmas, Luvah, and Los respectively. The intellectual struggle among them seems to be what Blake is describing when he asks, "Is the Holy Ghost any other than an Intellectual fountain? What is the Harvest of the Gospel and its Labours? . . . What are the Treasures of Heaven which we are to lay up for ourselves, are they any other than Mental Studies & Performances?" (J, p. 229, pl. 77).

¹William Blake, The Poetry and Prose of William Blake, Erdman, ed. (New York: Doubleday, 1965), p. 203, pl. 55, l. 65. All subsequent references to this text will be noted in parentheses following the quotation, with J for lines from Jerusalem, F Z for lines from The Four Zoas, and M for lines from Milton.

Blake's evil would be whatever hampers or stops the quest for Truth. In his mythology, three errors can cause evil: selfhood, perversion, and negation. When one of the four Zoas believes himself to have attained Truth, he has committed the evil of selfhood because Truth cannot be reached; it can only be approached. And because Truth can be approached only through the strife among the four faculties, the Zoa who believes he has arrived at Truth would be depending only on his own, incomplete judgment; he would be evil, because he would have withdrawn from the strife and the quest, and the other three could not properly function without him. This evil of selfhood is evident in The Book of Urizen when Urizen becomes "self-balanced" and "alone"; he constructs "laws" and "secrets of wisdom" from his own mind. It is evident in The Book of Urizen that Urizen has committed a grievous error in separating himself and establishing his own law as "wisdom." The fact that the other three Zoas cannot function without Urizen (or without any other Zoa) is evident in "The Bard's Song" in Milton. Urizen has fallen from Eternity and is engaged in a dispute with Los's son Palamabron. When the Eternals, without Urizen, are asked to judge the guilt or innocence of Satan (fallen Urizen) and Palamabron, they make the wrong decision. They are doomed to make the wrong choice because they cannot function properly without Urizen's balancing power.

Another evil in Blake's system is perversion. When one of the four Zoas takes upon himself, or has thrust upon him, the proper function of any other Zoa, disaster ensues. A good illustration of this evil of perversion is in "Night the Second" in The Four Zoas. Albion, Blake's eternal man or paradigm, abdicates to Urizen his responsibility to protect Jerusalem (his female emanation or alter-ego and also the

eternal city). Urizen is unfallen Satan, and Satan is Albion's spectre (a manifestation of Albion which is intellect divorced from imagination) (J, p. 171, pl. 27, l. 77). Control over Urthona, Tharmas, and Luvah is thrust upon Urizen. Jerusalem falls and Urizen tries to rebuild her. He succeeds only in constructing the Mundane Shell, however, because it is not his proper function to single-handedly rebuild Jerusalem. Without the other Zoas' reassuming their proper functions, Jerusalem cannot be rebuilt; perversion of proper function has interrupted the quest for Truth.

The third evil is negation. Negation occurs when any Zoa gives up the intellectual warfare and slips out of Eternity, as Albion does in Jerusalem. Too long a rest from the mental warfare of Eternity will result in the collapse of the quest for Truth.

When man falls so does his ethical system because man falls from Eternity into Beulah, a place of forgetfulness. The fall into Beulah necessarily involves the fall into Generation--the world of procreation and death--and Ulro--the world of disembodied spectres--because while Eternal man is in his forgetful sleep in Beulah, the daughters of Beulah create spaces around him so that he might not fall into eternal death. This space is Ulro (F Z, p. 299, p. 5, ll. 34-37).² When man falls into Beulah from Eternity, he would die if Ulro were not created to limit his fall. It must be, therefore, that sleep in Beulah presupposes the fall into Ulro. Assuming that man forgets Eternity in Beulah, the only way for him to regain Eden or Eternity is through the experiences of Generation and Ulro. Man can come by the ethics of

²The second number for quotations from The Four Zoas refers to the page in Blake's manuscript.

Eternity in only one way: by long and bitter experience which leads to understanding.

Since the result of experience can be Eternity regained, then experience may not be entirely evil. Even though it seems to be the worst possible deprivation and woe, it is potentially good because it is the only way to the New Jerusalem.

When Blake seems to be making negative statements about Beulah, Generation and Ulro, therefore, he may not be doing so, since in any other state but Eternity there is no absolute good or evil. In Beulah, Generation, and Ulro, perceptions cannot be trusted, so values of good and evil are difficult to recognize and ambivalent.

An examination of one of Blake's symbols, gold, will illustrate this ambivalence, and will clarify the reason why it is so difficult to say of Blake that he considers anything always good or evil. Gold is, by the traditional associations, ambivalent, because it has the symbolic values of both that which is precious and that which corrupts. Blake, by attaching several meanings to gold, takes full advantage of this inherent ambivalence.

In Blake's three major prophecies, Milton, Jerusalem, and The Four Zoas, gold is symbolic of the intellect. Gold is Urizen's metal, and when Urizen falls, so does the function of the intellect/gold. In Beulah, gold, or the intellect, is no longer used for intellectual warfare, but becomes mere reason divorced from inspiration. Beulah is a place where the sexes exist, but they exist in harmony. In Jerusalem, gold or reason is important because it is used by Los (symbolically, as the reunion of Los/creativity and gold/intellect), after the fall through Ulro and back through Generation to make weapons which are, in turn,

used to battle the forces of division, which exist in Beulah, between Zoa and Emanation and between Zoa and Spectre. This battle against division is desirable because Beulah, though pleasant, is not as desirable as Eternity. Gold or reason in Beulah is used by Los in a somewhat less desirable way than it is used in Eternity because it is used in an attempt to reestablish a better state.

In Generation, gold is further perverted because it is used by the Druids, Vala (Luvah's emanation), and the daughters of Albion to capture man into a world of vegetation, or life and death. Reason is not something properly used by nature-worshippers and women, because it gives them the wherewithall and the motivation to dominate man.

Gold, still representing reason, is most dangerous in Ulro because it becomes the tool of Satan, fallen Urizen, who is extremely adept in using it for his own ends. Satan's ends are to have total dominion over man and to be worshiped by man. Since reason/gold glorifies Satan in Ulro, it becomes there a symbol of corruption. Thus gold is ambivalent: it can be the foundation for mental warfare in Eden, the means for redemption in Beulah, the means to ensnare man into a vegetative existence in Generation, and the total corrupter of Truth in Ulro.

There have been many valuable studies done on William Blake's works and in most of them the fact that "gold" is one of Blake's major symbols is mentioned. None of these studies, however, make a detailed analysis of "gold." Scholars often include useful sentences or paragraphs in their studies, but the brevity of their statements necessarily precludes profundity.

Among the commentators who make useful but brief statements is S. Foster Damon in his A Blake Dictionary. He states: "Although Blake often used 'gold' to describe anything precious or beautiful, his general meaning is 'intellectual.'"³ While Damon is quite accurate in saying that "gold" usually means "intellectual," Blake very seldom uses it simply to describe something precious or beautiful. If "gold" is studied in the context of Blake's four-fold vision, it is always related to the intellect. Damon's insight into the general meaning of "gold" is valuable, but he does not explore further, nor could he be expected to, considering the comprehensive nature of the Dictionary.

George Mills Harper's one sentence in The Neoplatonism of William Blake on "gold"--"Blake believed that the 'golden age' indicates an intellectual life"⁴--is also quite accurate but again, the lack of exploration of the idea makes it of little consequence.

Peter F. Fisher in The Valley of Vision also makes a statement about the nature of the golden age; like Harper, he has a good but underdeveloped idea.

In Blake's terms the phenomena of the great cultures are works of art undertaken in the spirit of the highest adventure, and they are inspired by the hope of restoring what he calls the Golden Age. His Golden Age is, however, a state of realization--the alpha and omega of historical process--which redeems man . . . and returns him to Eden."⁵

³S. Foster Damon, A Blake Dictionary: The Ideas and Symbols of William Blake (Rhode Island: Brown University Press, 1965), p. 162.

⁴George Mills Harper, The Neoplatonism of William Blake (Chapel Hill: University of North Carolina Press, 1961), p. 197.

⁵Peter F. Fisher, The Valley of Vision (Canada: University of Toronto Press, 1961), p. 200.

In this comment he shows great insight, for it is indeed the function of art to insure that man does not lose the vision of Eternity, which is the "golden age" and the beginning and the end of man's quest for salvation.

Bernard Blackstone in English Blake makes a short statement in a long footnote, the purport of which is that gold coupled with the square is a symbol for Eternity.⁶ He admits that Blake nowhere explicitly states such an idea but he infers the theory from Blake's propensity for symbols with four parts like the four Zoas and the four-fold vision. This is certainly a possible reading of Blake, but a circle fits the data at least as well as a square. The adverse wheels and the golden arches of Eternity suggest the circle as the likelier operant metaphor.

