PARODY AND VISION IN THE DESIGNS OF

BLAKE'S JERUSALEM

by

Adrienne Atkinson

April 25, 1975
PREFACE

William Blake's Jerusalem was completely hand-made by the author. Blake originated an etching process in which the positive design is drawn on the plate with the resist so that the negative areas are etched to produce a relief plate rather than the intaglio plate of the conventional etching process. Blake then illuminated the printed designs with watercolours and ink. Jerusalem exists in five complete copies (ACDEF). Copy B consists of chapter one and is colored, Copy E is the only complete copy which is also fully colored. This paper is based on the reproduction of Copy E in Blake Trust facsimile (Trianon Press, 1951), supplemented by David Erdman's notations on other copies in The Illuminated Blake (Garden City: Anchor/Doubleday, 1974).

I would like to thank Ms. Anne Marks for her ever-patient advice, our mental wars have been a delight. Thanks are also due to my typist, Miss Barbara Newman.
Abbreviations

Blake's works

DC  A Descriptive Catalogue of Pictures, 1809.

Eu  Europe a Prophecy.


M  Milton a Poem.

MHH  Marriage of Heaven and Hell.

VLJ  A Vision of the Last Judgement.

Editions and works frequently cited


Figures


Fig. 1 *Jerusalem*, plate 1 (Copy E)

Fig. 2 *Jerusalem*, plate 6 (Copy D)

Fig. 3 *Jerusalem*, plate 21 (Copy D)

Fig. 4 *Jerusalem*, plate 22 (Copy D)

Fig. 5 *Jerusalem*, plate 25 (Copy D)

Fig. 6 *Jerusalem*, plate 26 (Copy D)

Fig. 7 *Jerusalem*, plate 33/37 (Copy D)

Fig. 8 *Jerusalem*, plate 51 (Copy E)

Fig. 9 *Jerusalem*, plate 70 (Copy D)

Fig. 10 *Jerusalem*, plate 76 (Copy E) – reproduced from frontispiece to Geoffrey Keynes, *Blake: Poet Painter Prophet*, 1964.

Fig. 11 *Jerusalem*, plate 100 (Copy E)

Fig. 12 Stuckeley's reconstruction of the Druid Temple at Avebury. Reproduced in Kathleen Raine, *Blake and Tradition*, p. 50.

Fig. 13 *Jerusalem*, plate 41 (Copy D)

For the reader's convenience, the plates are unbound and follow the body of the paper.
Chapter One

"... so he who wishes to see a Vision; a perfect Whole
Must see it in its Minute Particulars; Organized and not as thou
O Fiend of Righteousness pretendest: thine is a Disorganized
And snowy cloud: brooder of tempests and destructive war.

... You accumulate Particulars and murder by analyzing, that you
May take the aggregate; and you call the aggregate Moral Law:
And you call the Swelled and bloated Form; a Minute Particular
But General Forms have their vitality in Particulars; and every
Particular is a Man; a Divine Member of the Divine Jesus."

(J 91:20)

If Blake had conceived of his visionary works as poems in the con-
ventional sense, a species of verbal art, Jerusalem might exist as it has
often been published, simply as a text. Of course this is not how Blake
conceived of Jerusalem, which takes the form of a rich and complex com-
bination of verbal and pictorial art. Recently, critics of Blake's poetry
have given more consideration to the "illuminations." Efforts are being
made to explicate the visual images, and to establish an iconography,
much as efforts have been made to explicate the texts. There does not,
however, seem to be a consensus about how the two elements work together,
or, consequently, about how an adequate reading-viewing of the illuminated
works may be achieved. David Erdman, in his recent edition of the complete
canon, The Illuminated Blake, concentrates mainly on the identification of
the images. He maintains that:

Through dint of trial and error, and someone else's or my own later
discovery, I have learned to respect the working assumption that
every graphic image in Blake's illuminations has its seed or root in
the poetry. A failure to find the textual referent is a failure to
see something that is there or that may have been there in the early
version of the text. 1

Visual images may, indeed, often be related to specific passages in the
text, but that relationship is by no means the limiting factor, as Erdman
himself acknowledges in his excellent article on America. 2 Erdman's
annotations contribute substantially to an understanding of the plates of
Jerusalem, but because his basic attention in *The Illuminated Blake* is to the plates as discrete units and the images as illustrations, the broader question of formal and structural relationship within and between the plates remains to be examined.

Probably the most perceptive and potentially productive view of Blake's art of poetry and painting is that of W. J. T. Mitchell. In contrast to Erdman's emphasis on the pictorial images as illustration, Mitchell holds that in the later prophecies especially, Blake "tended to minimize the literal, denotative correspondence between the two forms (of poetry and painting)." Mitchell describes Blake's illuminated poems as "a composite art," a single aesthetic phenomenon, "in which neither form dominates the other and yet in which each is incomplete without the other."³

As usual, Blake himself provides the best characterization of his visionary art of poetry and painting. In the passage cited at the beginning of this chapter, he asserts that a vision must be seen (i.e. imagined) as a perfect whole, of which the parts (minute particulars) are "organiz'd," that is, they must stand in a vital and dynamic relation to one another without compromising the integrity of the individual elements. The achieved four-fold state of imagination which Blake describes in the concluding plates to *Jerusalem* is one in which word and picture, sound and image, are so perfectly "organiz'd," so completely integrated one with another, that they become *synesthetic* form:

> And they conversed together in Visionary forms dramatic which bright
> Redounded from their Tongues in thunderous majesty, in Visions
> In new Expanses, creating exemplars of Memory and of Intellect
> Creating Space, Creating Time according to the wonders Divine
> Of Human Imagination (J98:28).

*Jerusalem*, in so far as it is a work in which word and picture inform each other, approaches this kind of synesthetic vision. The "dramatic" quality of the forms in Eternity, implying action and interaction, suggests, as
does Blake's concept of vital organization, that it is the fact of inter-
relationship that differentiates vision from the mere accumulation of "par-

ticulars." The complex significance of Jerusalem derives, in large part, from the relationships which the particulars verse, image, picture, and plate, imply among themselves.

Blake's attitude toward mimesis explains, in part, the freedom Blake exercised in creating these relationships. Blake held that purely mimetic art was antithetical to vision, a point made with vigor in his Descriptive Catalogue (1809):

Shall Painting be confined to the sordid drudgery of facsimile representation of merely mortal and perishing substances, and not be as poetry and music are, elevated into its own proper sphere of invention and visionary conception? No, it shall not be so! (B532)

To the sight of the natural eye of fallen man, the appearances of nature are an external given; to the artist, who creates vision, the appearances of nature are images to be manipulated according to the imagination.

