

A Psychoanalytic Study of William Blake's Poems

- The contraries leading to the progression -

A Thesis

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Introduction

William Blake (1757-1827) wrote Songs of Innocence and Songs of Experience. In 1789, the French Revolution, which he himself took part in, broke out and just then, he wrote the former collection of poems and five years from then, the latter one. Those days were the period of transition from Classicism to Romanticism, when he seemed a person quickly opening the door from Classicism to Romanticism. This image of doors invariably overshadows his poetry. That is shown in the expressions of 'the doors of perception' (Blake Complete Writings 149) or 'the chief inlets of Soul' (154) and as the frontispiece of Jerusalem (1804-c.1820), he drew a man, who is on the verge of stepping inside the next room. (ref. Plate 1) In the Bible, Christ said, "I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture" (The Gospel according to St. John, 10:9) (The Holy Bible 105) and on Blake's part, he advanced to the door alone and went into the room.

The two currents of thoughts existed alongside in his time but they didn't exist completely. In Classicism, writers aimed at order with tradition, more than originality, as its background, making more of reason than of imagination. While, the external

elements that constitute Romanticism are a longing for exoticism, a return to ancient and mediaeval periods, a return to nature, external nature, and rebirth of wonder and beauty. These two kinds of trends in his time, the present writer supposes, was more suitable for Blake because of the way of life, for example, his separating himself from others and preserving his freedom for everything.

He lacked a proper education and grew up in a home of the Swedenborgian school. (Emanuel Swedenborg (1688-1772) is a Swedish visionary theologian and the founder of New Jerusalem Church. Blake's father was adherent to him. (Kokou no Geijutsuka 265)) So he was hardly familiar with the general religious concept of the English. (Cambridge-ban Igirisu-bungakushi II 783) Endowed with genius by nature, he tried to represent his own thought at once by a poem and by a drawing. Although Blake actually had little interest in his contemporaries, he cast a side glance at their works and wrote annotations to "Poems" by a contemporary of him, William Wordsworth (1770-1850): "Natural Objects always did & now do weaken, deaden & obliterate Imagination in Me. Wordsworth must know that what he Writes Valuable is Not to be found in Nature...." (Blake 783)

Blake absorbed a broad knowledge of literature from the past rather than from his contemporary period. Wordsworth expresses in "London, 1802":

Milton! thou should'st be living at this hour: / ...
 Thy soul was like a star, and dwelt apart: / Thou hadst
 a voice whose sound was like the sea, Pure as the naked
 heavens, majestic free; / So didst thou travel on
 life's common way / In cheerful godliness, and yet thy
 heart / The lowliest duties on itself did lay. (Select-
ed Poems 299)

Blake also cherished the same desire for John Milton (1608-74), to write Milton: A Poem in 2 Books (1804-08), the writer supposes.

The writer focuses in this thesis on a pair of ideas (in which Classicism and Romanticism are already included) assuming varied forms in his works and tries to work up a theory, where, a pair of ideas are unified. One idea generates the other one, opposing or denying it in the result. This applies to the transition from Classicism to Romanticism, that is, from the spirit of anti-humanism to that of humanism. At the time when this pair of ideas exist at the same time, new ideas come to be born; one is the dualistic thinking which entirely lays special emphasis on the one side, while another is the thinking which takes the median point of them. As Aristotle (384-322 B.C.) says in Ethica Nicomachea, "We must therefore speak of these too, that we may the better see that in all things the mean is praiseworthy, and extremes neither praiseworthy nor right, but worthy of blame." (The Nicomachean Ethics of Aristotle 42) In this book, this point of means is "a mean between two vices, that which depends on excess and that which depends on defect" (39) : therefore, it

is not the mathematical meaning but the ethical one. "Dialectic" by Hegel (1770-1831) is an extension of the latter thinking. In his book, William Blake, 1757-1827: A Man Without a Mask (1944), Jacob Bronowski said that Blake made for himself, twenty years before Hegel, the dialectic of Hegel's formal thought. (93) Of course, Bronowski had ample grounds for maintaining that and he put the following interpretation on the title of The Marriage of Heaven and Hell which Blake wrote in 1790:

The book is named to show the progression of its contraries, and of Swedenborg's. (93)

Heraclitus (c. 525-475 B.C.), whom Hegel regarded as the real originator of "Dialectic," (Seiyou-tetsugakushi 14) considered that human beings and societies were to follow "Dialectic" owing to something dialectical lying at the root of the world. (Ronrigaku Gairon 133) Regarded from this point of view, "Dialectic" was established after a long time though it is thought that Hegel started a full-scale discussion about it and as a result, completed it. Hegel completed "Dialectic" in the world of philosophy, while "ode" is that in literature. It originated in the song singing to instrumental music in Ancient Greece. In English poetry, it signifies a lyric, where one appeals to a specific person and expresses a meditative, philosophical thought in a sonorous voice. "Ode" is usually divided into four categories: that is, Pindaric, Horatian, Cowleyan (English) and Lesbian (Sapphic).

(Eibei-bungakushi Gaiyou 68-9)

In these categories, the writer takes up a Pindaric ode. It inherits the Greek tradition most orthodoxly of the four and "The Progress of Poetry" by Thomas Gray (1716-71) affords a typical example of it. It also consists of three parts: 'strophe', 'antistrophe', and 'epode' (forming a rounded triangle), which accord with 'thesis', 'antithesis', and 'synthesis' (forming a triangle) used by Hegel in his "Dialectic."

"Dialectic" in the world of philosophy was not completed yet while Blake lived, but unlike professional philosophers, he did not openly formulate his ideas systematically. Consciously or unconsciously, he wrote down what he had in mind, though implicitly and indirectly, in several places of his poems. How did he think of a pair of ideas used in his works? And did he develop it into the synthesis stage eventually? The writer treats early works by Blake in the main issue. In this sense, she has just entered Blake's world. She considers his works, viewed from philosophy and religion, but at any rate, the content of his works is based on ancient times, she surmises. Blake was one of the earliest persons knocking at the door of the coming Romanticism, but he fastened his eyes upon the past along with looking at the future. As previously mentioned, he was out of harmony with his contemporaries and it was not until the end of the nineteenth century (from 1870 onward) that he came to be highly recognized. For example, The Golden Treasury (1861) edited by Francis Turner

(from 1870 onward) that he came to be highly recognized. For example, The Golden Treasury (1861) edited by Francis Turner Palgrave (1824-97) does not contain the poems of Blake. But now, many books on him have been written, including Northrop Frye's Fearful Symmetry (1969), and the critics have already looked at him from various points of view. And in his book, The Meaning of Art (1931), Herbert Read (1893-1968) admires him as an engraver.

In the following chapter, the writer is going to state how Blake thought of a pair of ideas dialectically in his works.

Plate 1



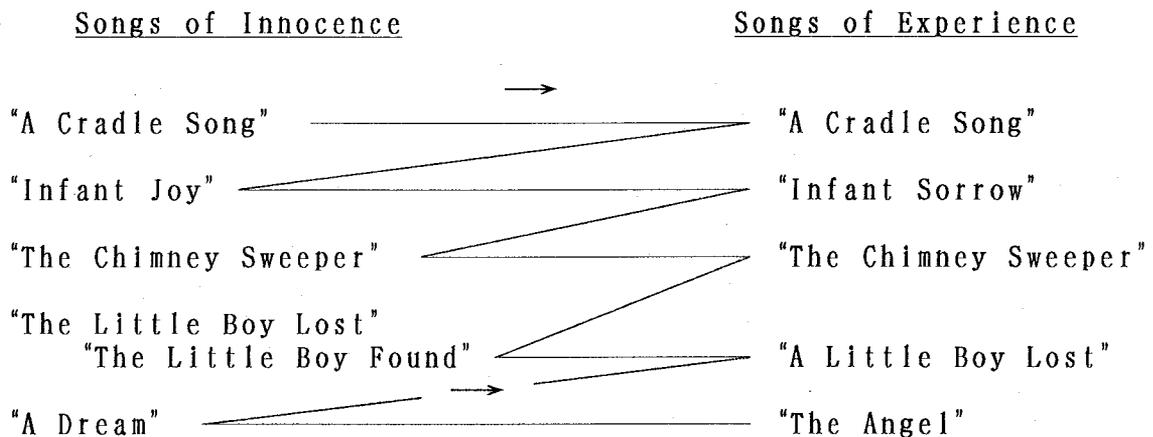
Jerusalem (1804-20) frontispiece
(the British Museum)

Chapter I

A growing child

Songs of Innocence was finished five years earlier than Songs of Experience. During the intervening four years, The Marriage of Heaven and Hell, which the present writer is going to mention in Chapter III, was written. Songs of Innocence is worthwhile to be compared with Songs of Experience and the reader really senses in them Blake's will to attempt to compare these two collections of poems. In the two works, the writer will study several sets of two or three poems.