Finally, Northrop Frye in the book of books, Fearful Symmetry, offers an uncharacteristically bad opinion on the nature of "gold" in Blake. Frye says that the redemption of mankind is symbolized by changes in gold from part of the Satanic world to part of Eternity.⁷ In this idea he is not far off, but he insists that these changes are brought about by alchemy.⁸ It may be that a few of the references to gold in Blake's works might have something to do with alchemy, and perhaps some symbolic value can be attached to that dubious science in Blake's mythology. It is not possible, however, to explain all the "gold" imagery in Blake in terms of alchemy, whereas it is possible to do so without it. The system which explains "gold" without reference to

⁶Bernard Blackstone, English Blake (Connecticut: Archon Books, 1966), p. 4.

⁷Northrop Frye, Fearful Symmetry (New Jersey: Princeton University Press, 1947), p. 227.

⁸Ibid.

alchemy is more comprehensive than Frye's system and would seem, therefore, superior to it.

Even though Frye's discussion of "gold" is not particularly valuable, his discussion of Blake's four-fold vision is brilliant.⁹ Frye has compiled a chart which, for the purposes of this paper, serves to clarify the relationships among Zoas, Fallen Zoas, Emanations, Metals, and qualities or functions of the Zoas. That part of the chart which will be helpful to an understanding of the paper is reproduced below:

1. Eternal Name	Luvah	Urizen	Tharmas	Urthona
2. Time Name	Orc	Satan	Covering Cherub	Los
3. Emanation	Vala	Ahania	Enion	Enitharmon
4. Quality	Love	Wisdom	Power	Fancy
• • •				
8. Metal	Brass	Gold	Silver	Iron ¹⁰

Frye says that "a number of them /the relationships on this chart/ have been added merely to complete the pattern, and a number are mere guesses."¹¹ In Damon's A Blake Dictionary there is also a chart which postdates Frye's and contains a change in the position of the metals: Luvah is silver and Tharmas is brass.¹² Since the placements of brass and silver on Frye's chart appear to be bad guesses, Damon's placement of them is the one followed herein.

⁹There is also a chapter in John Beer's book, Blake's Humanism, which is good but contains much the same information as Frye's Fearful Symmetry.

¹⁰Frye, p. 227.

¹¹Ibid.

¹²Damon, p. 212.

There has been no definitive study of "gold" imagery in the poetry of William Blake, and that image is quite prominent in his works. Therefore, a comprehensive study of "gold" is not only appropriate, but also essential to a full understanding of his works. It is the purpose of this paper to undertake such a study within the context of the four-fold vision.

CHAPTER II

THE SINGLE VISION: ULRO

Blake uses gold imagery in four ways in Ulro. Three of these uses are concerned with activities of Urizen: his perverted creations, his deceptions, and his repressions; and the fourth use is to help explain the reasons for the conflict between the worlds of Ulro and Generation. The abdication of Albion to Urizen and the subsequent isolation of Urizen from the other three Zoas is described in The Four Zoas, and it is this isolation which causes Urizen to depend only on his own inadequate judgment, which leads to the perverted creations, deceptions, and repressions of Ulro.

In Eternity Urizen is the Zoa of intellect/gold, but as soon as he has Albion's power, "he be/holds the body of Man pale, cold, the horrors of death" (F Z, p. 309, p. 23, l. 11). Urizen sees this vision from his vantage point in the unfallen city of Jerusalem, which is a metaphor for the human brain since, in Blake's system, the world of intellectual warfare takes place there. It is thus from the human brain that Urizen views the horrors of death. This vision of death is a shock to Urizen and it causes him to see "all the golden porches" of Jerusalem "grow pale" (F Z, p. 309, p. 16, l. 13). The golden porches of unfallen Jerusalem are the outer limits of that city and represent that part of the human brain which contacts the outside world. Thus, as the porches grow pale and begin to fade, Urizen loses touch with the world outside himself. So begins his disastrous isolation.

When Urizen altogether loses touch with Jerusalem, it falls because intellectual warfare cannot be sustained without one of the Zoas. Urizen must try to build a new world to replace Jerusalem and it is in the perverted creations of this new world that the first of Blake's four uses of gold imagery in Ulro appears.

The first of Urizen's creations is the Mundane Shell, and he uses perverted intellect/gold to make the tools which are necessary for its construction. Urizen parades his ineptitude by using the gold/intellect of Eternity to make "The golden compasses the quadrant & the rule & balance" (F Z, p. 309, p. 24, l. 12). All of these instruments represent a perversion of intellect because each is an instrument of division which enables Urizen to reduce intellect to arithmetic. He also uses intellect to form "anvils of gold beaten in mills. . . ." (F Z, p. 309, p. 24, l. 13). This act is a ghastly perversion because the anvil (of adamant) is an instrument of Los representing his persistent vision of Eternity which allows him to create art. When Urizen uses a golden anvil to build the Mundane Shell, therefore, he is making a mockery of Los's creativity because neither a golden anvil, which is soft, nor the Mundane Shell, which is weak, can endure, and endurance is the symbolic value of the anvil of adamant. By forming these anvils in the mill, Urizen is incapacitating something which is an essential part of the preparation of the food from the "golden harvest" (see Chapter V), the food necessary to sustain Eternity.

In addition to building the Mundane Shell, Urizen is responsible for the creation of Ahania. As his emanation she is part of him. She has a "Golden Frame" (F Z, p. 319, p. 35, l. 15) which suggests that she is form without substance. Remembering Urizen's former glory, she tries valiantly but in vain to remind him of it. Her lack of substance

makes her powerless to affect him. Ahania represents a perversion of intellect because she is the only vestige of Eternity in Ulro and she is but a shell or frame and is thus the weakest part of Urizen. In Eternity the intellect should be the strongest part of Urizen.

Still other creations of Urizen which involve a perversion are his books. "In the temple of the Sun his books of iron & brass/ And silver and gold he consecrated" (F Z, p. 360, p. 102, ll. 23-24). He consecrates his books as being four-fold (i.e., containing the four metals of Eternity) but he performs this ritual only to lend the credibility of Eternity to the repressive words which are in them. His simply stating that his word is four-fold does not make it true. Urizen seems to delude himself into thinking that he can actually make his words true if only he can persevere in the task long enough, for when he is in a cycle of death "He /hides/ them . . . ," (F Z, p. 342, p. 71, l. 38) and "when he revive/s/ . . . the books remaine still unconsumed/ Still to be written & interleaved with brass & iron & gold" (F Z, p. 342, p. 71, ll. 39-40). Urizen's hope is that perseverance will make his ideal of the four-fold Urizenic word true. Using the four-fold metals to consecrate lies is, of course, another example of Urizen's perversion of intellect.

The second way in which Blake uses the gold imagery of Ulro is to describe the deception therein. Twice in Jerusalem Albion recognizes Satan as his spectre; in each instance, the spectre is armed in gold. It is obvious that Blake means Satan to be the selfhood of Albion when he (Albion) says, "I here reclaim thee as my own/ My selfhood! Satan armd in gold" (J, p. 171, pl. 27, l. 76). Albion's selfhood is his reason divorced from imagination. Satan is armed in gold because gold

is reason, and Satan has used reason to make himself and his "laws of sacrifice for sin . . ." (J, p. 171, pl. 27, l. 54) spread from the "Euphrates" to "Asia" (J, p. 171, pl. 27, ll. 47-48). Blake frequently uses the metaphor of clothing to point out the discrepancy between appearance and reality. Satan, in being armed in gold, is armed not only in reason but also in gold, which has already been explained as that which is both precious and corrupting. Blake is taking advantage of the ambivalence of gold to demonstrate why it is so difficult for Albion to identify and control his spectre. Satan armed in gold could be good because gold is precious and eternal; he could also be evil because gold is corrupting and deceptive. A similar symbolism is operative in the other instance where Albion recognizes Satan as his spectre. He says, "Oh Lord what can I do! my Selfhood cruel/ Marches against thee deceitful from Sinai & from Edom/ . . . Dazling around thy skirts like a Serpent of precious stones and gold" (J, p. 253, pl. 96, l. 12, see also F Z, p. 340, l. 35, and "golden scorpion," p. 341, l. 1). Albion is speaking to Jesus and is saying that Satan is the enemy of mercy/Jesus. Again Satan is wearing the gold of repressive and domineering reason, and again it is clothing of gold that has made Satan hard to recognize. Satan, as the powerful force of Ulro, has, by making himself god-like, totally perverted the intellect. If gold is symbolic of the Urizenic intellect in Eden, then Satan has taken the symbol and bedecked himself with it in such a way as to make the symbol an idol to be worshiped for its own sake.