Blake's rejection of mimesis, and his conception of vision as vital organization lead, first of all, to a breakdown of the barrier between the genres of poetry and painting. In the illuminated works the text itself is part of the visual organization of a plate. Words vibrate with their own "wirey" line, sometimes sprouting marginalia or, inscribed on a rock or a figure, become part of the pictorial representation. Visual images, in turn, may be "read," a form, almost as a pun, suggesting a word.

His rejection of mimesis further leads to a characteristic supercession of pictorial images as elements which are functionally discrete. Blake's pictorial forms, whether they be human, animal, or decorative are not merely denotational or illustrative, but, through the correspondences suggested by their abstract forms, connotative as well. In other words a figure with arms outstretched may be identifiable as Vala, its denotation, but it may also imply a comparison with other figures who share this pose.
This is not to suggest that Blake defines a rigid iconography of postures. Such an iconography would imply that meaning was equivalent to denotation (that a clenched fist necessarily symbolized anger, for example) when, in fact, some of Blake's richest plates derive meaning not only from the denotations of the images but from the relationships which are implied, visually, between the forms.

Although the formal correspondences between images act as a visual nota bene, their significance can be apprehended only through an exercise of creative vision by the reader. The activity required of the reader-spectator in entering into Blake's drama of forms is, of course, completely consistent with Blake's purpose as poet-prophet.

Blake's prophecies are didactic in a particular sense. What Blake desires to produce in his audience (a poor term since it already implies passivity) is the development of vision, the full assumption of active, creative vision. "The wisest of the Ancients," he observed in a letter to Dr. Trusler, "considered what is not too Explicit as the fittest for instruction because it rouzes the faculties to act" (E676). What Blake wishes the audience to realize within themselves is what Los proclaims at a critical point in Jerusalem: that the escape from despair, the source of man's renewal, is within himself, "in whom God dwells" (43:13). God is the "Divine Vision," the human imagination (J5:20) and, as Blake observes later in the poem,

... in your own Bosom you bear your Heaven
And Earth, and all you behold, tho it appears Without it is Within
In your Imagination of which this World of Mortality is but a Shadow. (J71:17)

The corollary to this is that by denying Imagination, we're also creating our own Hell:

What seems to Be Is To those to whom
It seems to Be, and is productive of the most dreadful
Consequences to those to whom it seems to be even of Torments, Despair, Eternal Death. (J32/36:50-56)

The development of vision is not only the purpose but the subject of Jerusalem. Los, the imagination, struggles to arouse Albion, fallen mankind; Blake struggles to arouse the reader.

The purpose of the designs of Jerusalem is not simply to denote, or illustrate objects, actors, or narrative events, but to formulate visually, through the relationships that are implied between images, the processes of the fall and renovation of man which are the subject of Jerusalem. Frye has demonstrated that the notion of parody is particularly pervasive in Jerusalem. In fact, the primary model through which Blake expresses the relationship between the fallen world and the redeemed world of creative vision is that in which the fallen natural world appears as a parody, an inversion and perversion, of Eternity. Because the poem functions to overcome the fall, the pictorial schemes which suggest this relation of parody are prominent in the designs of Jerusalem: a comprehension of the relationship between the fallen and the unfallen states is essential to the development of imaginative vision.

This thesis by no means exhausts the possible ways in which word and image combine to form Jerusalem. The discussions are intended to illuminate how parody is expressed in the designs although many other aspects of the plates could be examined. I have selected those plates which show most clearly that the recognition of the relationship between parody and vision, error and truth, is for Blake essential to man's renovation. Beginning with simple examples, I will conclude with a consideration of the five full plate designs which form a frame for Jerusalem. I will concentrate on the designs but the text will also be important. Design and text often combine to create meaning, and the relationships developed between images in the
design often correspond to relationships between phenomena suggested in the text. However, a comprehensive and detailed reading of Jerusalem is beyond the scope of this paper.

"Parody" originated as a literary term which describes a composition which imitates the style of another work but usually applies it to a very different subject matter. It may be distinguished from satire in that "it amuses us, but need not make us devalue the original," as Sylvan Barnet observes. This, of course, depends upon the object parodied. "Parody" has also come to mean figuratively a poor or feeble imitation (OED). The sense in which "parody" applies in Jerusalem includes aspects of both definitions. The literary parody uses certain of the forms of the work it parodies; the fallen world is composed of elements of Eternity but, woefully misapplied and often downright perverted, constitutes a poor and often vicious imitation.

This definition of parody suggests the way in which Blake describes the fallen and the unfallen worlds. He frequently uses the same image or motif to describe both. This repetition suggests that in producing the parody certain elements of the unfallen world were imitated (like the elements of style in the literary parody) but that they have been rearranged in such a way as to constitute an actual perversion of the original. A superficial resemblance remains, making it possible to imagine the object of the parody, its unfallen version, but the application and purpose are completely different. This is evident in Blake's image of the wheels:

... cruel Works
Of many wheels I view, wheel without wheel, with cogs tyrannic
Moving by compulsion each other, not as those in Eden: which
Wheel within wheel in freedom revolve in harmony and peace.

Wheels exist in both fallen and unfallen states but they interact in antithetical fashions. The passage suggests both similarity and difference between phenomena in the two states.
In another instance the parodistic wheels are represented in more purely visual terms:

And Hyle and Cohan were his two chosen ones, for Emmissaries In War: forth from his bosom they went and returned. Like wheels from a great Wheel reflected in the Deep.

Hyle and Cohan are wheels compelled by Hand who, fallen himself, is a mere reflection in the great deep of mundane reality. Parody is often, in fact, described as reflections in terms which are easily transferred onto the designs: mirrors, shadows or cloudy surfaces. These images make clear the sense in which the fallen world is a feeble imitation of Eternity. The mirror surface of the fallen world is reductive, the "reflection" is a representation in fewer dimensions, generalizing but not preserving the minute particulars or the vital articulation of vision. The same is true of the shadow which preserves only the shape of the object; the substance (if one can call it that) shaped is merely the absence of light. These reflections belong to the fallen mind and are the opposite of clear and definite lineaments of vision. It is important, too, that images such as the mirror or the shadow imply the primacy of the object, which must exist in order to be reflected, as a parody presumes the existence of its object.