First of all she wants to set them with her intention as follows:



The writer puts Songs of Innocence on the left side and Songs of Experience on the right. On the whole, she gives a certain direction to them, beginning with "A Cradle Song" (Songs of Innocence) to "A Cradle Song" (Songs of Experience). Then from "A Cradle Song" (Songs of Experience) to "Infant Joy," zigzagging back and forth, the direction ends with "The Angel."

At the next stage, she puts the so-called "persona" of Blake, a key word in this chapter, into consideration, but this word, the writer supposes, needs several explanations.

First, the writer wants to quote a definition of "persona" from The Pocket Oxford Dictionary:

aspect of the personality as shown to or perceived by others.
[Latin, = actor's mask] (665)

If she searches for the etymology of the word, "persona" derives its origin from Latin and contains multiple meanings:

the mask worn by the actors in the Greek and Roman drama.
the part, character, person represented by the actor
the part which anyone plays; the character which he sustains in the world;
a person in the abstract = a personality, individuality, character; (Cassell's Latin Dictionary 410)

If she extracts more radical meaning of it from earlier ages, "persona" means the mask which the natives wear in a ritual.

Men and Persona (1935) by Tetsuro Watsuji (1889-1960) shows us how its meaning developed from a ritual mask into a personality. Besides, Jung (1875-1961) used "persona" as a psychological term and gave the following definition, that is, "persona" is a sort of compromise between an individual and a society because a man is apt to assume an attitude of compromise towards the outside. (Jung-shinrigaku no Sekai 62)

The meaning of "persona" developed in this way. The writer supposes that Blake wore each "persona" of innocence and experience in each creative process of Songs of Innocence and Songs of Experience. As for several poems which she takes up in this chapter, he completed two kinds of poems under the same title. What kind of part does "persona" play in them?

In the first place, the writer focuses on a narrator ' I ', who appears in the poems. In two poems entitled "A Cradle Song" and "Infant Joy," ' I ' is in the position of a parent and this character turns its eyes towards its own child. ' I ' changes into the position of a child completely from "Infant Sorrow." However, suddenly ' I ' disappears in "The Chimney Sweeper" (Songs of Innocence). In other words, the point of view moves from "the first person" (strictly speaking, from "the first person" and "the third person limited") to "the third person omniscient" here. This point of view continues towards "A Little Boy Lost." It is from "A Dream" that the point of view returns to "the first person," namely, the narrator ' I '. The last poem

listed above, "The Angel," contains the following expression:

"For the time of youth was fled, / And grey hairs were on my head," (Blake 214) which means that ' I ' mellows with age. What does the disappearance of ' I ' suggest in "The Chimney Sweeper" (Songs of Experience)?

A parent talks to a child, or, contrary to that, a child itself talks about parents in five poems before "The Chimney Sweeper" (Songs of Experience). But in this poem, when the existence of ' I ' vanishes, a chimney sweeper of a 'little black thing' (212) criticizes God, his Priest and King for making up a heaven of their misery. Simultaneously, he despairs of his parents' going up to church to pray to them. The poem in Songs of Innocence with the same title as this one starts with the following expression: "When my mother died I was very young, / And my Father sold me while yet my tongue / Could scarcely cry "weep! 'weep! 'weep! 'weep!" / So your chimneys I sweep, & in soot I sleep." (117) As Tom, one of the chimney sweepers, was sleeping, he had such a sight that the angel tells him, "if he'd be a good boy, / He'd have God for his father, & never want joy." (118) and this poem ends with this line, "So if all do their duty they need not fear harm." (118) In the case of this poem, having a good time in their dreams, the chimney sweepers assume the positive attitude towards the present situation. In "The Chimney Sweeper" (Songs of Experience) there are parallel expressions, "A little black thing among the snow, / Crying 'weep! 'weep!' in notes of woe! /

... "They clothed me in the clothes of death, / "And taught me to sing the notes of woe." (212) However, this boy casts a critical eye on the stern realities of life, that is, the realities that his parents think "they have done me [this boy] no injury," "Because I [this boy] was happy upon the heath, / "And smile'd among the winter's snow, / ... "And because I [this boy] am happy & dance & sing," (212) against his wishes.

Likewise in "The Little Boy Lost" and "The Little Boy Found," 'I' does not exist. Though the little boy is lost in the lonely fen and loses sight of his father, 'God, ever nigh' (121) appears like his father in white and leads him to his mother. For this boy, his own father is replaced by God, and, moreover, there is the similar expression in the eleven poems mentioned in this chapter. "The Chimney Sweeper" (Songs of Innocence) says, "And the Angel told Tom, if he'd be a good boy, / He'd have God for his father, & never want joy." (118) Inferring from the expression of 'God, ever nigh', (121) it goes without saying that a biological father is called a father, and at the same time, God, who is always near (immanent in each of human being as well as in this universe), is also a father. That is to say, it is most important for a character in these poems to have faith in God and regard God as his father. In case of "A Little Boy Lost," a little boy tells the father of his opinion in public, with the result that he is bound in an iron chain and burnt in a holy place, where many were burned before.

Considering the circumstances mentioned above, there is a person who looms up on account of the disappearance of ' I '. It should be none other than Blake himself. In the five poems previous to "The Chimney Sweeper" (Songs of Innocence), they are depicted as ' I ' becoming a parent, or changing into a child at "Infant Sorrow." However, at the time when ' I ' vanishes, the present writer feels that Blake directly tries to convey his words to the readers by himself. He puts a question to the chimney sweeper, "Where are thy father & mother? say?" (212) In the three poems after "The Little Boy Lost," he emerges as the figure who listens to a boy's inconsolable grief and assertion, or as the existence who continues to gaze fixedly at the movements of not only the characters, but also God. Indeed the change in the point of view depends on whether either ' I ' or Blake exists or not, but the gradual change takes place in the four poems without ' I '. T. S. Eliot (1888-1965) gave a definition of the voice of poetry in The Three Voices of Poetry (1953) as follows:

The first voice is the voice of the poet talking to himself — or to nobody. The second is the voice of the poet addressing to an audience, whether large or small. The third voice is the voice of the poet when he attempts to create a dramatic character speaking in verse.... (96)

If the author never spoke to himself, the result would not be poetry, though it might be magnificent rhetoric; and part of our enjoyment of great poetry is the enjoyment of *overhearing* words which are not addressed to us. But if the poem were exclusively for the author, it would be a poem in a private and unknown language; and a poem only for the author would not be a

poem at all. (109)

In composing a poem, Blake always raises "the first voice." When the narrator ' I ' exists in his poem, he raises "the third voice," borrowing the mouth of the dramatic character, whom he names ' I '. So what kind of voices does he raise in the four poems without ' I ' except for "the first voice"?

In "The Chimney Sweeper" (Songs of Experience), Blake himself asks a boy, "Where are thy father & mother? say?" (Blake 212) He is nowhere to be seen, to be sure, but he is a questioner in this poem and raises "the third voice." However, more strictly speaking, he may raise "the first voice" more clearly than "the third voice."