The third use of gold imagery in Ulro is to describe the repression that misused intellect causes. The Sons of Albion function in the same way that Satan does in most of Jerusalem. They, too, want

to establish reason without creativity as the god of the world. They are battling for supremacy with Los in Chapter 1 when they all come together in Hand:

His hammer of gold he siezed; and his anvil of adamant.
He siez'd the bars of condens'd thoughts, to forge them:
Into the sword of war: into the bow and arrows:
Into the thundering cannon and into the murdering gun.
(J, p. 150, pl. 9, l. 6)

Hand has seized the gold of intellect and the anvil of Los's creativity to make them into instruments of destruction. This seizure makes Hand very powerful but he is, like Richard Nixon, "Awkwardness arm'd in steel: folly in a helmet of gold:/ Weakness with horns and talons: ignorance with a rav'ning beak!" (J, p. 150, pl. 9, l. 13). In other words, awkward, weak and ignorant Hand has the power of steel and the helmet, or ostensible sanction, of precious intellect. Also like Nixon, Hand, with his new powers, creates a world in which "Every Emanative joy /is/ forbidden as a crime," and "Inspiration /is/ deny'd; Genius /is/ forbidden by laws of punishment!" (J, pp. 150-151, pl. 9, ll. 14 and 16).

In The Four Zoas there is other evidence of repression in Ulro:

The tygers of wrath called the horses of instruction
from their mangers
They unloos'd them & put on the harness of gold &
silver & ivory
. . . they stood round Urizen prince of Light
Petrifying all the Human Imagination into rock
and sand.

(F Z, p. 310, p. 25, ll. 3-6)

In this instance Urizen uses his horses of instruction to teach the Urizenic laws of repression. These horses are dressed in the harnesses of gold, silver and ivory which seem to lend Eternal verity to their teachings. Their appearance, however, is deceptive: horses of

instruction which should be teaching Truth are only perpetuating Ulro. Urizen has thus made it impossible for a system of education to free the imagination because he insists that the same lessons be taught from generation to generation and that insistence precludes progress.

The final use for gold in Ulro is to help explain the reason for the conflict between the world of Generation and Ulro. The Satanic world of Ulro often comes into conflict with the world of Generation. The intellect or gold is used as a weapon of Satan to be dominant over Generation. Los is speaking to Vala as he explains the conflict to her:

All Quarrels arise from Reasoning, the secret Murder, and
The violent Man--Slaughter. These are the spectres double Cave
The Sexual death living on accusation of Sin and Judgement
To freeze Love and Innocence into the gold & silver of the Merchant.
(F Z, p. 213, p. 64, ll. 20-23)

Los is saying that Ulroic forces use their reason to turn love and innocence to their own reasoning ends. Vala as Rahab also wants to use love and innocence, but she wants them to be used for the world of Generation. There is an unavoidable connection in this passage between reason and money--an appropriate relationship because in Ulro gold is worshiped instead of the intellect it symbolizes. Gold, as has already been mentioned, is worshiped in one way as raiment to sanctify reason, but it may also be worshiped as some people worship money and material success: they worship the symbol instead of what it stands for.

Urizen clearly demonstrates in The Four Zoas that he has proclivities toward worshiping money or gold instead of what it stands for when he tries to buy the adoration of his daughters:

They gave a scream, they knew their father Urizen
knew his daughters
They shrunk into their channels, dry the rock
strand beneath his feet

Hiding themselves in rocky forms from the Eyes
of Urizen

Then Urizen wept & thus his lamentation poured
forth

O horrible O dreadful state! those whom I loved
best

On whom I poured the beauties of my light adoring
them

With jewels & precious ornament labourd with
art divine

Vests of the radiant colours of heaven & crowns
of golden fire

. . .
Now will I pour my fury on them

(F Z, p. 338, p. 68, ll. 2-16)

It is evident in this passage that Urizen believes his gifts, including the golden fire of intellect, should be sufficient to purchase his daughters' love. It is also evident that Urizen is not willing to give his daughters gifts out of pure altruism when he says he will pour his fury on them because they fear him instead of adore him. Urizen indeed puts more store in the gifts, which are empty symbols of love, than he does in love itself.

The conflict between the forces of Ulro and Generation is again evident when the sons of Albion are "Mocking and deriding" (J, p. 215, pl. 65, l. 57) Vala. In Generation, Vala and the daughters of Albion use reason for the supremacy of the female will. At this point in Jerusalem, the sons of Albion have triumphed over Vala and Generation and they dare her to "Scatter the blood from thy golden brow, the tears from thy silver locks" (J, p. 214, pl. 65, l. 40). They know she has used reason for her own ends (thus her golden brow) and that she has similarly used love (silver locks). They advise her to remove the blood and tears which they have wrought on her; but, knowing that she cannot do so at this point, they are deriding her. They also ask her, "How rag'd the golden horses of Urizen, compeled to the chariot of

love?" (J, p. 215, pl. 65, l. 47). The horses of Urizen in Eternity are the horses of instruction and they are used for instruction by Urizen; but the aim of the women in Generation is to create a race which is "Woman-born,/ And Woman-nourished & Woman-educated & Woman-scorn'd" (J, p. 213, pl. 64, ll. 16-17). The golden horses of instruction, therefore, are used in Generation to instruct man so that he might live in a matriarchal and vegetative society. The sons of Albion disdainfully ask Vala how the golden horses of Urizen liked being bound to the chariot of love, but they already know the answer.

Vala believes that she is justified in her action, however, because in a conversation with Albion she says:

Thy Sons have nailed me on the Gates piercing my hands & feet:
Till Scofields, Nimrod the might huntsman Jehovah came,
With Cush his Sons & took me down. He in a golden Ark. . . .
(J, p. 165, pl. 22, ll. 3-4)

Vala is saying that she has every right to her own world, because she has been misused in the world of Ulro. In Ulro, Satan sometimes functions as Jehovah because he wants his restrictive and legalistic religion followed, just as the Jehovah of the Old Testament did. Because Satan/Jehovah has trouble enforcing his laws, he brings on the flood and the ark. He might control a few sinners, whereas a multitude is too much for him. In destroying the world of sinners, however, he destroys the world of Generation. He uses his reason to build a golden ark--the lethal instrument of reason--and destroys Vala's world. She says that not only do Albion's sons persecute her, but in Ulro the merciless god also destroyed her world of Generation and carried her off in his ark to further his own ends.

In Milton, Blake presents another reason for Vala's discontent with Ulro, and that reason is Satan's daughter Leutha. She is "The author of sin" (M, p. 104, pl. 11, l. 35). If in Ulro sex is outlawed as sin, Vala has no world of Generation. When Satan fathers Leutha, therefore, Vala has good reason for fear. Another transgression on the world of Generation for which Leutha is responsible is creating homosexuality in Satan. Leutha enters "the doors of Satan's brain night after night/ Like sweet perfumes . . ." (M, p. 104, pl. 12, ll. 4-5) and stupifies "the masculine perceptions/ And [keeps] only the feminine awake. hence [rises] his [Satan's] soft/ Delusory love to Palamabron. . . ." (M, pp. 104-105, pl. 12, ll. 5-7). Leutha seeks revenge: because her designs on Palamabron have been frustrated by his emanation, Elynittria, she now plots to destroy their relationship. It does not matter that Leutha repents her actions upon the "golden floor of Palamabron" (M, p. 104, pl. 11, l. 34) (creativity based on intellect), for she has introduced into Ulro another power, homosexuality, which is potentially devastating to Generation.

In The Four Zoas also, Urizen commits what to Vala is an unpardonable sin: "the stars of heaven [are] created like a golden chain/ To bind the Body of Man to heaven" (F Z, p. 315, p. 33, ll. 16-17). Heaven is Urizen's heaven, the Mundane Shell, and as long as Urizen binds the bodies of his subjects to his restrictive laws with the golden chain of repressive reason, no regeneration can take place.

Vala has ample reason to hate Urizen/Satan, but long before he commits these grievous sins against her she has plotted to establish Generation as the World. As Urizen is building the Mundane Shell, "All the time in Caverns shut, the golden Looms [are being] erected"

(F Z, p. 312, p. 29, l. 3), and the woven draperies are hung as a "universal curtain" (F Z, p. 312, p. 29, l. 11). The golden looms which become so important in Generation and the curtains which become sexual weapons of Vala are being made and distributed in Ulro's secret places.

Also, Urizen's daughters burn perfumes on a "Golden Altar" (F Z, p. 313, p. 29, l. 32), which foreshadows the golden altars of the Druids in Generation. It is evident that gold/intellect is perverted in Ulro; the moral implications of intellect there are mostly negative. It is interesting to note, however, that in Ulro Vala and the daughters of Albion are given compelling motivation to establish a powerful world of Generation, which is closer than Ulro to Eden. Thus even in Ulro, gold/intellect is not entirely evil.