Frye formulates the relationship of parody as "analogy." What is significant about all of the words that one is tempted to use to describe the phenomenon--inversion, parody, and analogy--is that they necessarily involve two terms. They are terms of relation: y, an inversion of x, is x turned upside down or inside out; y, a parody of x, is a feeble imitation of x; y, an analogy of x, resembles x in some fashion. This aspect of relationship is of fundamental importance in the renovation of vision.

For Blake the fall was the reduction of man from vision to sight and from active, creative perception to passive observation. Blake describes the process as the separation of the "Emanation" from the originally whole
man; the ascendancy of the "Spectre," or "Selfhood" is a complementary aspect of the same event. The Emanation is the creative achievement, that which issues forth from the imagination or Divine Vision:

In Great Eternity, every particular Form gives forth or Emanates its own peculiar light and the Form is the Divine Vision
And the Light is his Garment. This is Jerusalem in Every Man.

(J54:1)

The Spectre or Selfhood is essentially that which denies the existence of Divine Vision, or imagination. The Spectre opposes the constant expanding energy of imagination with the establishment of static absolutes:

The Spectre is the Reasoning Power in Man; and when separated from Imagination, and closing itself as in steel, in a Ratio of the Things of Memory. It thence frames Laws and Moralities To destroy Imagination! the Divine Body, by Martyrdoms and Wars.

(J74:10)

When the imagination, the nexus between the individual and his creation, desire and fulfillment, is denied that creation takes on an independent reality. It becomes an outside:

Rising upon his Couch of Death Albion beheld his Sons
Turning his Eyes outward to Self, losing the Divine Vision.

(FZ2:2)

Man becomes contracted into a "center" (in Blake's terminology) which is both perceptual and psychological. To conceive of a "self" is to distinguish between "me" and everything else; that everything else is the "outside."

The fallen Albion turns his eyes "outward" toward an independent environment because he no longer includes everything within himself. Here sight, which acts as a passive receptor of an active environment, is contrasted with the Divine Vision, which is imagination, or active and creative perception as well as the image of human unity. This fallen epistemology

Limits All Existence to Creation and to Chaos To the Time and Space fix'd by the Corporeal Vegetative Eye and leaves the Man who entertains such an Idea the habitation of Unbelieving Demons.

(VIJ, E552)

The independent, active environment is what we generally call "nature,"
which for Blake represents everything that seems to be a limit to fallen
him: space, time, and the mortal body.

This fall into "inside" and "outside," as Blake formulates it in the
symbolism of the Four Zoas, is an inversion of the unfallen state of Albion,
the Universal Man. For Blake, the imagination is "the Human Existence
itself" (M32:32). The fall is the loss of this human integration. In
Eternity, "the Human Organs" were "kept in their perfect Integrity," and
perception was infinitely flexible and responsive. In the fall the "four
points of Albion" are "reversed inwards" (J32:7) and have collapsed into
the "center":

But when Luvah assumed the World of Urizen Southward
And Albion was slain upon his Mountains and in his Tent
All fell towards the Center, sinking downwards in dire ruin.
(J59:15)

The center becomes the limited reference point for all perception. It
corresponds to the fixed point of view of what Frosch calls the "perspec-
tival" natural eye. In Eternity, all directions are perceived simulta-
neously (pl. 98), the imagination and the sensory field are coequal and
expanding. In fallen nature, man can encompass only the limited view
apparent from his center: a perspectival cone.

The inversion in the fall, moreover, carries the full connotation of
perversion. The "eye altering alters all" ("The Mental Traveller," 62),
according to Blake; the organ of perception itself determines the form of
what it perceives:

The Eye of Man, a little narrow orb, closed up and dark,
Scarcely beholding the Great Light; conversing with the (Void):
The Ear a little shell, in small volutions shutting out
True harmonies comprehending great as very small. (J49:34–37)

Man in his Selfhood, the inversion of the Divine Vision or integrated
existence of imagination, lives in a self-created perversion of reality;
the Covering Cherub, the ultimate form of the Selfhood, "in its Brain
incloses a reflexion/Of Eden all perverted" (J84:14).
This description of the fallen world explains why the fallen world is in some respects necessarily a parody of Eternity. Spectral man is a fragment, and a perverted fragment at that; what he conceives of as his world, what he creates cannot be anything but distorted. The world of imagination is "incomprehensible To the Vegetated Mortal Eye's perverted and single vision" (J53:11). Blake recognized that man cannot exist without a world view:

Man must and will have some Religion; if he has not the Religion of Jesus, he will have the Religion of Satan, and will erect the Synagogue of Satan, calling the God of this world, Satan God and destroying all who do not worship Satan under the name of God. (J77)

If he has not the religion of vision, he will have the satanic religion of the spectre.

Parody is so insidious because it acts as a vortex; once within the conceptual framework of the Polypus of the fallen natural world it "seems the only substance" (J13:65) and imagination is viewed as "the phantom of the overheated brain" (J4:24). The spectral mind exactly inverts the true order of things: according to fallen Albion the material world is reality, and imagination only a shadow, rather than just the opposite.

In many respects, the spectral parodies of the fallen world are really false art. Hand, the chief of the sons of fallen Albion (J8:43, 34:22), is associated with the material Polypus, the fallen world of Generation (18:40, 67:34), and is identified as the spectre of Reuben, the natural fallen man (36/40:23). If we understand "Hand" as a play on "hand" or the tool which man uses to create and which the artist uses to record his visions then in his fallen form (the sons of Albion are also eventually redeemed) Hand is emblematic of false art, of the hand run amok and opposed to the imagination which should guide it. In Jerusalem, in fact, Hand is portrayed as a parodistic poet who operates furnaces in opposition to those of Los, the imagination (J9). Hand forges not the spiritual sword
of the mental warfare of eternity, but the material sword of war on earth:

He seiz'd the bars of condens'd thoughts, to forge them:
Into the sword of war; into the bow and arrow;
Into the thundering cannon and into the murdering gun[.](J:4)

The creations of man dominated by his spectr are essentially tyrannic.
Rejecting the imagination, fallen man has become the victim rather than
the master of his creation, just as he has become the victim of fallen
nature. Because nature is the product of his fallen perception, it is also
man's perverted creation, a parody of art.

In Blake's cosmology, however, there is always a saving remnant. A
limit has been set to the fall which Blake calls the limit of contraction,
or Adam. This is the natural body which still retains a resemblance to
the form of God in whose image it was created and so contains the potential
for reviving the imagination which is "Jesus, "the Eternal Body of Man"
(Laocoon, E271):

[Satan] withered up the Human Form,
By laws of sacrifice for sin;
Till it became a Mortal Worm;
But O translucent all within.