As for the rest in the four poems without ' I ', the present writer goes ahead and wants to explain that the point of view moves from "the first person" and "the third person limited" in the poems with ' I ' to "the dramatic" as well as "the third person omniscient." That is to say, if she compares these poems to the dramatic verses, they can contain a sort of "stage direction."

Again the writer goes back to "A Little Boy Lost."

Are such things done on Albion's shore? (219)

This question arises as to the thing that a little boy is burnt in a holy place for the reason that he says to his father,

"'Nought loves another as itself, / 'Nor venerates another so, /
 'Nor is it possible to Thought / 'A greater than itself to know: /
 'And Father, how can I love you / 'Or any of my brothers more? /
 'I love you like the little bird / 'That picks up crumbs around
 the door." (218) But who on earth utters these words? Indeed
 this question is asked to someone, but it is not in quotation
 marks like a boy's words in this poem. Consequently it is utter-
 ed by Blake. At the preparatory stage in this chapter, the writ-
 er already took up "persona" and mentioned that Blake created two
 kinds of works with each "persona" of innocence and experience.
 When he wrote "A Little Boy Lost," he wore "persona" of experi-
ence. And then, while he described what was actually prevalent
 in the church in those days and the unreasonable repression by a
 priest, did the real face of Blake peep through his "persona" un-
 consciously?

It is not only this time when he turns up. The writer
 quotes the last stanza in "The Chimney Sweeper" (Songs of Inno-
cence) here.

And so Tom awoke; and we rose in the dark,
 And got with our bags & our brushes to work.
 Tho' the morning was cold, Tom was happy & warm;
 So if all do their duty they need not fear harm. (118)

This poem begins with the expression, "When my mother died I
 was very young," (117) and the narrator 'I' is a chimney sweep-
 er. He, who was sold by his father, sleeps in soot. In the

morning, the day starts as usual, but the story centers on 'we' that is, a chimney sweeper 'I' and 'Tom'. And this poem is brought to an end by the line, "So if all do their duty they need not fear harm." (118) However, only this line is told from the different place from that until then. In case that the writer considers who 'they' are or who utters this line, sure enough, that is Blake himself. 'They' can be interpreted as the chimney sweepers or people who are engaged in various jobs and work for all their might. And so the point of view moves from 'I' and 'Tom' of the chimney sweepers to a man watching them from the outside.

Thus the disappearance of 'I' suggests that Blake makes his own appearance, which is caused by his true face peeping from his "persona." Although this matter can be already observed at the end of "The Chimney Sweeper" (Songs of Innocence), where the narrator 'I' exists, this suggests Blake himself takes the place of 'I' in the poem in Songs of Experience with the same title.

Till now the present writer stated using the technical term of the point of view, how the distance between Blake and his poem changes, but it is here that she is going to look at the eleven poems on the whole.

In the beginning of this chapter, she gave the poems a direction with her intention, from "A Cradle Song" (Songs of Innocence) to "The Angel." Why did she select and arrange them in

that way? This series of poems are the process of growth through life of men.

An infant is born. A parent traces in its face several things, holy image ("A Cradle Song" (Songs of Innocence)), soft desires, secret joys, secret smiles and little pretty infant wiles ("A Cradle Song" (Songs of Experience)). The parent feels as if he can talk with the infant, which can not be the case ("Infant Joy"). At this point, the point of view moves from a parent to an infant, which means that Blake may have a try at the point of view of an infant, who becomes conscious of its self. The infant, struggling in the father's hands and striving against its swadling bands, is bound and weary to think it best to sulk upon the mother's breast. Although an infant becomes aware of its self and resists something close to itself, it vaguely recognizes that it is necessary to compromise with the outside world ("Infant Sorrow"). Young though the child is, he is sold by his father and becomes the chimney sweeper ("The Chimney Sweeper" (Songs of Innocence)). Here 'I' disappears.

As he goes out into adult society and can see many things, he casts a critical eye on God, his Priest and King, moreover he despairs his parents' going up to the church to pray them ("The Chimney Sweeper" (Songs of Experience)). When he is lost in the lonely fen, he is led by 'God, ever nigh' (121) ("The Little Boy Lost" and "The Little Boy Found") and he grows up to come to judge what the present state of society is like by himself and

have an ability to criticize ("A Little Boy Lost"). From this place, the point of view goes back to ' I ', a mature man, again. A man finds the relationship between parent and child as stated up to those poems mentioned before then in the natural world, the insect world which is so small that men must cast down their eyes. That can make a connection with "Auguries of Innocence," one of the poems from The Pickering Manuscript (c.1803):

To see a World in a Grain of Sand
 And a Heaven in a Wild Flower,
 Hold Infinity in the palm of your hand
 And Eternity in an hour. (431)

A vigorous imagination enables Blake to look at things this way. So is a man in his poems. He grows up to have the imagination by which he can find the situation of human society in the outer world except human beings and the capacity to recognize the relationship among the diverse things ("A Dream") He comes to maturity through various experiences:

The Angel

I Dreamt a Dream! what can it mean?
 And that I was a maiden Queen,
 Guarded by an Angel mild:
 Witless woe was ne'er beguil'd!

And I wept both night and day,
 And he wip'd my tears away,
 And I wept both day and night,
 And hid from him my heart's delight.

So he took his wings and fled;

Then the morn blush'd rosy red;
 I dried my tears, & arm'd my fears
 With ten thousand shields and spears.

Soon my Angel came again:
 I was arm'd, he came in vain;
 For the time of youth was fled,
 And grey hairs were on my head. (213-4)

First, the writer is going to pay some attention to angels. The eleven poems listed by her contain several descriptions of angels as follows: "Sweet sleep, Angel mild, / Hover o'er my happy child." (120) in "A Cradle Song" (Songs of Innocence), "As Tom was a-sleeping, he had such a sight! / That... / And by came an Angel who had a bright key, / And he open'd the coffins & set them all free;" (117) in "The Chimney Sweeper" (Songs of Innocence), and "Once a dream did weave a shade / O'er my Angel-guarded bed, / That..." (111) in "A Dream." Every one of these descriptions is included in Songs of Innocence and it is limited in a dream when an angel appears. In "The Angel" included in Songs of Experience, 'I' has a dream, where she does not let an angel get close to her any longer. That is to say, 'I', whom Blake created with "persona" of experience, does not beguile himself by a dream and has no dream longer because a dream is a sort of fantasy world against a workaday world where an experienced man lives.

Secondly, the writer will note 'I'. 'I' in a dream is a maiden Queen and 'an Angel' is a man, but is the narrator 'I' man or woman? As to 'I' described by Blake, its sex

distinction is hardly definite. So the writer guesses ' I ' to be a man as she already mentioned its process of growth, using the pronoun 'he' and proceeds with this subject.

In this poem Blake creates the interesting relation between ' I ', a man, and ' I ' in his dream, a woman. Blake has never described ' I ' as a woman either in Songs of Innocence or in Songs of Experience except "The Angel." What does that suggest?

In Songs of Innocence a man is made up of both ' I ' who is living in a workaday world and ' I ' who is in the state of a dream, but on the other hand in Songs of Experience that does not hold good and ' I ' who is in the state of a dream is gradually becoming extinct. Blake with "persona" of experience tries to put the latter into words, using the relation between a man (' I ') and a woman (' I ' in the state of a dream), the writer supposes.

Jung defines dreams as "something symbolic to be depicted the situation of the unconscious voluntarily" and he considered that the relation between dream and consciousness is the compensatory one." (Jung-shinrigaku Jiten 162) Viewed from this standpoint, the relation between conscious ' I ' and ' I ' in a dream, the dream in "The Angel," forms the compensatory one. In other words, Blake, who passed through the creative process of Songs of Innocence and newly wore "persona" of experience, may have realized the necessity of dreams for an experienced man. Besides, in the last poem listed by the present writer, the poem where the

mature ' I ' appears from the side of Blake, such a character as ' I ' is, which also suggests that Blake was conscious of the importance of dreams.