CHAPTER III

THE TWO-FOLD VISION: GENERATION

In Generation, gold/intellect is still perverted. It is used both by the Druids and by women as a means for domination, and they are determined to dominate regardless of the consequences. The Shadowy Female, who is one of the antagonists in Generation, expresses her determination in Milton:

For I will put on the Human Form & take the Image of God
Even Pity & Humanity but my Clothing shall be Cruelty
And I will put on Holiness as a brestplate & as a helmet
And all my ornaments shall be of the gold of broken hearts
And the precious stones of anxiety & care & desperation & death. . .
(M, p. 110, pl. 18, ll. 19-23)

She would take the image of God, including the Godlike but deceptive clothing of pity and humanity, but she would, in fact, be a monster who revels in human misery and collects it as misers collect money and jewels.

The Druids use gold/intellect to provide a rational justification for the worship of nature or the generative world. The Druids, according to Blake, believe that birth, growth, and death are holy; they sanctify their beliefs by human sacrifice: "And the Druids golden knife,/ Rioted in human gore,/ In offerings of human life" (J, p. 170, pl. 27, ll. 30-31). The Druids' knife is golden because they need some rational justification for their actions which gold/intellect ostensibly provides. When the sons of Albion put their father on the "golden couch of repose" (J, p. 194, pl. 48, l. 6; see also Milton, p. 108, pl. 15, ll. 12-13) and then build the Druid temple around him, they are grossly

misusing intellect. Not only are they compelling Albion to stay asleep and thus insure the continuance of Generation, but they are also using intellect, the very nature of which is activity, to build a couch, an instrument of inactivity. Gold, or intellectual activity, in this case has a connotation more negative than usual because it is used to sanctify its negation, lethargy.

Blake says that "The Male is a Furnace of beryll; the Female is a golden Loom" (J, p. 146, pl. 5, l. 34; see also p. 247, pl. 90, l. 22). Here he implies that it is man's nature to be creative like Los with his furnace of affliction. Los manages to draw hope and salvation from his furnace, which is symbolic of experience. It is the nature of women, on the other hand, to be weavers, which has rather complicated associations. Women are most likely to be comfortable in the Generative world because they are, archetypally, symbols of fertility. In Generation the woman has but one desire--to dominate man. She has three tools which she uses to fulfill this desire. Sex is her most obvious weapon--one that she uses unscrupulously in Generation. The other two tools are suggested by "golden Loom." She has managed to acquire and pervert intellect/gold, which she uses to strengthen her female will. She has also her craft, weaving. Weaving has many connotations: it is akin to what spiders do to trap insects; it is a symbol of femininity and domesticity; and it is necessary to the manufacture of clothing, which is both restrictive and deceptive. Blake uses all these connotations of weaving, as well as the connotations of related crafts like sewing, spinning and pinning to describe the female. The twelve daughters of Albion and Rahab/Vala are the main antagonists of Generation.

In a mockery of creativity, they use their "fires of beauty"/sex to melt like "gold and silver in the furnace" (J, p. 222, pl. 70, l. 28). They use their sex to destroy the gold/intellect, and silver/ unselfish love of man. The female is using sex when she "searches sea & land for gratifications to the Male Genius: who in return clothes her in gems and gold" (J, p. 221, pl. 69, l. 17). In return for sexual gratification, man glorifies woman and gives her his precious intellect. She uses this gift to divide and conquer. Vala/Rahab leads her old Ulroic nemeses, the twelve sons of Albion, to "take her and crown her with gold" (J, p. 231, pl. 78, l. 15). Because she has made them more concerned with destroying Christ and Jerusalem than with destroying her, they give her dominion over the world and over reason/crown of gold.

Rahab combines this newly gained treasure with her womanly crafts and sensuality to totally dominate man and to sanctify that domination. When she and the twelve daughters of Albion "circumscribd the Brain/17, Beneath & pierced it through the midst with a golden pin" (J, p. 218, pl. 67, l. 42) they used female reason/gold and female craft/a sewing pin to trap and immobilize the poor Prufrockian male. The fact that the pin is golden adds the idea that the women are seeking rational, theological sanction for their acts.

The women of Generation have many ways to dominate man. One such way is the misuse of maternal authority. When the daughters of Albion sing, "To the golden Loom of Love! to the moth-laboured Woof/ A Garment and Cradle weaving for the infantine Terror" (J, p. 204, pl. 56, ll. 13-14), they are celebrating this lifetime domination. They are using their reason/gold and their craft/weaving to construct an environment from which the child cannot escape. Perhaps Blake includes the moth to

provide dramatic irony: the women of Generation may see their weaving as akin to the building of a cocoon, but the caterpillar, unlike the child, will emerge from the protective shell better for having been there. (See also F Z, p. 386, p. 132, l. 20 and p. 335, p. 61, l. 31.)

After they achieve control of Albion's sons the women enlist their help to dominate the rest of the world. The men fix fibres from the River (Thames?) into the rocks and chalk (bones) of Albion. The women draw "Fibres of life out from the Bones into [their] golden Loom" (J, p. 247, pl. 90, l. 22). In other words, they work together to make Albion, the world, into a place in which vegetative life may be cultivated. The women use their reason and craft to draw life out of the rocks.

The females finally do succeed in covering the earth with the "Great Polypus of Generation" (J, p. 218, pl. 67, l. 34) by drawing out "Fibres of Life to Weave for every Female is a Golden Loom" (J, p. 217, pl. 67, l. 4). The symbolic union of the twelve daughters of Albion with Rahab and Tirzah means that the females, by uniting all women with their cause, and by using their three tools of sex, reason, and craft, have finally succeeded in creating the world of Generation.

All is not well in this world, however, because the women must face a new adversary, Los, who would restore the world of Beulah, where the sexes can live in harmony. The women meet Los and make fun of him, but he prophetically replies, "You must my dictate obey from your gold-beam'd Loom. . . ." (J, p. 204, pl. 56, l. 31). In this passage, Los is warning them that eventually they must use their reason/gold and their craft/Looms according to Los's wishes. He says, "I mind not

your laugh: and your frown I not fear" (J, p. 204, pl. 56, l. 30) because he knows that they must eventually obey him.

The women answer that they have made the world of Generation because

Jerusalem lies in ruins & the Furnaces of Los are builded there
You Lambeth are now shrunk up to a narrow Rock in the midst of
the Sea

But here we build Babylon on Euphrates, compelled to build
And to inhabit, our Little-ones to clothe in armour of gold.

(J, p. 241, pl. 84, l. 9)

As a stratagem the women try to make Los feel sorry for them. They complain that it has been necessary for them to arm their little-ones, every member of womankind, with reason, so that they might survive.

Los has quick defences, however, because he does two things. He says that the warring between sexes must "vanish and cease" (J, p. 250, pl. 92, l. 13); he says this "Swift as the shuttle of gold" (J, p. 250, pl. 92, l. 13). In answering that swiftly, he has beaten the women at their own game. The shuttle is a weaving tool, so Los, in using a golden shuttle, has used craft and reason to overcome the craftiest of reasoners.

Los also "takes his way, girding himself with gold. . . ." (J, p. 240, pl. 83, l. 77). In this way, he can resist the Daughters of Albion because he uses reason to protect that part of his anatomy most vulnerable to their sexual wiles. By so protecting himself, he can resist their plea for sympathy.

In Milton, Blake mentions another weapon that Los has against Generation: his wine-press. In Generation, "sleepers remain meer passion & appetite" (M, p. 122, pl. 26, l. 29). In a vegetative world little more than passion and appetite is necessary because little else is

necessary for procreation, but Los has the capacity to give an inward form or a world of imagination to each generated body (each being which lives in the world of Generation). (See M, p. 122, pl. 26, ll. 31-36.) Creativity and imagination are from Eden and are the closest thing that fallen man has to knowledge of the intellectual warfare of Eternity. Blake's metaphor for war is the wine-press: the wine-press of Luvah is war on earth and the wine-press of Los is intellectual war.

Luvah's wine-presses are in the world of Generation, and around them

Timbrels & violins sport . . . the little Seed;
The sportive Root, the Earth-worm, the gold
Beetle; the wise Emmet;
Dance round the Wine-presses of Luvah: the
Centipede is there. . . .
The ambitious Spider in his sullen web;
the lucky golden Spinner; . . .
The Flea: Louse: Bug: the Tape-Worm: all the
armies of disease:
Visible or invisible to the slothful vegetating
man . . .
The Toad & venomous Newt; the serpent clothd
in gems & gold:
They throw off their gorgeous raiment: they rejoice
with loud jubilee
Around the Wine-presses of Luvah, naked & drunk
with wine.