The Divine Vision still was seen
Still was the Human Form, Divine
Weeping in weak and mortal clay,
O Jesus still the Form was thine. (J27:32-40)

Even Albion, who in paroxysms of guilt seeks to annihilate Jerusalem and
destroy himself, cannot completely obliterate that faint vestige of Jeru-
salem, his imaginative freedom, that remains apparent in the form of Vala,
fallen natural beauty:

Hid thou Jerusalem in impalpable voidness, not to be
Touch'd by the hand nor seen with the eye: O Jerusalem
Would thou wert not and that thy place might never be found

... For I see Luvah whom I slew ...
As I behold Jerusalem in thee O Vala dark and cold. (J22:26-28, 30-1).

Because what is perceived depends on the condition of the perceiver, the
germ of imagination which remains in fallen man is reflected in the traces
of unfallen form discernible in the parodies of the fallen world.

Blake's emphasis on the renovation of vision is consequently upon transformation, not upon the radical disjunction between fallen and unfallen forms. The material that the poet-prophet has to work with is man's mind in its fallen state, and the external nature of which he conceives. Blake identifies his task of transforming fallen single vision with the literal material process of his relief etching:

The ancient tradition that the world will be consumed in fire at the end of six thousand years is true . . . For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life, and when he does, the whole creation will be consumed, and appear infinite and holy whereas it now appears finite and corrupt.

... But first the notion that man has a body distinct from his soul, is to be expunged; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid.

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

For man has closed himself up, till he sees all things thro' narrow chinks of his cavern. (MHHI4)

Notice that his emphasis is upon transforming man's vision so that what now appears in its fallen finite form will be transformed, revealed as it truly is, infinite and holy. Just as the narrowing of perception produces the fallen world of time and space,

The Visions of Eternity, by reason of narrowed perceptions Are become weak Visions of Time and Space, fix'd into furrows of Death. (J49:21)

The expansion of the imagination (within the shrunken center) reverses the inversion through which parody was created.

Because the parody of the fallen world is so insidious, simply recognizing error is essential to the process of renovating man:

To be an Error and to be cast out is a part of Gods Design
No Man can Embrace True Art till he has Explored and Cast out False Art. (VIJ, E551)
The structure of Jerusalem is based on a gradual clarification of error until it can be recognized as such. The recognition of error is the crucial point at which man breaks free from the self-enslavement of its delusions. According to Blake

This Life's dim Windows of the Soul
Distorts the Heavens from Pole to Pole
And leads you to believe a Lie
When you see with not through the Eye. (EB 101-106).

It is important, then, that the antithesis between an object and its parody can be perceived. But the recognition of parody, inversion, or analogy implies a notion of the object parodied. If one looks with the perverted natural organ, all that we perceive will be perverted nature; if we can recognize fallen appearances as parody, seeing through them to their holy and infinite forms, then we will be looking through or beyond the eye in visionary imagination, undoing its perversion.

Los's christening of the fallen world as "Divine Analogy" involves exactly this process of perceiving the unfallen form through its fallen parody.

Terrified at the Sons of Albion they took the Falsehood which Gwendolen hid in her left hand. It grew and grew till it Became a Space and an Allegory around the Winding Worm.[7]
They named it Canaan and built for it a tender Moon
Los smild with joy thinking on Enitharmon and he brought Reuben from his twelve-fold wandrings and led him into it Planting the Seeds of the Twelve Tribes and Moses and David
And gave a Time and Revolution to the Space Six Thousand Years
He call'd it Divine Analogy, for in Beulah the Feminine Emanations Create Space. The Masculine Create Time, and Plant The Seeds of Beauty in the Space. (J84:32-85:9)

Los recognizes Canaan, the mundane Promised Land created by the Daughters of Albion out of the falsehood of their perverted view of life, as an analogy to Beulah. He then "plants" the seeds of men in it, giving it a providential span of history. As a source of procreativity the world of generation holds some hope of renovation. Los not only sees a similarity to Beulah in the protective space of the fallen daughters of Albion but,
by giving the generative cycle of nature a providential span, he gives it
the form of the regenerative cycle of Beulah. Blake expresses a similar
idea in the revision of a single line from "Holy Generation Image of Regen-
eration" to "Holy Generation of Regeneration." As in the Christian para-
digm, in which Christ must be born into the fallen flesh in order to be
reborn a "spiritual body," so the fallen world is both the parody or fallen
image of regeneration and its starting point. Los the poet, the fallen
faculty of Albion which has not lost the Divine Vision, pierces through
fallen forms to their redeemed significance. This vision is the basis of
his continued creation.

Envisioning the eternal reality behind mundane appearances requires
that the "Vegetated Mortal's perverted and single vision" become the kind
of imaginative double vision which Blake describes in his letter to Butts:

What to others a trifle appears
Fills me full of smiles or tears
For double the vision my Eyes do see
And a double vision is always with me
With my inward Eye 'tis an old Man grey
With my outward a Thistle across my way. (E642: 25)

With the outward eye of sight Blake sees only the fallen natural object,
with his inner eye of imaginative vision he sees that object quite liter-
ally humanized. It becomes a man who then reveals its spiritual or vision-
ary significance to Blake (lines 30-40). The structures of Blake's illum-
inations to Jerusalem urge the exercise of this double vision in the reader.

In order to demonstrate how Blake implies through the designs that
the fallen world is a parody of vision, I have selected several plates in
which parody is a prominent feature. Whereas a motif or image often links
parody and its object in the text (the wheels are a good example), in the
designs form suggests the antithesis between the fallen and the unfallen
world as well as the transformations possible between them. This is evident
in plate 22 (fig. 4) whose design is a visual formulation of two lines in
the text of the plate. It is not, however, merely a translation because
the visual juxtaposition of the two in one design encourages their inter-
pretation through redemptive double vision. This cannot be clearly demon-
strated without recourse to various textual passages throughout the poem.
Text and design are closely interrelated. Plate 33/37 (fig. 7) is an
example of a more complex relationship between text and image in a single
plate: the design provides a context for and expands the significance of
the text, and the text, inscribed on a cloud, becomes a visual element
which, appearing between an image and its parody, renders literal the
function of the poem to encourage vision. The possibility of developing
more than one organization for this plate encourages its interpretation
through redemptive double vision.