Why did the present writer assume that Blake had worn each "persona" of innocence and experience in each creative process of two collections of poems, Songs of Innocence and Songs of Experience? There is the intuition that she wants to know where the reader feels the existence of Blake the most, in his works. When people see a completed work on the whole, they often find the different part from others in it, where they feel the so-called ups and downs of the feeling of the creator. There, the creator is and speaks to them, "This is what I want to convey." She supposes that Blake did so.

Are such things done on Albion's shore? (Blake 219)

Here is recognized the gush of the Blake's energy.

Chapter II

Two eyes upon God

Little Lamb, who made thee?
Dost thou know who made thee? (Blake 115)

"The Lamb," one of the poems contained in Songs of Innocence, begins with these lines. The narrator ' I ' asks the little lamb, "Dost thou know who made thee?" (115) The answer to this question is shown in the next stanza. According to ' I ':

He is called by thy name,
For he calls himself a Lamb.
He is meek, & he is mild;
He became a little child. (115)

Furthermore, ' I ' continues: "I a child, & thou a lamb, / We are called by his name." (115) In short, the narrator ' I ' is a child, and a companion to talk to is a lamb, and the answer to the question, that is, the person who made the little lamb is both a lamb and a child. In the end, judging from the last line, "Little Lamb, God bless thee!" (115) the reader can judge it to be God who made the lamb. The moment they prove the maker of the little lamb to be God, they can arrive at the conclusion that God,

a lamb and a child are the same in this poem. For Blake, God presents the images of a meek and mild lamb and a little child.

Next, the writer quotes the following passage from "The Tyger."

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry? (214)

"The Tyger" opens with this query. Therefore, this invites the following barrage of queries; "In what distant deeps or skies / Burnt the fire of thine eyes? / On what wings dare he aspire? / What the hand dare sieze the fire? / And what shoulder, & what art, / Could twist the sinews of thy heart? / And when thy heart began to beat, / What dread hand? & what dread feet?" (214) and this poem closes again with the words; "What immortal hand or eye / Dare frame thy fearful symmetry?" (214)

In this poem, the narrator ' I ' does not exist, unlike "The Lamb." As mentioned in the preceding chapter, the existence of Blake stands out in relief by the absence of ' I '. If the writer considers this poem from this point of view, a person who queries the tiger in "The Tyger" can almost be regarded as Blake himself, who wears "persona" of experience in this case. Included in the line, "Did he who made the Lamb make thee? [emphasis added]," (214) the part of 'the Lamb' can be said to involve the poem of "The Lamb." That is to say, as in Understanding Poetry

Cleanth Brooks and Robert Penn Warren supposed, "This Poem ["The Lamb"], from Blake's Songs of Innocence, should be composed with "The Tyger," from his Songs of Experience." (201) Blake composed "The Tyger" with "The Lamb" in mind, the writer supposes.

The Lamb

Little Lamb, who made thee?
 Dost thou know who made thee?
 Gave thee life, & bid thee feed
 By the stream & o'er the mead;
 Gave thee clothing of delight;
 Softest clothing, wooly, bright;
 Gave thee such a tender voice,
 Making all the vales rejoice?
 Little Lamb, who made thee?
 Dost thou know who made thee?

Little Lamb, I'll tell thee,
 Little Lamb, I'll tell thee:
 He is called by thy name,
 For he calls himself a Lamb.
 He is meek, & he is mild;
 He became a little child.
 I a child, & thou a lamb,
 We are called by his name.
 Little Lamb, God bless thee!
 Little Lamb, God bless thee! (Blake 115)

The Tyger

Tyger! Tyger! burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

In what distant deeps or skies
 Burnt the fire of thine eyes?
 On what wings dare he aspire?
 What the hand dare sieze the fire?

And what shoulder, & what art,
 Could twist the sinews of thy heart?
 And when thy heart began to beat,
 What dread hand? & what dread feet?

What the hammer? what the chain?
 In what furnace was thy brain?
 What the anvil? what dread grasp
 Dare its deadly terrors clasp?

When the stars threw down their spears,
 And water'd heaven with their tears,
 Did he smile his work to see?
 Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
 In the forests of the night,
 What immortal hand or eye
 Dare frame thy fearful symmetry? (214)

"The Lamb" has something in common with "The Tyger": both of these poems centre on the questions to ask a lamb and a tiger respectively. With regard to "The Lamb," 'I' asks a lamb only 'who made it', and describes it in a slow and soft tone as far as it catches the five organs of sense of 'I'. While in "The Tyger," the very fine questions are hurled at a tiger, starting with the way to create its fearful symmetry, and ending with the creator's flesh, art and tools in case of creation.

No one has the answers to these questions in "The Tyger." As David V. Erdman represented in Blake: Prophet against Empire, "The answer, suggested in question form" (191) does not exist, or rather, it is hardly possible for a man, a mortal being, to answer them. As a result of those answers, the more the questions spread, the more this poem comes to have the infinite.

These two poems collect two kinds of animals, a lamb and a tiger, under 'God' as their common creator. A questioner wants to know what sort of man in the world can make a fearful creature

such a tiger. But, on the other hand, asking a tiger such a thing, he understands only that the creator is the very same existence, who made a lamb being wrapped up in 'clothing of delight, / Softest clothing, wooly, bright' (115) and possessing 'a tender voice'. (115) A questioner understands that, all the more he wants to know why the creator dare try to make these two contrastive animals.

Now, the present writer is going to state that the creator, God, is the subject of the two poems under the titles, "The Lamb" and "The Tyger," and, at the same time, she focuses on Blake, the author of these poems. Blake not only regards God as the common creator of both 'lamb' and 'tyger' but also identifies with those animals themselves, the writer surmises.

As has already been stated, 'lamb' is equal to God and a child for Blake. As for 'tyger', let us consider the following quotation:

What the hammer? what the chain?
 In what furnace was thy brain?
 What the anvil? what dread grasp
 Dare its deadly terrors clasp? (214)

These quotations are the questions about the tools, which God used to create 'tyger'. What the passage makes clear is that by using 'hammer', 'chain', 'furnace' and 'anvil', 'tyger' is dynamically created to become a brawny figure. This process of creation overlaps with the image that an iron is gradually being

forged step by step, and, simultaneously, it is based on 'fire'. For example, the following descriptions show that: "burning bright / In the forests of the night," "In what distant deeps or skies / Burnt the fire of thine eyes?" and "What the hand dare sieze the fire?" (214) John Milton's (1608-74) Comus, A Masque Presented at Ludlow Castle (1634), whose illustrations Blake drew in 1801, concludes the suggestive expression of that, a human being is made of the soil, and, on the one hand, God, of the fire. If the writer further considers the descriptions of 'tyger' from this point of view, the image of the fire is not only in accord with that of the fierce and fiery nature: Blake may have tried to express that a divine nature exists in 'tyger' as well as 'lamb' rather than use the image of a fire as a figurative sense to depict a tiger. So what did he think God himself is like?

The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever their enlarged & numerous senses could percieve.

And particularly they studied the genius of each city & country, placing it under its mental deity; Till a system was formed, which some took advantage of, & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects: thus began Priesthood;

Choosing forms of worship from poetic tales.

And at length they pronounc'd that the Gods had order'd such things.

Thus men forgot that All deities reside in the human breast. (153)

This is the quotation from The Marriage of Heaven and Hell,

Plate 11. From the latter half of this quotation, the first thing that one notices is Blake's criticism of the wrong priesthood. This way of his thinking reflects his poems: in "The Chimney Sweeper" (Songs of Experience), a boy criticizes God, his Priest and King for making up a heaven of their misery and in "A Little Boy Lost", a boy tells the father of his own opinion in public, with the result that he is burnt in a holy place. Concerning the priesthood and religion, the writer will take it up in detail in Chapter III.