(M, p. 123, pl. 27, ll. 11-24)

Since the wine-presses of Luvah are earthly war, it is not difficult to see why the armies of disease, all of the pestilences which Blake catalogues, would rejoice around them. The gore of war would be bountiful enough to make them delighted, "naked and drunk." Such holocausts would be welcomed particularly by the golden beetle and the lucky golden spinner, the spider, because these creatures are not only vermin which profit from man's death but also golden, which suggests that they participate in the theology of Generation. Vala has created that

theology by using the purloined gold/intellect to make her world seem "holy." The beetle is an Egyptian symbol for immortality, so a golden beetle in Generation would be a "holy" object as well as a common one. Also, Egypt was a matriarchal society, which would appeal to Vala and the daughters of Albion. It would appeal to them so much that they would sanctify, or make golden, that society's symbol of immortality. The spider would also appeal to the women of Generation because it weaves and because it entraps its prey, both of which are activities of the women themselves. The spider, too, is worthy of "holiness." The wine-press of Luvah, or earthly war, is sacred in Generation because it provides the death half of the procreative cycle for man and the life half of that cycle for vermin.

The wine-press of Los is the warring of the intellect, and Los can give knowledge of that intellectual warfare to mortal man:

. . . it /Los's wine-press/ is the Printing-Press
Of Los; and here he lays his words in order above the
mortal brain

As cogs are formed in a wheel to turn the cogs of the
adverse wheel.

(M, p. 123, pl. 27, ll. 8-10; see also
F Z, p. 388, p. 135, l. 31)

Los is an artist so his words "above the mortal brain" are art, man's only vestige of Eternity. The mortal brain is the generative brain so Los's art is laid above it, or in the spiritual mind. It is clear that Los's words are Eternal because they cause their antithesis (the adverse wheels) to turn and this turning of the wheels is the pattern of thesis-antithesis that occurs in the warring of contraries in Eternity. Los's weapon against Generation, therefore, is his wine-press, which provides the powerful mental balance of intellectual warfare to counter the physical warfare of Luvah's wine-press.

Los finally does control the women of Generation: he orders Enitharmon to use the golden loom to send fibres of love to catch Jerusalem (J, p. 243, pl. 85, ll. 38-40). The reason and craft of women, in this case, are being used to promote love and the reunion of Albion, Christ, Vala and Jerusalem. Jerusalem must be generated on earth before she can consummate bliss (J, p. 243, pl. 85, l. 41); it is necessary, therefore, for Los to enlist the help of Enitharmon to restore Jerusalem to eternity.

In Generation as in Ulro, it is impossible to assign purely positive or negative values to gold/intellect. The women of Generation do pervert intellect, but out of their confrontation with Los, the intellect moves closer to its proper function in Eternity.

CHAPTER IV

THE THREE-FOLD VISION: BEULAH

In Beulah, gold/intellect figures significantly in three events: first, in the original fall from Eternity; second, in the reunion of Vala and Luvah; and, third, in the restoration of Eden by Los. Beulah is a place where there are no pressures. The daughters of Beulah make their guests comfortable--sometimes, as in the case of Albion, too comfortable. The daughters of Beulah are well-meaning, but they do dreadful things in spite of their good intentions. They created Ulro, for example, to limit the fall of man, but man would not have had to endure all of the sufferings of that place had they not done so. In Milton, Blake explains that Lautha, who introduced homosexuality into Ulro, is a "Daughter of Beulah" (M, p. 104, pl. 11, l. 28), and in addition to her bringing that abnormality into the world she also created the serpent in Ulro:

Satan in pride of heart
Drove the fierce Harrow among the constellations of Jehovah . . .
To devour Albion and Jerusalem . . .
. . . 'twas then . . .
I form'd the Serpent
Of precious stones & gold turn'd poisons on the sultry wastes.
(M, p. 105, pl. 12, ll. 24-25, 27, 30)

Lautha made the Serpent out of gold or reason, which in Beulah is intellect debased from having been wasted. Her purpose was to prevent Satan from devouring Albion and Jerusalem. Perhaps she intended to control Satan's appetites by introducing reason to him, but it turns out, of course, that once Satan has reason he is able to establish the rules and restrictions upon which Ulroic law is based. The daughters of

Beulah are responsible for Ulro, homosexuality and serpentine reason, which regardless of their motives are disasters. Leutha reveals the discrepancy between the intentions and the deeds of the daughters of Beulah: "To do unkind things in kindness, with power arm'd, to say/
The most irritating things in the midst of tears and love" (M, p. 105, pl. 12, ll. 32-33).

In short, the daughters of Beulah are stupid. This condition is to be expected in Beulah because, as Albion states in The Four Zoas, there all the grand accutrements of Eternity are gone and all is confusion and non-functioning intellect:

O weakness & O weariness O war within my members
My sons exiled from my breast pass to and fro before me
My birds are silent on my hills flocks die beneath my branches
My teats are fallen my trumpets & the sweet sound of my harp
Is silent on my clouded hills . . .
My milk cows & honey of bees & fruit of golden harvest
Are gathered in . . .
My robe is turned to confusion and my bright gold to stones.
(F Z, p. 374, p. 119, ll. 32-39)

For Albion, Beulah is a place where Eternity has fallen, where confusion reigns, and where his intellect/bright gold is turned to stone. Albion also mentions in this quotation that he is weak and weary; Beulah is a place for men in such a state.

From Eternity man will fall, first into Beulah, then into Generation and Ulro; but there is hope in that fall for Blake says that even though man descends he does so with the potential for redemption:

Man is a Worm wearied with joy he seeks the caves of sleep
Among the Flowers of Beulah in his Selfish cold repose
Forsaking Brotherhood & Universal love in selfish lay
Folding the pure wings of his mind seeking the places dark
Abstracted from the roots of Science then enclosed around
In walls of Gold we cast him like a Seed into the Earth.
(F Z, p. 386, p. 133, ll. 11-16)

Even though man falls he has the armor of intellect/walls of gold to protect him until he begins his potential/seed ascent back toward Eternity.

With this introduction to Beulah and with the understanding that there are two distinct sexes there (in Eternity, Zoa and emanation are one), it is not difficult to comprehend the three events which occur there: the original fall, the reunion of Luvah and Vala, and the triumph of Los over Generation and Ulro.

It is on the authority of Enitharmon's spectre that the events of "Night the First" are placed in Beulah. She never says explicitly that the fall took place in Beulah, but she does list events which she can remember having taken place in Beulah--events that coincide with those in "Night the First" that do describe the fall. The occurrences are Luvah's usurping Albion's power, the births of Enitharmon and Los, the rift between Los and Enitharmon, and Enion's departure.

While it is usually not safe to believe what Blake's spectres say, there is reason to trust her account of the fall in Beulah. At this time she is witnessing the reunion between Los's spectre and Los and also reuniting herself with the corporeal Enitharmon, as indicated in the lines: "She burst the Gates of Enitharmon's heart with direful Crash/ Nor could they ever be closed again the golden hinges were broken" (F Z, p. 353, p. 85, l. 14). The gates to Enitharmon's heart are the barriers that she, as a woman of Generation, has put up against men and spectrous forces of Ulro. The hinges are golden because the hinges of gates are what make them vulnerable and a Generative woman would want to protect with reason that part of her which is weakest.

When Enitharmon's spectre bursts the gate, including the hinges, she is permanently breaking down the barriers between herself and Enitharmon. What she says, therefore, in this moment of reunion with her spectre, is probably true because she is taking an action that may lead her to Eternity.

In Beulah the sexes live in harmony; when discord arises between them then they must fall out of Beulah into Generation and Ulro. This kind of fall occurs at the golden wedding feast of Los and Enitharmon. The "golden feast" (F Z, p. 304, p. 13, l. 18; see also F Z, p. 306, p. 18, l. 8) is a parody of the feast in Eternity which celebrates the golden harvest, the harvest of intellectual crops which sustain Eternity. In Eternity the sexes are united in one being; this marriage feast in Beulah is a sacrilege because it celebrates the division between sexes and the advent of the world of Generation.

Generation does triumph when at the nuptial feast "Bright Souls of vegetative Life, budding and blossoming,/ Stretch their immortal hands to smite the gold & silver Wires" (F Z, p. 304, pp. 13-14, ll. 24-1). The world of Generation becomes strong enough to sever itself from Beulah and Eternity; it does so by breaking the umbilical bonds/wires of intellect/gold and love/silver which bind it to Eternity.

Not only is there the advent of Generation in Beulah, but also there is the foreshadowing of Ulro. Urizen remembers in a flash-back that it was during the feast in Beulah that Albion gave him "a silver scepter & crowned him with a golden crown" (F Z, p. 337, p. 64, l. 23). In giving up his dominion over love and intellect, Albion foreshadows his abdication.