Having considered the formulation of parody in the design of single
plates, I would like to examine the five full page designs of Jerusalem,
plates 1, 26, 51, 76, and 100 (figures 1, 6, 8, 9, and 10). These are
united by their pictorial expression of a major current of parody in the
text: Druid natural religion as a parody of the religion of Jesus, or
imagination. With plates 26 and 76 I discuss the repetition of visual
forms and its relation to the repetition of images in the text. The cruci-
fixion posture, the major motif of these two plates, is a visual image in
which it is possible to conceive of both its fallen and redemptive forms.
This "double vision" develops the essential ambivalence of Jesus' sacrifice.

The design to plate one inaugurates the poem by introducing the poet's
task of forging vision out of the fallen Druid world and implies the pro-
gress of vision that will occur as the reader is guided from plate 51 to
plate 100. Plate 51 represents the trinity of Druid natural religion and
is a parody of the trinity of imagination of plate 100. Plate 51 is a pic-
torial formulation of the perversion of man's relationship to nature and
to his creation, the most salient feature of the fallen condition; plate 100 restores man to his proper relation to both and yields an image of the humanized or redeemed form of the fallen world in the Serpent Temple which as an integral aspect of Druid natural religion recurs throughout text and design.
Chapter Two

How does Blake express the concept of parody in his designs? Two examples will demonstrate how the idea of inversion, the relationship between an object and its parody, is conveyed through the relationship between pictorial forms.

The lower register of plate 22 (fig. 4) undoubtedly illustrates the agonized question which Jerusalem directs to Albion:

Why should Punishment Weave the Veil with Iron Wheels of War
When Forgiveness might it Weave with Wings of Cherubim [?] (J22:34)

Jerusalem's question suggests a choice between one form of human relationship, forgiveness, and its opposite, punishment. The veil of the latter is a parody of the former; it preserves the form of the veil but with a weaving of an altogether different character. Jerusalem's suggestion of alternatives is crucial at this stage in the fall. The entire passage, 20:1-24:60, relates Albion's perverse insistence on embracing the inverted fallen world of "outside" in the form of Vala. He makes himself a victim to a vengeful "God in the dreary Void" (23:29) by condemning Jerusalem, his liberty, and rejecting forgiveness. Concomitant with this is a retreat into what is essentially single vision, the exclusion of Jerusalem or imaginative liberty. Albion orders:

Hid thou Jerusalem in impalpable voidness not to be
Touchd by the hand nor seen with the eye: O Jerusalem. (J22:26)

Vision which includes alternatives is preserved for the reader in the design of the page.

In the design portions of three black cogwheels appear above ocean waves; the brown color and sluggish appearance of which suggest that its nature is essentially material, probably the sea of time and space of the material world. The wheels are arranged side by side with cogs interlocking. This arrangement reveals that the veil of war is composed of
"wheels without wheels," an image consistently used by Blake to describe the fallen world of necessity, tyranny, and compulsion:

**cruel Works**

Of many Wheels I view, wheel without wheel, with cogs tyrannic Moving by compulsion each other; not as those in Eden; which Wheel within Wheel in freedom revolve in harmony and peace.  

(J15:18)

But the image has further implications. Three such wheels as in this design are identified with the twelve sons of Albion who have united in the Triple Accuser (Albion's Spectre, 8:36). The wheels in the design are an emblem of the spectral fallen world.

Above the wheels in plate 22 are cherubim linked at arms and feet. The soft-winged, pink and orange cherubim are in sharp contrast as forms to the inky black wheels with their angular spikes. Yet Blake has arranged the cherubim so that a certain formal similarity can be discerned between their arrangement and that of the wheels, just as he has linked the alternatives in Jerusalem's question with the image of the veil: the bodies of the cherubim are arranged to follow the contours of the wheels, their wings overlapped in a form which echoes the meeting of the curves between the wheels. Parody, or inversion, implies differences and similarity, a similarity that establishes that there is a relationship between a parody and its object. The cherubim are distinguished from, but in some ways like the wheels.

Reference to the text clarifies the identification of the wheels, their associations, and their dynamic relationship (compulsion). The text also substantiates what is indicated visually: although the cherubim of forgiveness are antithetical to the wheels of war the cherubim may fall to become, essentially, the wheels of war. In other words the relationship suggested formally by the designs corresponds to that described in the text.

"Cherubim" occur in radically different contexts in Jerusalem. Their
denotation remains constant while their connotation is transformed depending on the state of the mind through which they are perceived. The "Wings of Cherubim" which weave the veil of "Forgiveness" are Jerusalem's "Cherubim of tender Mercy" in Beulah. Beulah is a world of lover, beloved and mutual creation; of father, mother and children, and Jerusalem's cherubim have both a protective and a procreative function:

... Cherubim of Tender Mercy
stretching their Wings Sublime over the little ones of Albion. (24:21)

The embrace of the Cherubim in plate 22 substantiates this identification. The weavings of forgiveness imply the mutual and loving coming together which this embrace suggests. It is in strong contrast to most of the figural groups in Jerusalem which depict agonized human forms joining hands in a staggering dance, being whipped or becoming metamorphosized into non-human form. The unity implied in the cherubim embrace is what is made possible by mutual forgiveness. Jerusalem is climaxed by the joyous embrace of Jerusalem and Albion (who is no longer accusing) which this image of the embracing cherubim of tender mercy anticipates.

The veil of punishment which Jerusalem refers to is Vala's veil of Moral Law. Its unfallen Beulah counterpart is the "veil of Sleep/Such as the Flowers of Beulah weave" (J90:6). Blake recognizes that some rest is necessary from the arduous "mental wars" of continuous creativity in Eternity. Beulah is the region of repose. Beulah's veil of sleep may, therefore, be associated with its Cherubim of tender mercy whose wings are woven into the veil of forgiveness.