From the first half, it is proved that Blake animated 'all sensible objects' (153) (The word 'sensible', which Blake used, means 'pertaining to the senses or sensation'. (S.O.D.)) with Gods or Geniuses like the ancient poets. Consequently, Blake, who placed 'all sensible objects' (153) under their mental deities, must have placed its mental deity in 'tyger'. Though the writer surmised that Blake had identified God with 'lamb' and 'tyger', to put it more precisely, as for 'tyger' he saw 'God' in his 'tyger'. Here the writer will return to Blake, the author of "The Lamb" and "The Tyger." Why did he select these animals as the creatures of God?

On the grounds that Blake dared to choose the contrastive animals, 'lamb' and 'tyger', as the creatures by God, the writer infers that Blake cherished the ambivalent feelings for God. Before turning to a closer examinations of that, it is helpful to remark what people think about these two animals.

The Baptist judged Jesus Christ under the vicarious sufferings to be the servant of God, and then he said the words, "Behold the Lamb of God, which taketh away the sin of the world." (the Gospel according to St. John, 1:29) (The Holy Bible 93) A Lamb stands for the hardship and victory, the sufferings and resurrection of Christ, (Sekai Symbol Jiten 151) which are opposed to each other; on the other hand, a tiger belongs to both the sun and the moon, and it is at once a creator and a destroyer. (278) It does not appear in the Bible, but it also symbolizes Christ in the meaning of the fertility and vital power. (Symbol Jiten 203) This symbol of a tiger is common to that of a lion: a lion also belongs to the sun and the moon, and it is ambivalent. (Sekai Symbol Jiten 156) The following passage of the Bible describes Christ, "And one of the elders saith unto me, Weep not: behold, the Lion of the tribe of Judah, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof." (The Book of Revelation of St. John the Divine, 5:5) (The Holy Bible 263)

After all, both 'a lamb' and 'a tiger (a lion)' are two faces of Christ, the child of God.

Here the writer quotes "Proverbs of Hell" in The Marriage of Heaven and Hell so as to lump a tiger and a lion under one name, 'a fierce animal'.

The wrath of the lion is the wisdom of God.
The roaring of lions, the howling of wolves, the

raging of the stormy sea, and the destructive sword, are portions of eternity, too great for the eye of man.

Let man wear the fell of the lion, woman the fleece of the sheep.

The rat, the mouse, the fox, the rabbit watch the roots; the lion, the tyger, the horse, the elephant watch the fruits.

The fox provides for himself, but God provides for the lion.

The tygers of wrath are wiser than the horses of instruction.

The apple tree never asks the beech how he shall grow; nor the lion, the horse, how he shall take his prey.

If the lion was advised by the fox, he would be cunning. (Blake 151-2) [emphasis added]

It will be clear from this extract that Blake connected 'lion' with God and used 'lion' as well as 'tyger' against 'sheep'. Above all, the line "Let man wear the fell of the lion, woman the fleece of the sheep." (151) is important in this context, so the writer is going to consider that later.

Having examined 'a lamb' and 'a fierce animal' from the Blake's point of view and the religious one, the writer may now turn to the real subject, that is, that Blake cherished the ambivalent feelings and chose the contrastive animals, 'lamb' and 'tyger', as the creatures of God. First, it follows from what has been considered in the preceding chapter that Blake wore each 'persona' of innocence and experience in each creative process of "The Lamb" and "The Tyger." Furthermore, the reflection on that will make clear that in the eyes of Blake, who wears "persona" of innocence, God looks like a lamb, but, on the other hand, Blake, who wears that of experience, sees God as if it was a tiger. In

looking at one object, in this case of 'God', such a difference arises as is, according to Jung, caused by the ambivalent feelings of the seer.

Jung explains that the ambivalent feelings towards the same object is born of the fusion of positive and negative feelings for one object by using the psychological term, "ambivalence." No matter what feeling people may have, the negation of it is included in that feeling; "ambivalence" explains this situation. (Jung-shinrigaku Jiten 7) These feelings are brought about not by a person, to whom a feeling is directed, for his many-sided character; they are brought about by a person, who directs a feeling, because he has two contradictory feelings to an object. When Jung uses the term "ambivalence," in most cases, it means "bivalence." This way of thinking reflects Jung's thought, the greater unification is born of the mixture of the contradictory elements of mind. (7)

Blake depicted 'lamb' and 'tyger', both of which are two phases of Christ, the child of God, and have the ambivalent symbols. Judging from the Jungian psychology, it is caused by his ambivalent feelings towards God that he dared to select these two contrastive animals as the creatures of God. Now the writer attempts to extend this observation into "androgyny."

First, let us consider the following quotation concerning Séraphita (1834-35) written by Honoré de Balzac (1799-1850).

In a castle on the edge of the village of Jarvis, near the Stromfjord, lived a strange being of moving and melancholy beauty....the mysterious personage loves and is loved by Minna, who sees him as a man [Séraphitus], and is also loved by Wilfred, in whose eyes he seems to be a woman, Séraphita. (98)

(Mircea Eliade, The Two and the One)

Séraphita is undoubtedly the most attractive of Balzac's fantastic novels. It is not because of the Swedenborgian theories with which it is imbued but because Balzac here succeeded in presenting with unparalleled force a fundamental theme of archaic anthropology: the androgyne considered as the exemplary image of the perfect man.

Mircea Eliade offered this explanation for the work, and so the present writer takes up the description of "androgyny" of God from his book, The Two and the One (1965).

Everything that exists must therefore be a totality, carrying the coincidentia oppositorum [the coincidence of the opposites] to all levels and applying it to all contexts. This is proved by the androgyny of the Gods and in the rites of symbolic androgynisation, but also by those cosmogonies which explain the World as originating from a cosmogonic Egg or a primal totality in the shape of a sphere. (108)

He proposes to present only a certain number of traditional rites, myths and theories associated with the union of contraries and the mystery of the totality, with what Nicholas of Cusa called the coincidentia oppositorum.

Clearly, similar conceptions existed in Greece. In the Symposium Plato described a primaeval man as a bisexual being, spherical in form. (107)

In the first place, there were three kinds of human beings, not merely the two sexes, male and female, as at present: there was a third kind as well, . . . For 'man-woman' was then a unity in form no less than name, composed of both sexes and sharing equally in male and female; . . . Secondly, the form of each person was round all over, with back and sides encompassing it every way; each had four arms, and legs to match these, and two faces perfectly alike on a cylindrical neck. (Plato 135) . . . Now, they were of surprising strength and vigour, and so lofty in their notions that they even conspired against the gods; (137) . . . he [Zeus] sliced each human being in two, . . . Now when our first form had been cut in two, each half in longing for its fellow would come to it again; (139)

(Symposium, translated by W. R. M. Lamb)

In Séraphita, the very same person seems to be both man and woman, which is consistent with Blake's way of looking at God in "The Lamb" and "The Tyger." However, it is not necessarily proper to apply the word "androgyny" to these two poems. Because his poems contain the common image with Séraphita, the present writer is convinced, but there is no description of the distinction of sex in them. Thus we need to remind ourselves of the line from "Proverbs of Hell" in The Marriage of Heaven and Hell, "Let man wear the fell of the lion, woman the fleece of the sheep." (Blake 151) When we lump a tiger and a lion into the one name, 'a fierce animal' as mentioned earlier, it is clear that 'a fierce animal' is a man and 'a lamb' is a woman. That is to say, one

explanation for this line may be that Blake had these images of these contrastive animals, and, accordingly the author was dimly conscious of them in the creative processes of "The Lamb" and "The Tyger."

Blake bound Songs of Innocence and Songs of Experience in one volume which was published in 1794. (Songs of Experience was published only as a collected volume, while Songs of Innocence was done separately from it after that. (Kokou no Geijutsuka 64)) Songs of Innocence and of Experience was entitled "Shewing the Two Contrary States of the Human Soul." (Blake 210) That is, he described "The Tyger" which had the contrary image to that of "The Lamb." And he already had the image of a tiger as a man when he made The Marriage of Heaven and Hell. Judging from this way of thinking, it may not be always improper that this pair of poems contain a kind of something "androgynous."