The second event in Beulah in which gold figures is the reunion of Luvah and Vala. Luvah has been functioning as Orc, unrestrained passion, in most of The Four Zoas, but he finally "consumd himself in mental flames/ Expending all his energy against the fuel of fire" (F Z, p. 380, p. 126, ll. 1-2). He now lacks the power to revolt because he has revolted against his own mind/mental flames and consumed his passion/fuel of fire. Once Orc defeats himself he can become Luvah again and can thus effect a reunion with his emanation, Vala, as he so does in Beulah:

And those upon the Couches viewed them in the dreams of Beulah
As they reposed from terrible wide universal harvest
Invisible Luvah in bright clouds hovered over Valas head
And thus their ancient golden age renewed for Luvah spoke
With voice mild from his golden Cloud upon the breath of morning.
(F Z, p. 380, p. 126, ll. 26-30)

The golden age of Vala and Luvah is the age of the intellectual warfare of Eternity, and Luvah's golden cloud is his place above the world in that intellectual war. Luvah is like a cloud which rains down justice and mercy in Eternity.

Once Luvah and Vala have been restored to Beulah, Vala attempts to help Tharmas and Enion into Beulah also. She fails, however, in this well-meaning effort because the path for one Zoa is not necessarily right for another. On the bank of a river in a garden which Luvah builds for her, Vala "ungirded her golden girdle" (F Z, p. 383, p. 129, l. 13); in so doing she frees herself from the sexual restrictions/golden girdle which reason has put upon her in Generation. When she is thus free she sees Tharmas, who is lamenting over his separation from Enion. In an apostrophe to her he says, "When wilt thou smile on Tharmas O bringer of golden day/ Arise O Enion arise for Lo I have calmd my seas" (F Z, p. 383, p. 129, ll. 26-27). Without Enion, Tharmas cannot

be restored to the intellectual battle of Eternity, and it is Vala who helps Tharmas by calling Enion back to him.

Vala then makes a mistake: "she arose out of the river & girded on her golden girdle" (F Z, p. 383, p. 130, l. 1). She is reassuming the armor of Generation. Her regression causes Tharmas and Enion to revert to childhood in her garden, where she becomes a mother figure to them, as women of Generation are wont to do, and smothers them in a maternal protection and care that prevents them from effecting a mature adult reunion. Vala puts the children on the golden couch of intellectual inactivity (F Z, p. 384, p. 130, l. 20), and Tharmas is led to complain:

O Vala I am sick & all this garden of Pleasure
Swims like a dream before my eyes but the sweet smelling fruit
Revives me to new deaths I fade even like a water lily
In the suns heat . . .

(F Z, p. 384, p. 131, ll. 1-5)

It is evident in this passage that Vala's garden is not a place through which Tharmas can come to Beulah and Eternity. To progress, he needs a sexual confrontation with Enion, which his present child-like condition prevents. The reunion of Zoas and Emanations must be effected by each couple, as it is between Vala and Luvah, and not by an intermediary.

The third event in Beulah which involves gold/intellect is Los's defeat of the spectrous forces of Ulro. Los has never lost sight of Eternity and has maintained his determination to restore it. Unaided by intellect, however, he cannot accomplish his purpose; a reunion between himself and intellect is a necessary precondition for overcoming the domination of Ulro and Generation. This reunion finally occurs in Jerusalem when Los utilizes weapons of gold to defeat his Generative and Ulroic enemies. Creativity alone is not powerful enough for this

triumph and not only must be joined with intellect, but must also take on the power of intellect which golden weapons represent.

In Ulro, Satan and the sons of Albion use gold/reason as tools and costumes. Using intellect to make a tool is equivalent to employing an electrical engineer to change a fuse; donning intellect without substance is like glorifying a fuse-changer to the status of engineer. In each case, intellect is being perverted and being used for the most superficial purposes. In Generation, intellect is somewhat better employed as part of a craft, but it is still degraded from its proper function, which is to serve as a contrary of art. When Los, with his weapons of gold, reestablishes the contraries, he has the power to defeat the forces of perversion and domination.

As early as Chapter 1 of Jerusalem Los is at work forming those weapons which will be the means by which Eden is restored: "I see in deadly London Los raging round his Anvil/ Of death: forming an Ax of gold. . . ." (J, p. 158, pl. 15, ll. 21-22). The union of Los/Humanism and golden weapons/the power of intellect is sufficient to give Albion the wherewithall to restore eternity:

He /Albion/ takes his Bow, then chooses out his arrows of
flaming gold
Murmuring the Bowstring breathes with ardor: clouds roll round the
Horns of the wide Bow, loud sounding winds sport on the mountain
brows
Compelling Urizen to his Furrow; & Tharmas to his Sheepfold;
And Luvah to his Loom . . .

(J, p. 252, pl. 95, ll. 15-17)

When the Zoas are thus compelled they each take up their own proper weapons and defeat their enemies and restore the three-fold vision:

. . . bright beaming Urizen
 Layd his hands on the South & took a breathing
 bow of carved Gold
 Luvah his hand stretch'd to the East & bore a
 Silver Bow bright shining
 Tharmas Westward a Bow of Brass pure flaming
 richly wrought
 Urthona Northward in thick storms a Bow of
 Iron terrible thundering . . .
 Then each an Arrow flaming from his Quiver
 fitted carefully . . .
 The Druid Spectre /the two-fold vision/ was
 Annihilation & at the clangor of the
 Arrows of Intellect
 The innumerable Chariots of the Almighty
 appeared in Heaven . . .
 Glorious incomprehensible by Mortal Man & each
 Chariot was Sexual Threefold.
 (J, p. 254, pl. 97, ll. 7-11 and Pl. 98,
 ll. 6-8 and l. 11)

When gold/intellect is restored to Urizen and, at the same time,
 the proper powers of the other Zoas are restored, the forces of
 division which created the spectres and the strife among sexes are
 destroyed. It is interesting to observe that the weapons which Los
 makes and which represent a union between intellect and creativity are
 successfully used in the hands of Albion and the proper Zoas, and the
 same weapons are unsuccessfully used in the hands of the sons of Albion
 in Ulro. Thus Blake insists that intellect (or any other faculty) may
 be either good or evil, according to the way it is used.

CHAPTER V

THE FOUR-FOLD VISION: EDEN

When Albion is awakened and the sexes restored to harmony, the foundation is laid for building the New Jerusalem. Gold/intellect is used here in its highest function--in the establishment of mercy and love, and in the quest for Truth. Jerusalem is the city of intellectual struggle, and every aspect of this eternal city is gold which befits its function. The supporting structures (pillars and arches), the walls, the pavement, and the heavens are golden. Each of these features of Jerusalem performs a specific function in the intellectual war, and it is necessary for them to be golden so that the search for Truth, which is the goal of mental warfare, will be unobstructed by illusion.

In the unfallen Jerusalem there are "Pillars of ivory and gold . . . /and/ Walls of pearl and gold. . . ." (J, p. 168, pl. 24, l. 20; see also F Z, p. 390, p. 137, l. 14 and F Z, p. 320, p. 39, ll. 9-10). This line suggests two things: first, that Jerusalem or Eden is built on or supported by gold/intellect; second, that the intellect defines Eden in the way that walls define a room. The walls establish the boundaries of Eden in the sense that it is the intellect in Eden that will determine in which direction and to what extent the warring of the contraries will go in the quest for Truth.

Blake also indicates that the structures of Jerusalem have "golden arches. . . ." (J, p. 170, pl. 27, l. 11). Since an arch is half of a circle, it might be assumed that symbolically it is half of two

contraries; that is, the half circles of Jerusalem (the golden arches) represent the intellectual contrary in the struggle between intellect and creativity.

The streets of Jerusalem are paved with "golden tiles" (F Z, p. 388, p. 135, l. 32), and the city has above it "golden heavens" (F Z, p. 318, p. 34, l. 100). The suggestion in such accoutrements is that Jerusalem is outwardly all-gold and that intellect must, therefore, play some important part as a contrary to instinct, passion and creativity. Instinct and passion, if not controlled by intellect, are quite obviously bestial. This intellectual but benevolent confinement of instinct and passion seems to be what Blake is speaking of when he says "Reason is the bound or outward circumference of Energy" (The Marriage of Heaven and Hell, p. 34, pl. 4).

The all-gold or intellectual atmosphere of Jerusalem also performs a necessary function for creativity. Without intellect, creativity in the form of art tends to be so idiosyncratic as to be unintelligible. Since one of the primary functions of creativity in Blake's mythology is prophecy, it would not be appropriate for the works of art which express creativity to be incomprehensible. An intellectual structure is, therefore, necessary for art or creativity so that it can be understood by others.