But the repose of Beulah has its dangers, especially if tarried in too long. In one version of the fall recounted in The Four Zoas (which is recapitulated in these plates), Albion embraces Vala in Beulah, rejecting the imaginative beauty that is Jerusalem. Delighting in his creation, Albion forgets Eternity and Vala becomes the independent Female Will.
Ideally, the emanations in Beulah sacrifice their own independent existence; the veil of sleep is also a "Funeral Mantle" (J90:7) for the Flowers of Beulah. As Albion falls, the veil of Beulah is transformed into the veil of Vala, the world of fallen natural religion and moral law. The visionary situation becomes exactly inverted, the veil of sleep becomes the veil of mortality. Albion takes the fallen veil of punishment for his own funeral mantle:

And therefore God takes vengeance on me: from my clay-cold bosom My children wander trembling victims of his Moral Justice His snows fall on me and cover me, while in the Veil I fold My dying limbs. (J23:35)

The Cherubim, too, are transformed in the state of generation; becoming elements of fallen sexuality, "false and Generating Love: a pretence of Love" (J17:26), with all of its complications of jealousy and selfishness. This transformation through the fall is precisely the process which Los describes in the final chapter of Jerusalem:

Humanity knows not of Sex: wherefore are sexes in Beulah? In Beulah the Female lets down her beautiful Tabernacle, Which the Male enters magnificent between her Cherubim: And becomes one with her mingling, condensing in self-love The rocky Law of Condensation and double Generation and Death. (J79:73)

Both the Veil and the Cherubim have "cruel forms," inversions or parodies, in the world of grinding wheels, "unlike the merciful forms of Beulah's Night." In fact fallen love is inextricably linked with war; fallen man cries,

I must rush again to War... Once Man was occupied in intellectual pleasures and energies But now my soul is harrowed with grief and fear and love and desire And now I hate and now I love Intellect is no more! (J68:63)

The veil of iron wheels of war is a version of the veil of fallen cherubim.

The design of wheels and cherubim is typical of Blake's representation of an object and its fallen parody. In poetry and picture there is an emphasis on antithesis, but a formal relationship exists between the two elements of the design which suggests that they are related. Textual
passages substantiate how cherubim of Beulah may actually become transformed into the "cruel forms" of the world of cogged wheels. The fallen world apes the organization of the unfallen world but perverts all of its dynamics. This is one of the few plates in Jerusalem in which the image seems to extend beyond the picture border into the reader's space beyond the page, perhaps implying the extension of the structure of inversion and its object beyond the page into the reader's space.

I have heretofore been concerned with what the formal relations between the two images, cherubim and wheels, imply when they are considered as two separate images. They may also be viewed together as a representation of cherubim hovering over wheels. The fact that the cherubim are suspended in the flames of the wheels suggests that they occupy the same space, that wheels and cherubim exist simultaneously (mere juxtaposition does not necessarily imply anything about time). Their configuration in this space may literally correspond to notions of location expressed in the text of Jerusalem. Locations, described by such terms as "above," "below," or "behind," do not have for Blake immutable symbolic content (although he does use "above" in a positive normative sense, 79:73). However, there is a consistent use of such words to suggest that somewhere not immediately apparent on the surface of things lies their redeemed form. In one instance, Blake expresses the relationship of the parody shadow of the fallen world to Eternity in spatial terms:

And above Albions Land was seen the Heavenly Canaan
As the Substance is to the Shadow. (71:1-2)

These lines are followed by the important reminder that "What is Above is Within, in the world of Imagination" (71:6). Given this directional relationship, the protective and merciful cherubim suspended above their fallen counterparts in plate 22 may be interpreted as the visionary form available above and beyond the images of the fallen world.
The image in plate 22 occupies the bottom register of a page which is primarily text. Plate 21 (fig. 3) has a design in the corresponding space. This design represents a masculine figure who thrashes three female figures with star-studded whips. This is Hand punishing the Daughters of Albion:

Hand sees
In jealous fear; in stern accusation with cruel stripes
He drives them through the streets of Babylon. (J21:28)

In the lower register of plate 22, Blake has expanded the single vision of the fallen world of punishment represented by the image in plate 21, into double vision. The image of mercy appears above the fallen parody "as the Substance is to the shadow." In reading from plate 21 to plate 22, the reader views images which encourage him to perceive the progress from single to double vision.

Like plate 22, plate 33/37 (fig. 7) occurs in the context of explicit discussion in the poetry of the problem of vision. A passage in the conclusion of plate 32/36 might be taken as an introduction to Albion's sleep, or rejection of vision, as it is explored in pictorial terms in plate 33:

Then those in Great Eternity who contemplate on Death Said thus, What seems to Bel to those to whom
It seems to Be and is productive of the most dreadful Consequences to those to whom it seems to Be: even of Torments, Despair, Eternal Death, but the Divine Mercy Steps beyond and Redeems Man in the Body of Jesus Amen. (J32/36:50)

The upper portion of plate 33/37 depicts Albion sinking down into the arms of Jesus as that event is described in the text ten plates before:

He stood between the Palm tree and the Oak of weeping Which stood upon the edge of Beulah; and there Albion sunk Down in sick pallid langour. (J23:24)

Albion falls by embracing what "seems to be" and rejecting the Divine Vision whom Albion imagines as a sort of ghost:

Dost thou appear before me who liest dead in Luvahs Sepulchre
Dost thou forgive me! thou who wast Dead and art Alive?
Look not so merciful upon me 0 thou Slain Lamb of God
I die! I die in thy arms tho Hope is banishd from me. (J24:58)

Most critics agree that the structure of Jerusalem is not continuous narrative. Albion's death is depicted more than once in the unfolding of Jerusalem. He sinks into the arms of Jesus twice: once as above and again at the end of Chapter Two (48:1). The various events that occur between these passages adumbrate the fall, juxtaposing versions and consequences of Albion's withdrawal from the activity of Eternity.

There is, therefore, an essential thematic continuity between the design of plate 33/37, in which Albion is shown sinking down, and its text, in which Los expresses his plight as Albion falls:

I feel my Spectre rising upon me! Albion arouze thyself! (J33:2)

Text and design form a single image: Los calls upon Albion whose falling is depicted in the design, Albion's sinking down is the cause of Los's call.

Los's decision to rejoin the "Divine Body, following merciful" (33:11) expressed in the text in a similar way corresponds to Jesus' cradling of the fallen Albion, depicted in the design. Both actions describe a primal feature of the fall as Blake understood it, the survival of a potentially saving remnant, the human imagination. It is noteworthy that Blake has chosen to emphasize this aspect of the fall in Jerusalem. In The Four Zoas Albion falls from the supporting arms of Jesus (FZ 1:464) rather than into them.

Plate 33/37 may be "organized" in several different ways. The composition may seem to divide itself into two units. Christ and Albion occupy the upper third of the plate, Jerusalem is stretched as a fibrous rock in the ocean with the bat-like spectre hovering above her in the lower portion of the plate. The two sections are separated by the text of the poem inscribed on a form that resembles a cloud. The manner in which this form billows around and partially obscures the winged moon increases the
impression that it is intended to be a concrete pictorial element and not merely a negative space in which to write the text.