Let us now attempt to extend the observation of "androgyny" in these two poems.

Blake expressed the creative process by God in "The Tyger" more realistically and strongly than in "The Lamb." There is described the process in which 'tyger' was created by the cooperation of a pair of things: 'distant deeps or skies', 'dread hand' and 'dread feet', and 'the hammer' and 'the anvil'. Here the writer is especially going to take up "the hammer" and "the anvil," with which God created 'tyger'.

They are the symbols of man and woman: that is, "the hammer"

symbolizes a man, while 'the anvil' does a woman. "The hammer" brought down on "the anvil" is the symbols of 'active', 'man' and 'affirmation'. On the other hand, "the anvil," on which "the hammer" is brought down, is the symbols of 'passive', 'woman' and 'negation'. These pairs of symbols are two sides of things, 'man' and 'woman' engenders the birth of a new life.

The creation by God in Blake's poems may be also brought about by the combination of a pair of ideas, and, in the end, of man and woman. Simultaneously, what is necessary in the creative process is the 'immortal hand or eye' (214) of God itself.

In Chapter III, the present writer will take up the combination of 'heaven' and 'hell' in The Marriage of Heaven and Hell and consider what happens between 'heaven' and 'hell', till, as a result, what comes into existence.

Chapter III

The contraries leading to the progression

As a new heaven is begun, and it is now thirty-three years since its advent, the Eternal Hell revives. (Blake 149)

Jesus Christ was born around 4, B.C., and thirty-three years later, he was crucified. At that moment he said to his disciples, "If ye love me, keep my commandments. And I will pray to the Father, and he shall give you another Comforter, that he may abide with you for ever; Even the Spirit of truth;...." (the Gospel according to St. John, 14:15-17) (The Holy Bible 110)

The quotation, which the present writer has given at the beginning, is a passage in The Marriage of Heaven and Hell and she interprets 'thirty-three years' (Blake 149) in it as the life of Christ. In this chapter, she is going to consider how Christ exists, and, at the same time, he is non-existent after his death, till she comes to explain what the marriage of Heaven and Hell means in this poem.

This work is written in prose style, and it is also thought to be the prose poems from including "Proverbs of Hell" and so on. As for the year when Blake wrote them, this work lies midway between Songs of Innocence and Songs of Experience, a period which is important to understand this work.

Around 4, B.C., Christ, leaving God, goes down into this world. Owing to his birth, "a new heaven is begun." (149) In this world, he lives with his disciples, and he tries to make "a new heaven." This heaven is made on the model of 'Heaven', which his father, God, created. (Everything on earth was thus believed to be a replica of something in the divine world, a perception that informed the mythology, ritual and social organization of most of the cultures of antiquity and continues to influence more traditional societies in our own day. (A History of God 5-6)) In Plates 5-6, "Devil" explains that the thing Christ used in that process is 'what he stole from the Abyss'. (Blake 150) What does that mean? In order to give some definite answer to this question, the present writer will pay some attention to several pairs of ideas.

Here the writer arranges several pairs of ideas used by Blake himself in this work.

a new heaven
 Good
 Reason
 passive



the Eternal Hell
 Evil
 Energy / Desire
 active

She puts what belongs to "a new heaven" on the left, while what belongs to "the Eternal Hell" on the right. The other pairs of ideas are also included in the above list, so the writer will arrange them in her list later. And she explains the reason why she does not let another pair of ideas, "Body" and "Soul," join in this list in the subtitle 3.

In "The voice of the Devil," Blake said using the voice of "Devil," "All Bibles or sacred codes have been the causes of the following Errors" (149):

1. That Man has two real existing principles: Viz: a Body & a Soul.
2. That Energy, call'd Evil, is alone from the Body; & that Reason, call'd Good, is alone from the Soul.
3. That God will torment Man in Eternity for following his Energies. (149)

And "the following Contraries to these are True," (149) he so declares. Let us look at the following quotation:

1. Man has no Body distinct from his Soul; for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age.
2. Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy.
3. Energy is Eternal Delight. (149)

"Body" is the chief inlets of "Soul," and "Reason" is the bound or outward circumference of "Energy," which means that these two pairs of ideas are a little different in form (the

latter pair of ideas forms a circle), but they unite respectively.

Furthermore, the description of "Desire" and "Reason" continues as follows:

Those who restrain desire, do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place & governs the unwilling.

And being restrain'd, it by degrees becomes passive, till it is only the shadow of desire. (149-50)

"Reason" is "the restrainer," or the so-called governor, while, on the one hand, "Desire" is "the comforter." We need to understand the Gospel according to St. John, 14:16 as quoted above, so that we may consider this new pair of ideas.

While Christ stayed in this world, he interceded for his disciples, and kept them free from danger. But now, when he leaves them, he says, "I will not leave you comfortless: I will come to you." (John, 14:18) (The Holy Bible 110) At the same time, he promises them to "pray to the Father, and he shall give you another Comforter [emphasis added]." (John, 14:16) (110)

Here we meet with an untranslatable word. That is the Greek word paraklétos. The Authorised Version translates it Comforter, which, although it is hallowed by time and usage, is not a good translation. James Moffatt (1870-1944) translates it Helper. The word paraklétos really means someone who is called in. The Greeks used the word in a wide variety of ways. A paraklétos might be a person called in to give witness in a law court in

someone's favour; he might be an advocate called in to plead someone's cause when someone was under a charge which would issue in serious penalty; Always a paraklétos is someone called in to help when the person who calls him in is in trouble or distress or doubt or bewilderment. (The Gospel of John 194)

So what Jesus says is: "I am setting you a hard task, and I am sending you out on an engagement very difficult. (Incidentally the words 'task' and 'tax' were at first almost synonymous in Middle English; but in their sense-development, they were differentiated. So this word means 'a piece of work imposed, exacted, or undertaken as a duty or the like'. (O.E.D. 655)) But I am going to send you someone, the paraklétos, who will guide you what to do and who will make you able to do it. The Holy Spirit will bring you truth and will make you able to cope with the battle for the truth." (The Gospel of John 195) That is, paraklétos (Comforter) is "the Holy Spirit."

After Christ came back to the Father, thanks to the power of "the Holy Spirit," which fell over his comfortless disciples, they can engage in missionary work. That is, they realized the words of Christ, "Verily, verily, I say unto you, He that believeth on me, the works that I do shall he do also; and greater works than these shall he do; because I go unto my Father." (John, 14:12) (The Holy Bible 110) The life of Christ is thirty-three years, so the sphere of his missionary work was limited in Judea. But, after his death, his disciples spread the gospel in the

places besides Judea, and they worked for developing the church. (John-fukuinsho no Shinpi-shugi 196) Because of "the Holy Spirit" dwelling in them, they came to associate with God more closely than Christ, who has the body, was by the side of them. (John ni yoru Fukuinsho 218-9) "Even the Spirit of truth;...but ye know him; for he dwelleth with you, and shall be in you" (John, 14:17) (The Holy Bible 110), Christ himself tells "the Holy Spirit (Comforter)" to his disciples.

How does Blake interpret Comforter (the Holy Spirit), which aids the development of missionary work, in his work?

It indeed appear'd to Reason as if Desire was cast out; but the Devil's account is, that the Messiah fell, & formed a heaven of what he stole from the Abyss.

This is shewn in the Gospel, where he prays to the Father to send the comforter, or Desire, that Reason may have Ideas to build on; the Jehovah of the Bible being no other than [the Devil *del.*] he who dwells in flaming fire. (Blake 150)

This is the passage from "The voice of the Devil," the second half of which presupposes the Gospel according to St. John, 14:16. (As for its first half, the writer will mention later in the subtitle 3. .) Blake connects the comforter (the Holy Spirit) with 'Desire, that Reason may have Ideas to build on'. (150) This way of thinking is due to the relationship between "the comforter (the Holy Spirit)" and the disciples of Christ, the writer supposes. As she has said earlier, after Christ returned to his Father, the Holy Spirit dwells in his disciples, which result in

the Poetic Genius is the true Man, and that the body or outward form of Man is derived from the Poetic Genius. Likewise that the forms of all things are derived from their Genius, which by the Ancients was call'd an Angel & Spirit & Demon. (PRINCIPLE 1st.)" (98) And that ends with the passage, "As all men are alike (tho' infinitely various), So all Religions &, as all similars, have one source. The true Man is the source, he being the Poetic Genius. (PRINCIPLE 7th.)" (98) In this work, it is due to this "Poetic Genius" that all religions are one, and then what does it mean?