In Eden unfallen, gold/intellect is given freely and not hoarded and misused as it is in the other three lesser visions. One such gift is Urizen's present to Tharmas of golden ornaments to go on his sheephook. Tharmas, the shepherd in Eternity, must watch over and guide those who depend solely upon their senses for knowledge of Truth, because they are easily deceived. For such guidance he has a sheephook which is

ornamented with gold made by the sons of Urizen: "Tharmas held his Shepherds crook/ Beset with gold gold were the ornaments formed by sons of Urizen" (F Z, p. 390, p. 137, ll. 9-10; see also p. 305, p. 15, l. 13). With the combination of intellect/gold ornaments and guidance/sheephook, Tharmas is able wisely and benevolently to direct his flock.

Another example of unrestricted intellectual gifts in Eden occurs when "Thy sons /Albion's/ came to Jerusalem with gifts, she sent them away/ With blessings on their hands and on their feet, blessings of gold" (J, p. 168, pl. 24, ll. 38-39). The hands are the principal part of the body used to create art, and Jerusalem gives to the hands the inspirational, intellectual knowledge of the warring of the contraries. This struggle is the true subject of art. Motion is also an important part of Eden; in fact, stillness is one of the causes for the loss of Eternity. When Albion ceases the asymptotic motion toward Truth he sleeps and thus causes the fall. Jerusalem's freely giving the blessing of gold to the feet, therefore, suggests that she is insuring motion, intellectual self-motion, toward Truth.

This is not the only instance in which gold/intellect is associated with the importance of motion. When Blake says, "Los arose upon his Watch, and down from Golgonooza/ Putting on his golden sandals to walk from mountain to mountain . . ." one is reminded of three things--that the Zenith is properly Urizen's, that mountains are the Zenith of the land, and that Los was able to keep "the Divine Vision in time of trouble" (J, p. 252, pl. 95, l. 20). Los had to maintain the motion toward Truth and to avoid being drawn into the worlds of Ulro and Generation. Golgonooza was his sanctuary, but he needed a means for carrying out his mission of redemption. Thus he has golden sandals

(see M, p. 114, pl. 21, l. 13). The mountains, which are often called golden mountains, represent the zenith of Urizen's power, and probably the vestige left of it in a fallen world. When Los puts on the golden sandals and walks from mountain to mountain, therefore, he is preserving the all-important motion of Eternity; and, by protecting himself with intellect and by moving about on the still-uncorrupted golden mountains of Urizen's intellect, he is avoiding a fall into Ulro and Generation. It must be remembered that when Los is coupled in any way with gold, he is stronger than the forces of Ulro and Generation because Los with intellect represents a proper coupling of contraries.

Other means of conveyance in Eternity are associated with gold/intellect. Wings are means of motion in Eden and it is again with intellect (and sensuality/silver) that the motion of eternity is made: "I see the New Jerusalem descending out of Heaven/ Between thy Wings of gold and silver fathered immortal . . ." (J, p. 242, pl. 86, l. 20; see also ll. 4 and 5, pl. 86, p. 242). Still another means of golden/intellectual motion in Eden is the Chariots: "On Chariots of gold & jewels with Living Creatures starry and flaming/ . . . In the Forgiveness of Sins according to the Covenant of Jehovah. They/ Cry" (J, p. 255, pl. 98, l. 45). Through intellectual motion, the golden chariot, the higher innocence of the sort in "The Little Girl Lost" where "Leopards, tygers play . . ." (p. 21, l. 41) is reached. In each instance where gold/intellect is associated with motion it is good because motion is that which keeps intellectual warfare alive.

One further use of gold/intellect in Eden is the Golden Harvest. The harvest traditionally is associated with fulfillment and with rejoicing. Both of these associations apply to the harvest in Jerusalem.

The plowman of Jerusalem is Urizen, whose job is to attend to the minute particulars. Urizen is wont to generalize about goodness and mercy but not to practice those virtues. By attending to the drudgery of plowing he is demonstrating symbolically that his theories work on minute, if boring, particulars. Urizen is thus using gold for the necessary demonstration of the particulars:

They Flow'd in tears, the trumpets sounded before
the golden Flow
And the voices of the Living Creatures were heard
in the clouds of heaven
Crying: Compell the Reasoner to Demonstrate with
unhewn Demonstrations. . . ."

(J, P. 203, pl. 55, l. 56)

The "fruits of golden harvest" are what sustain Eden (see F Z, p. 374, p. 119, l. 37 and p. 378, p. 124, l. 7 and p. 379, p. 125, l. 17). The knowledge gained from the intellectual demonstrations of Urizen's theories on minute particulars is what perpetuates the quest for Truth. The culmination of the Golden Harvest is the Golden Feast, at which the sustenance provided by the Harvest is consumed. The Feast is a time of joy--"The Song arose to the Golden Feast the Eternal Man rejoiced" (F Z, p. 388, p. 135, l. 3; see also p. 390, p. 137, ll. 7-8). When the "golden food" (F Z, p. 388, p. 135, l. 20) is consumed there is assurance that Eternity will be sustained.

CHAPTER VI

GOLGONOOZA

Blake refers frequently to gold in describing Golgonooza. Since Golgonooza cannot be properly spoken of as part of Ulro, Generation, Beulah, or Eden, it must be discussed separately.

The reader is told in The Four Zoas that "Los builds the Walls of Golgonooza against the stirring battle. . . ." (p. 359, l. 40). Thus Golgonooza is a refuge for Los in the worlds of Ulro and Generation. This refuge is made possible by Los and his sons' becoming golden builders: Los "Builded Golgonooza: terrible eternal labor!/ What are the golden builders doing . . ." (J, p. 154, pl. 12, l. 25; see also p. 170, pl. 27, l. 3). As has already been mentioned, Los using gold/intellect is stronger than the forces of Ulro and Generation because of the strength derived from the coupling of the proper contraries of intellect and creativity.

The tiles out of which Golgonooza is built are "engraven gold" (J, p. 154, pl. 12, l. 31). Again a union of art and intellect--engraving (an art) and gold (the intellect)--helps to explain how Golgonooza happens to be a strong enough fortress to withstand the forces of Ulro and Generation.

Gold is also used in Golgonooza to build the place for "Los's Furnaces"; the place is "a wondrous golden Building immense with ornaments sublime/ Its bright Cathedrous golden Hall, its Courts Towers and Pinnacles. . . ." (J, p. 207, pl. 59, ll. 24-25). This is also a

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union of intellect and art, because the material for the building is gold/intellect but the building itself is a work of art.

It is also Los's function in Golgonooza to provide the spectrous dead with the hope, imagination and vision of Eternity. He accomplishes this task through Enitharmon's daughters and through his sons. In Golgonooza, Enitharmon's daughters act according to Los's will; and, to provide the spectres of the dead with the vision of Eternity, the daughters "clothe their [the spectres'] limbs with gifts and gold of Eden" (F Z, p. 362, p. 113, l. 13). In other words, Los's gift of knowledge of the eternal intellect allows the delighted spectres to endure until the "dred sleep of Ulro is past" (F Z, p. 362, p. 113, l. 16). In Milton, Los provides the spectres with an inner world of imagination. Ulro and Generation are worlds in which the spectres are "sleepers [who] remain mere passion & appetite" (M, p. 122, pl. 26, l. 36). In order to be more they must be generated or allowed to become part of the world of Generation because "every Generated Body in its inward form, / Is a garden of delight & a building of magnificence" (M, p. 122, pl. 26, ll. 31-32). This inward form is imagination. Enitharmon's daughters, at Los's instruction, build in their "golden Dome" (M, p. 122, pl. 26, l. 36), a creation of Los, the "herbs, & flowers and furniture & beds & chambers" (M, p. 122, pl. 26, l. 34), which are given to the generated spectres and become their imaginations. The sons incessantly build "the beautiful House for the piteous sufferer" (M, p. 124, pl. 28, l. 7) so that he might have enough inspiration to endure Ulro. Other sons of Los fabricate cabinets of gold. In a shorter poem, "The Crystal Cabinet," Blake speaks also of

a cabinet formed of gold. Within this cabinet is the world of imagination. The outside world is "the Wild"; the inside is a lovely, Beulah-like place, which the gold/intellect cabinet protects from "the Wild." In "The Crystal Cabinet," the speaker burst his cabinet by invading his world of imagination with lust and possessiveness; he is driven out into "the Wild" again, but the cabinet has given him some notion or some hope of what is possible. The imaginative world is inadequate as an end in itself because it is not Eden, but it does make the speaker aware that something else besides the Ulroic "Wild" exists. The cabinets in Milton function in the same way and make a refuge from "Doubts, & fears uniform'd & wretched & melancholy" (M, p. 124, pl. 28, l. 9) and provide an alternative to Ulro.