The most prominent feature of the plate, and one which urges the division described above, is the way in which the forms of the winged moon and the bat spectre suggest mirror images. Blake certainly draws attention to the similarities in the forms in Copy E by painting both a very distinct shade of red, encouraging the viewer to see the bilaterally symmetrical winged form with wing tips pointed down (the bat) as a transformation through a simple process of inverting of the symmetrical winged form with wing tips pointing up (the winged moon).

Erdman is correct in asserting that if the viewer seeks to determine cause and effect he "must see it both ways: Because Albion faints, the spectre is in the ascendent; or, because the spectre hides Jerusalem, Albion faints" (IB, p. 312). In fact, it can be suggested that we see the same event in Beulah and its version in Ulro. The tender moon of Beulah and the human sun (Jesus is surrounded by radiating light) are mirrored in their natural forms in the sky above Jerusalem. Albion's humanity sinks down in the arms of Jesus; Jerusalem becomes a vegetated rock in the middle of the ocean. A further visual parallel between Albion and Jerusalem can be seen in the similarity between their heads, both thrown back with chins raised.

A significant tension between text and design concerning the identification of the figure at the bottom of the page supports the reading of the plate as two visions of the same event. In the text of Jerusalem (79:17, 84:7, 94:1), it is Albion who becomes a rock in the middle of the ocean:

And Albion is himself shrunk to a narrow rock in the midst of the sea. (79:17)

The figure in the plate, which I have identified as Jerusalem, is obviously
female, and similar in type to the Jerusalem with butterfly wings on the
frontispiece. The transfer from Albion to Jerusalem, or *vice versa*, is
appropriate because the imprisonment of Jerusalem in the material world
(the vegetated fibers) is the form of the fallen Albion, his emanation or
creation opposed to the Divine Vision:

All his Affections now appear withoutside • • •
Willing the Friends endur'd, for Albion's sake, and for
Jerusalem his Emanation shut within his bosom;
Which hardend against them more and more; • • •
And Los was roofd in from Eternity in Albion's Cliffs
Which stand upon the ends of Beulah, and withoutside, all
Appear'd a rocky form against the Divine Humanity. (J19:17)

A similar tension is developed between text and image in the top reg-
ister. Albion is shown sinking with his foot on the globe of the moon ark.
The winged moon which approximates the shape of an ark, belongs to a
cluster of images which includes the moon ark with dove in plate 24, and the
winged ark of plate 44. Noah's ark is a prototype for the saving remnant
because it preserved life during the flood. The crescent moon becomes an
ark through its association with the preserving function of moony Beulah.
Damon, in fact, interprets Blake's image as the survival of the man of
imagination through the flood of time and space in the ark of love which
he creates. 12 The text portrays Albion as falling down upon the Rock of
Ages (57:16, 48:4). Fallen vision must associate this image of the Rock of
Ages solely with rock, with the contracted image of Jerusalem at the bot-
tom of the plate. Double vision, however, expands the redemptive conno-
tations of the image. The image occurs in the Hebrew of one passage in
Isaiah which may have been particularly attractive to Blake. The King
James Version reads as follows:

Thou wilt keep him in perfect peace, whose mind is stayed on
thee, because he trusteth in thee.
Trust ye in the Lord forever: for in the Lord Jehovah is
everlasting strength. (Is. 26:4)

Not only can the Hebrew for "everlasting strength" be literally
translated, "Rock of Ages," but the word for "mind" can be translated "imagination."\(^{13}\) (It is well to remember here that Blake read the Bible in the spiritual sense, "The Hebrew Bible and the Gospel of Jesus are . . . Eternal Vision or Imagination of all that Ex'ists" (VLJ, E544). The "Rock of Ages" may, therefore, symbolize the persistence of the Divine Vision through the fall; the imaginative vision which sustains man in the fallen world. The moon ark, symbol of the preserving function of Beulah, reveals this aspect of the fallen world. From Eternity, as Damon observes, Beulah is a descent into division (male-female) and dreams; but seen from generation, it is an ascent into an ideal, which opens the way into Eternity (Dictionary, p. 367). Albion falls upon the Rock of Ages which is revealed, in the design, to be the moon ark of Beulah. The upper portion of plate 33/37 reveals a redemptive vision of the fallen rock represented at the bottom of the page.

As with plate 22, it is possible in plate 33/37 to stress the transformation suggested by the mirror images of spectral bat and moon ark, as well as the antithesis between them. The moon is associated with love in Beulah. When man fell,

The sun fled from the Briton's forehead, the moon from his mighty loins. (J24:10)

In Beulah the human is divided into male and female, but they exist in the harmony of sexual bliss:

Where every Female delights to give her maiden to her husband
The Female searches sea and land for gratifications to the
Male Genius, who in return clothes her in gems and gold
And feeds her with the food of Eden, hence all her beauty beams.

(J69:14)

As has been pointed out, the Beulah love may fall to become that "Spiritual Hate, from which springs sexual love as iron chains" (J54:12) in the natural world. Just as the motifs can be visually transformed, the winged moon of love in Beulah may fall to become the Spectre who:
... is in Every Man insane, brutish, Deformed . . . a ravening devouring lust continually Craving and devouring. (FZ 7:305)

The lusts of perverted sexuality are an essential part of the machinery of fallen existence; they keep man enthralled to the Female Will (J68:63) and to hypocritical natural religion (FZ 8:178). The pendant, pointed pink head of Albion's spectre, situated above Jerusalem's loins, may certainly suggest a menacing phallus or fallen sexuality in visual terms.

Albion's Spectre appears in this plate to be particularly "brutish," as a comparison with the treatment of the spectre bat of Los in plate 6 (fig. 2) will show. Los, in a very real sense, is the saving remnant of Albion. "I alone," he cries, " Remain in permanent strength" (43:71). Los's Spectre is that of the Living and not of the Dead (17:13-15). Early in the poem Los exerts some power over his spectre, forcing him to labour at the anvil. Los's Spectre hovering above him at the forge (plate 6) is even somewhat human: a little torso extends from the bat wings, showing the spectre covering his ears (he shuts out the sound of prophecy). However, the spectre hovering above Jerusalem is pure beast.

Blake describes the fall as a process of contraction. Man's emotional life contracts into the center of the Selfhood, his perceptual life into the center of the perspectival eye. While both Albion's and Jerusalem's eyes close, and even Christ's eyes seem gently lowered, the spectre-bat of plate 33 exhibits two glazed and staring eyes. Its pupils are appropriately contracted into tiny "centers" in the midst of the sclera. The literal rendering of the contracted dot, or center, of the eye is typical of Blake's attempt to break down the traditional barriers between word and image.