In the Beginning, human beings created a God who was the First Cause of all things and Ruler of heaven and earth. He was not represented by images and had no temple or priests in his service. He was too exalted for an inadequate human cult. Gradually he faded from the consciousness of his people. (A History of God 150)

That, at least, is one theory, popularized by Father Wilhelm Schmidt in The Origin of the Idea of God, first published in 1912. Schmidt suggested that there had been a primitive monotheism before men and women had started to worship a number of gods (pantheism). One of the reasons why religion seems irrelevant today is that many of us no longer have the sense that we are surrounded by the unseen, the sense of the 'spiritual' or the 'holy' which pervades the lives of people in more traditional societies at every level and which was once an essential component of our human experience of the world.

Rudolf Otto, German historian of religion, who published one of his important books, The Idea of the Holy, in 1917, believed that this sense of the "numinous" was basic to religion. (4-5)

The numinous power was sensed by human beings in different ways — sometimes it inspired wild, bacchanalian excitement; sometimes a deep calm; and sometimes people felt dread, awe and humility in the presence of the mysterious force inherent in every aspect of life. When people began to devise their myths and worship their gods, they were not seeking for a scientific explanation for natural phenomena, but they were aspiring for a symbolic one. Symbolic stories and cave paintings and carvings were attempts to express their wonder and to link this pervasive mystery with their own lives; indeed, poets, artists and musicians are often impelled by a similar desire today.

"The Poetic Genius," which Blake called, is a sort of the sense of "numinous." What he attempted to state in All Religions are One is his yearning for the time when this sense of "numinous" would pervade the lives of people, the writer surmises. Then, how does he think of the worship of God and Christ (the son of God)?

. The Writer quotes the passage from "Plate 11" in The Marriage of Heaven and Hell:

The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever their

enlarged & numerous senses could perceive.

And particularly they studied the genius of each city & country, placing it under its mental deity;

Till a system was formed, which some took advantage of, & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects: thus began Priesthood;

Choosing forms of worship from poetic tales.

And at length they pronounc'd that the Gods had order'd such things.

Thus men forgot that All deities reside in the human breast. [emphasis added] (Blake 153)

As the writer referred to this passage in Chapter II, Blake criticizes the wrong priesthood here. In this quotation, 'mental deity', (153) a sort of the "numinous" sense is also taken very seriously. But, on the other hand, he casts a critical eye upon the wrong priesthood, which can be thought to be the wrong idol worship of Christ. Here the writer will take up the notion of God in religion, and consider how two sorts of worships are located in religion.

The notion of God is not always fixed in religion, but at any rate, God originally had an irrational nature. Afterwards, it was clearly recognized logically and rationally, with the result that a sense of the personalized God arose. To be concrete, the attribute of God is basically divided into two categories: something natural and something human. First, as for the worship of God with the former attribute, people identify God with a natural phenomenon such as the weather. Then, the objects which people worship changed from vegetation and animal to God being half-animal and half-human (for example, "Pan"). In the end, the

worship of the personalized God came after them, where Christ is included.

In the process of the notion of God, "mental deities," to which Blake attached much importance, lies in the most ancient times, while, on the other hand, the worship of Christ came last, as it were, as that of the personalized God. At any rate, Blake put his own interpretation on both of them by using his own "Poetic Genius" in his works.

The writer has supposed that Blake regarded the world of the Holy Spirit as "the Eternal Hell" and "Desire (Energy)," at the end of the subtitle 1. . That is grounded on his view of religion.

"Thus men forgot that All deities reside in the human breast," (153) Blake mentioned in "Plate 11." In other words, this line can be interpreted as the fact that people forgot "mental deities" in the ancient times. Blake thought that "the Holy Spirit" reminds people of that. The Holy Spirit, which resides in the disciples of Christ, supports them from the inside of them, and enables them to spread the gospel, which is the writer's ground for that.

3.

Let us now return to the passage from "The voice of the Devil."

It indeed appear'd to Reason as if Desire was cast out; but the Devil's account is, that the Messiah fell, & formed a heaven of what he stole from the Abyss. (150)

We can construe this passage according to several pairs of ideas in the writer's list as follows: "Messiah (Christ)," leaving his Father, God, fell into this world alone by himself, and he tried to form "a new heaven." In that case, he seems to use the things belonging to "a new heaven," for example, "Reason." But actually, 'what he stole from the Abyss [the Eternal Hell]', (150) in a word, "Desire," was included in something fundamental. Here can be read the inseparable relationship between "heaven" and "hell."

Furthermore, the writer will refer to "Body" and "Soul" from the viewpoint of the Trinity. Jürgen Moltman gave a detailed explanation of the Trinity in his book, The Trinity and the Kingdom (translated by Margaret Kohl).

The Spirit is the third hypostasis of the Holy Trinity. His being presupposes the existence of the Father and the existence of the Son, because the Holy Spirit proceeds from the Father, and because the Father is the Father of the Son alone. Consequently, as soon as God proboleus tou pneumatos [from whom the Spirit proceeds] is called Father, he is thought of as having a Son. If, then, God as Father breathes out the Holy Spirit, then the Spirit proceeds from the Father of the Son. Since the Holy Spirit proceeds from the Father during the existence of the Son,

hyparchontos tou hyou, and since the Father and the Son are through of as being directly 'contiguous', as tangential, the moment of the eternally present procession of the Holy Spirit is thought of as such taking place that the Holy Spirit who proceeds from the Father is already received by the Son as a complete hypostasis.... The Holy Spirit, who proceeds from the Father as complete hypostasis, comes through the Son, appears through the Son, reveals through the Son, the essence which he has from the Father. He shines through the Son, and interpenetrates in his light through him.

God, Christ and the Holy Spirit are related to one another under the Trinity. Christ, who has "body," and the Holy Spirit apart from it, which is "soul" itself, both of them come from God. That is the reason why the writer did not include "Body" and "Soul" in her list.

In "The voice of the Devil," there is the following line: "Man has no Body distinct from his Soul; for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age." (149) "Body is... the chief inlets of Soul in this age" (149) means that the Holy Spirit (Soul) comes through Christ (Body) as its chief inlets at the revival of "the Eternal Hell" — but then that presupposes the existence of the Father and the Son. This pair of ideas, "Body" and "Soul," is united in this way. Here at the union of "body" and "soul," "a new heaven" gets married to "the Eternal Hell."

Then how does Christ exist, and, at the same time, how is he non-existent after his death?

After Christ goes back to God, the Holy Spirit proceeds from God, the Father of Christ and succeeds to his place. Blake tells the reader that the Eternal Hell revives. In this Eternal Hell, Christ exists as the presupposition of the Holy Spirit, though he is free from the body. Freedom from the body means physical death, but Blake expects "Eternity" and "Desire" (written in capital letters in "The voice of the Devil"), which the death brings.

Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.

From these contraries spring what the religious call Good & Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy.

Good is Heaven. Evil is Hell. (149)

For Blake, "Contraries" is indispensable to "progression." He is not favouring of men of religion, who tries to classify a pair of ideas, ultimately, into heaven or hell. It is certain that he was fascinated by the ideas belonging to Hell more than heaven, which is clearly shown in the line, "Energy is Eternal Delight." (149) But he tried to express "the marriage of heaven and hell" leading to the new progression in The Marriage of Heaven and Hell.