One son of Los, Antamon, an artist, forms with his golden pen (an instrument of art coupled with intellect) the spectres into immortal parts of Golgonooza:

Antamon takes them into his beautiful flexible hands,
As the Sower takes the seed, or as the Artist his clay
Or fine wax, to mould artful a model for golden ornaments.
The soft hands of Antamon draw the indelible line:
Form immortal with golden pen. . . .

(M, pp. 124-125, pl. 28, ll. 15-18)

By transforming the suffering of the spectres into art Antamon demonstrates still another way that spectres can participate in immortality: the immortality of art. It should be reiterated here that all of these hopes which Los has meted out to the spectres are only poor surrogates for eternity; but, in Ulro and Generation, Los can offer little else to alleviate the suffering.

Los has made "every part of the City . . . fourfold" (J, p. 155, pl. 13, l. 20), but the city itself, as a creation of Los and of Los

alone, must fail as a substitute for Eternity. It can function as a place where Los can go and avoid becoming part of Generation or Ulro and can thus keep the Vision of Eternity, but Golgonooza cannot be Eden because it does not have in it all of the fully functioning Zoas. Golgonooza is a vestige of Eternity in the way that art works are vestiges of ancient civilizations, and the city functions in the same way as those works of art do--it preserves the memory of the lost civilization or of Eternity.

In The Four Zoas, when Los builds Golgonooza he enlists the help of Tharmas:

Los builded . . . pillars of iron
And brass & silver & gold fourfold in dark prophetic fear
For now he feared Eternal Death & uttermost Extinction
. . . Tharmas laid the Foundations & Los finished. . .
(F Z, p. 333, pp. 59-60, ll. 28-5)

Tharmas would be important to the city of art because the senses, for which Tharmas is the Zoa, are necessary to the artist. Keen senses are, in a way, the foundation for all art. Golgonooza, therefore, being built on the foundation of the senses, can serve to create the art which will insure the preservation of the vision of eternity.

Los has a method for preserving his prophetic visions through art. In Milton, Blake says that in a moment of inspiration art is conceived:

For in this Period the Poet's Work is Done, and all the
Great
Events of Time start forth and are conceived in such a
period
Within a Moment: a Pulsation of the artery.
(M, p. 12, pl. 29, ll. 1-3)

Los records and provides places for each of these moments of prophetic inspiration: "And every Moment has a couch of gold for soft repose" (M, p. 125, pl. 28, l. 46). Los uses gold here as a device to make

inspirational moments part of his cache of intellectual knowledge of eternity--thus the gold couch. From these moments of inspiration, hours are made and an Hour is a specific work of art. "And every Hour has a bright golden Gate carved with skill" (M, p. 125, pl. 28, l. 52). The golden gate is the means by which the work of art is made accessible. The hour/work of art records the specific moments of inspiration about eternity.

The hours are then recorded in ages: "And every Age is Moated deep with Bridges of silver and gold" (M, p. 125, pl. 28, l. 56). The ages correspond to great ages of art and are protected from corruption by the moats, but these ages, like hours, are accessible through the gates of intellect/gold and love/silver. Time is marked in Golgonooza by art and in Golgonooza art is preserved as the visions of Eternity. Perhaps this is why "Eternity is in love with the production of time" (The Marriage of Heaven and Hell, p. 35, pl. 5, l. 10).

The Gates of Golgonooza are very important because they are portals to the re-creation of Eden. The fact that the Gates of Golgonooza are golden suggests the way back to Eternity is through a union of intellect and its contrary, art; but the four lions of the gates toward Beulah and Eden are of the four-fold metals--iron, brass, gold and silver--whereas the gates toward Ulro have four lions of clay, and the gates toward Generation have four lions of iron (J, p. 155, pl. 13, ll. 2-5). These lions suggest that the way back to Eternity does not lie for Los toward Ulro, which is clay and thus carnal and death-like, or toward Generation, which is iron and thus self-perpetuating since Los's metal is iron and his seeking it in the fallen world would represent no progress. The way to salvation is not to remain in Golgonooza, nor to

seek Ulro or Generation, but to pass through the Gates to the worlds
of Beulah and Eden.

The function of "gold" in Blake's three
worlds is to represent that it represents
a change according to the state in which

man is in the state in which man knows only
Ulro. He has no hope there save
to find a way to provide intellectual sanctions
for the desires of society, religion, morality and
law. Such restrictions deprive man of
his natural impulses for passion and
thereby worsen his condition.
The same is true of deception as well as
of the world in which is deceptive propa-
ganda. Blake uses "gold" in

the same way as the true function
of intellectual
is to help

generation,

CHAPTER VII

CONCLUSION

To understand the symbolic function of "gold" in Blake's three major prophecies it is necessary to understand that it represents intellect and that its function changes according to the state in which it is found.

Ulro, the single vision, is a state in which man knows only repression, deception and perversion. He has no hope there save creativity. Gold functions in Ulro to provide intellectual sanctions for the repressive laws and doctrines of society, religion, morality and science. It is Blake's view that such restrictions deprive man of hope because they not only condemn his natural impulses for passion and creativity, but also prevent him from bettering his condition.

Intellect in Ulro is responsible for deception as well as repression. Often reason or faulty reason is used in deceptive propaganda for making the inferior seem superior, and Blake uses "gold" in Ulro to represent this kind of deception.

Finally, intellect is perverted in Ulro because the true function of gold/intellect is to provide the grounds or bases for intellectual warfare; if used for repression and deception, it is obviously being perverted.

In Generation, which is a state of animal instincts and procreation, gold/intellect is used in two ways: for perversion and domination. Intellect is perverted in Generation because it is used to make the religious rites of the Druids who worship nature seem holy.

The other use of gold/intellect in Generation is domination and there are several ways in which the antagonists, the women, use intellect to rule. First, they use intellect to trick men into giving up everything for sex; second, they use it to indoctrinate the world in their religion; and, third, they use it to make the clothing that restricts the free impulses of sexual love. Gold in Beulah is instrumental in the initial fall from Eden, in the reunion of the Zoas with their emanations, and in the defeat of the Zoas' spectres.

It is Albion's abdication to Urizen which causes the fall of Jerusalem. Albion gives up the intellectual warfare and slips into Beulah, where he gives up his power to Urizen. Urizen, as the Zoa of intellect, has only intellect as his means to rule. Because this faculty alone is insufficient, Urizen fails.

The most significant reunion between a Zoa and his emanation is between Luvah and Vala. Luvah is the Zoa of passion and love; and, in order for Beulah to be restored to a place in which the sexes can live in harmony, the "golden age" of Luvah and Vala must be effected. In this "golden age," love is given freely; thus intellect is not misused for perverted ends and can resume its proper function.

Finally in Beulah, intellect is used by Los, who has made the weapons of intellect that defeat the spectrous forces of Ulro. When Los uses gold/intellect he has the combined strength of the contraries of intellect and creativity and thus has the power to defeat the spectres.

In Eden intellect has three functions. It is used as the structure upon which warring of contraries is based; it is used to perpetuate motion; and it is used to sustain all of eternity. Intellect is the structure for the warring of the contraries since the passions and

instincts cannot function without some constructive limitations and since creativity needs intellect in order to be understood.

Motion is important in Eden because, without it, Albion slips into Beulah. The "golden" wheels, sandals, chariots and wings of Eden, therefore, represent the intellectual motion necessary for the continuance of intellectual warfare. The "golden" harvest and feast in Eternity represent the sustenance of the New Jerusalem, for it is the harvest of ideas which provides the fuel for intellectual warfare.

Finally, gold/intellect is used by Los in Golgonooza, which is Los's, or the creative man's, refuge from the worlds of Generation and Ulro. Gold has two functions in Golgonooza: to aid in the creation of art, and to help give Ulroic and Generative man the imagination which is his only hope. Golgonooza is a city of art, and art is the only remnant of Eternity left in the world. Golgonooza contains much gold which represents the coupling of art and intellect which is the proper coupling of the contraries of Eden. Golgonooza has, therefore, a strength to withstand the forces of Generation and Ulro. The art of Golgonooza has the function of reminding spectrous and generative man of his eternal beginnings and thus giving him hope that his fallen world is not the only possibility.

Eden is the only place in which gold/intellect is unquestionably good, but in each of the other three places, where the intellect is perverted, it has a function which leads ultimately to the New Jerusalem. By tracing the use of gold imagery through Ulro, Generation, Beulah, and Eden, one sees that Blake's imagery and indeed his system, which seems sometimes to be fraught with puzzles and contradictions, is

coherent and comprehensible. Blake tells his readers as much when he says:

I give you the end of a golden string
Only wind it into a ball:
It will lead you in at Heavens gate,
Built in Jerusalems wall.

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