Conclusion

There is the following expression in "Plate 14" of The Marriage of Heaven and Hell:

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

For man has closed himself up, till he sees all
things thro' narrow chinks of his cavern. (Blake 154)

The phrase, 'the doors of perception', (154) influenced Aldous Huxley (1894-1963) to write the book entitled The Doors of Perception (1954). (In this book, this author experiences a visual hallucination peculiar to the poets by the effect of mescaline.) Particularly, the words related to the sense of sight possess great significance in Blake's works. For example, "The Tyger" contains the following description of "eye": "What immortal hand or eye / Could frame thy fearful symmetry?" (214) From this line, we can comprehend that the eye plays an important part in the process of creating of God. And the narrator talks to a tiger, "In what distant deeps or skies / Burnt the fire of thine eyes?" (214) — though of course, it is the line which also has relation to a tiger belonging to Felidae. What this expression in his works makes clear can be seen in the following: "Tyger! Tyger! burning

bright / In the forests of the night, . . . In what distant deeps or
 skies / Burnt the fire of thine eyes?" (214) Blake has his own
 world spread infinitely by a visual hallucination, which is clear-
 ly different from the ordinary one recognized by the sense of the
 sight.

Blake's visions and visitations have sometimes been
 explained (though not explained away) by reference to
 his own rare poetic faculty, cultivated by him since
 childhood, for envisioning images of such cathetic pow-
 er that they were projected before his eyes as apparitions.
 Their actual presence could no more be doubted
 by Blake

He who Doubts from what he sees
 Will never Believe do what you please
 If the Sun & Moon should doubt
 Theyd immediately Go out
 than, say, a dreamer, without waking up, could doubt
 his own dreams in the course of dreaming them. (William
 Blake, The Seer and His Visions 10)

As Milton Klonsky expressed his vision in these words, Blake
 built up his original world in his works like this.

In the second half of the opening quotation in this chapter,
 Blake implicitly compares the ordinary world to the cavern. Then,
 what does he suggest?

The Republic of Plato helps some proper account for his in-
 tentions. There is "The Allegory of the Cave" (7th vol. 514 A-
 521 B) as follows:

Imagine the condition of men living in a sort of cav-
 ernous chamber underground, with an entrance open to
 the light and a long passage all down the cave. Here

they have been from childhood, chained by the leg and also by the neck, so that they cannot move and can see only what is in front of them, because the chains will not let them turn their heads. (The Republic of Plato 222)

In such a cavernous chamber, what men can see is nothing but 'the shadows thrown by the fire-light on the wall of the cave facing them.' (223) Plato compares "the visible world," where we live, to this cavern. But, on the one hand, he believes in "the intelligible world (the world of idea)" and expresses that men must constantly endeavour to see things in the upper world.

The present writer does not adapt this allegory of the cave of Plato to Blake's work as it stands. However, in Blake's description, the ordinary world is something like a cavern, through narrow chinks of which men see all things. That is to say, both of these two books are in accord with one another on the condition that men should transfer from the narrow cavern to the broad outdoors and see things as they are. That is the positive movement from the finite world to the infinite one.

As mentioned in the main issue, the encounter of a pair of ideas brings about the contrary between them, and in the end, they progress in Blake's works. In other words, a pair of ideas used by him exist in the same dimension, and they, subverting each other, transfer from "Innocence" to "Experience" or from "Heaven" to "Hell." He was fascinated with a tiger more than a lamb, or with "Hell" more than "Heaven," which can be interpreted that

creative power is stirred up by the energy leading to the progression. Of course, that is the energy which is brought about by the apparently opposite things. For him, 'Energy' is none other than 'the Eternal Delight'. (Blake 149)

Blake composed Songs of Innocence in 1789 and five years later, Songs of Experience. And during the intervening four years, The Marriage of Heaven and Hell was written by him. These periods show the interesting matter that there is the combination (at the same time, the opposition) of a pair of ideas. As for the phase of the opposition, Blake wrote The Marriage of Heaven and Hell, implying the satire on Heaven and Hell (1758) of Emanuel Swedenborg (1688-1772), to whom he had been adherent. This work really contains the following description of him:

Thus Swedenborg boasts that what he writes is new; tho' it is only the Contents or Index of already publish'd books.... Swedenborg has not written one new truth. Now hear another: he has written all the old falsehoods....

Thus Swedenborg's writings are a recapitulation of all superficial opinions, and an analysis of the more sublime — but no further.... Any man of mechanical talents may, from the writings of Paracelsus or Jacob Behmen, produce ten thousand volumes of equal value with Swedenborg's, and from those of Dante or Shakespeare an infinite number. (157-8)

The reader feels Blake's opposition to Swedenborg in these descriptions.

As to the final point, the writer will consider the image of a pair of ideas for Blake. As quoted in Chapter III, there is the

passage of "Reason" and "Desire": "Those who restrain desire, do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place & governs the unwilling."

(149) It presupposes "Reason is the bound or outward circumference of Energy." (149) This image of a pair of ideas is connected with the description of "Prolific" and "Devouring." So let us look at the following quotation:

one portion of being is the Prolific, the other the Devouring:...the Prolific would cease to be Prolific unless the Devourer, as a sea, relieved the excess of his delights. (155)

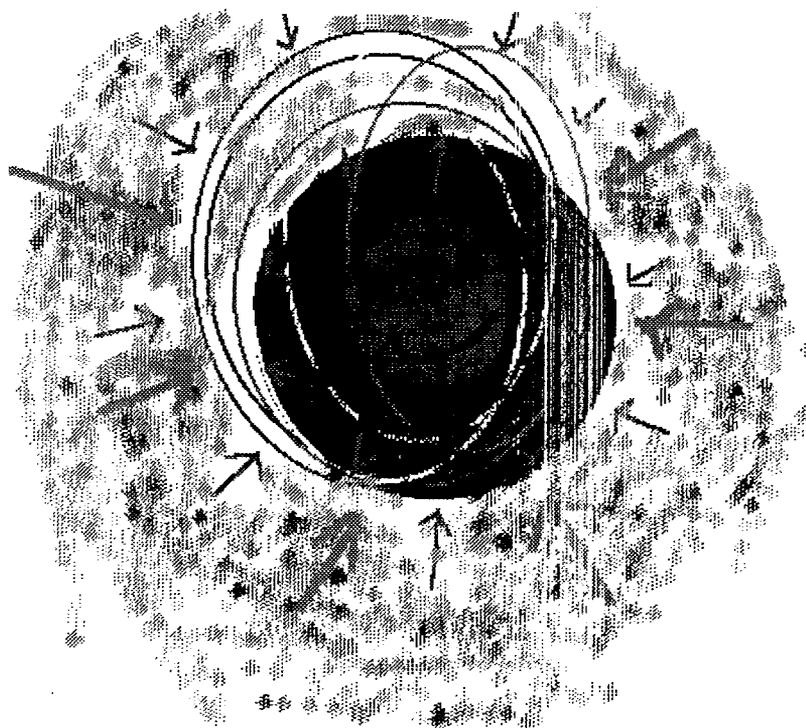
In Chapter II, the writer quoted a *primaeval* man as a bisexual being, spherical in form, from Symposium of Plato. The image which he entertains of the combination of a pair of ideas forms a sphere somewhat like a *primaeval* man, she supposes. In the inside of a sphere, something active such as "Energy," "Desire" and "Prolific," exists. On the other hand, it is encircled by "Reason" and "Devouring" controlling them, and something active is kept under their constant surveillance. Blake does not want only the existence of "Energy." It is because the more something controls "Energy," the more the new "Energy" is born of the reaction to that.

Blake's pair of ideas are a sphere in lively motion, which continues expanding by itself, and at the same time, whose outwards try to contract itself. Georges Poulet wrote

Les métamorphoses du cercle. In his words, there is the following expression: "It must arrive at the stage both of 'expansion-diffusion' and of 'concentration'. It stops expanding or diffusing, and, at the same time, it continues concentrating...."

(Enkan no Henbou 173)

Blake's "sphere" is also the common space where these contradicting activities continue, and it is the energetic object further bringing about something new.



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