The relation between the two mirror images of spectre-bat and winged moon may also suggest how fallen man has perverted his idea of God. Wings
have a protective function in Beulah (M30:25) and the winged moon may be
here interpreted as supporting Albion, literally holding him up, like the
loving arms of the human Jesus. The inverted image of the bat parodies
this function but, rather than protecting, physically dominates prostrate
Jerusalem. In the poetry Blake identifies the locating of heaven in the sky
above, with the spectral "God in the dreary void," a god outside of and
superior to man, rather than within his own breast. The spectre-bat image
reveals the truly satanic nature of the creature who dominates from above
(the "Great Selfhood, Satan" is "Worship'd as God by the Mighty Ones of the
Earth," J33:17). The inversion of the relationship from support to domi-
nance, expressed in visual terms, parallels the inversion of the moon ark
into the spectre. The spectral god is a perverted parody of Jesus.

Here the significance of spatial location is determined by context.
The spectre-bat which hovers above is not the redeemed vision that the
hovering cherubim (plate 22) represent. The winged bat which victimizes
actually parodies the cherubim who protect.

Although the formal relationship of mirror images on plate 33/37 is
an excellent expression of inversion and its processes, the plate can also
be viewed as one continuous space. (There is really no formal barrier
between the sky surrounding Jerusalem and that beneath the winged moon;
the midnight sky is continuous.) Like the moon ark of plate 24 which floats
on the sea of time and space, the winged moon floats on the upper reaches
of the atmosphere which surrounds the fallen world. The only reference
which combines wings and moon in Beulah associates them with the sky:

a blue sky spread over with wings and a mild moon. (19:44)

Although the moon with its wings forms an ark for Albion it is at the same
time in Jerusalem's sky above the hovering Spectre. As in the config-
uration in plate 22 of the Cherubim and the spiked wheels, "above" the fallen
world seems to be the region of vision. The image of Albion falling into
the arms of Jesus, the Divine Vision, represents the renovation possible to fallen man, the substance always available, through vision, beyond the shadow of the fallen world.

Plate 33/37 affords an exercise for the viewer-reader in redemptive double vision. The structure of the page, divided into two zones, is visually mediated by the cloud upon which the poem is written and mentally apprehended by the imagination, or Los, who is the speaker in the passage. The text explains that when Albion has fallen onto the Rock of Ages, Jesus

Receiv'd him, in the arms of tender mercy and repos'd
The pale limbs of his Eternal Individuality
Upon the Rock of Ages. Then, surrounded with a Cloud:
In silence the Divine Lord builded with immortal labour,
Of gold and jewels a sublime Ornament, a Couch of repose,
With sixteen pillars: canopied with emblems and written verse
Spiritual verse, order'd and measur'd, from whence, time shall reveal.
The Five books of the Decalogue, the books of Joshua and Judges,
Samuel, a double book and Kings, a double book, the Psalms and Prophets
The Four-fold Gospel, and the Revelations everlasting. (J48:2)

Albion is wrapped in a cocoon of prophetic verse. The embracing of prophecy by men will eventually free Albion. This is why Blake prefaced Milton with the words,

Would to God that all the Lords people were prophets. (Num. 11:29)

In plate 33 Albion's moon ark rests on a cloud, rather than being surrounded by a cloud as the text indicates. Blake's prophecy, Jerusalem, is part of the process of prophetic redemption and appears here inscribed on the cloud. Therefore, it is both verbal art and pictorial image. Blake challenges the independent nature of the two modes of poetry and painting by creating an entity, the poem in the cloud, which operates in both.

In the designs, Blake expresses the relationship between vision and its parodistic reflection through form. The formal relations within the design imply antithesis but also suggest a certain similarity, the imperfect imitation that the parody creates in aping visionary forms. These
relationships may also imply the transformation that is possible between the images; from vision to parody in the fall, from parody to vision in the renovation of the imagination. The reader can mentally invert the winged moon image of plate 33/37 to produce the bat-spectre. These transformations find parallels in the textual accounts of the fall and renovation of man. The plate may suggest several different organizations, and text and design often must be combined to achieve meaning. These organizations require the exercise of the reader's imagination and plates 21 and 22 actually imply a progress from single to double vision.
Chapter Three

In plates 22 and 33/37 Blake's expression of the relationship between parody and vision in pictorial images was achieved by the pairing of forms. But Blake's use of parody is not confined to this simple pairing of images. As was suggested in the discussion of the spectre images of plates 6 and 33, it is considerably enriched and expanded through the repetition of forms. Even more significant is the fact that single images may imply either or both their fallen and redeemed forms. The use of such images emphasizes the sense in which the development of vision implies the transformation of the fallen world as perceived by a limited or crippled imagination into its eternal form perceived by vision. The fallen parody contains its unfallen contrary and requires only the exercise of double vision to discern it.

One of the most prominent of the repeated motifs is also an image through which this transformation is possible, the crucifixion posture. In the previous chapter, I demonstrated how the processes implied by the designs found poetic formulation in the text. The ambivalence of the crucifixion posture corresponds to what Blake felt was the ambiguity of the crucifixion. As an image of sacrifice, the crucifixion may suggest either Jesus' self-sacrifice, or its parody, the sacrifice of others. In Jerusalem the most explicit representation of the crucifixion occurs on plate 76, in which Jesus is depicted crucified on the Druid oak of mystery. This is a design which directly evokes one of the main currents of parody in Jerusalem: Druid natural religion as a parody or perversion of Blake's vision of the religion of Jesus or imagination.

Plate 76 (fig. 10) is one of the group of five full colored plates which treat this theme. It may be juxtaposed to plate 26 (fig. 6) on the basis of a similarity in motifs. Both exhibit the crucifixion posture.
Superficially, at least, they seem to have more to do with each other than with any of the other three plates in the group. Their relationship implies a kind of progression in or clarification of vision with respect to parody. In order to study these plates, therefore, it will be necessary to consider Blake's development of Druid natural religion as a parody of the religion of Jesus.

Druidism, in Jerusalem, epitomizes the perverted mechanics of man's fallen existence. The "Druidical Age," according to Blake, "began to turn mental significance into corporeal command, whereby human sacrifice would have depopulated the earth" (DC 39). By this primal corruption of the inspired religion of Jesus, vision was abstracted into tyranny, a process of reification which Blake thought the source of fallen religions:

Visions of these eternal attributes or characters of human life appear to poets in all ages; . . . These Gods are visions of the eternal attributes, or divine names, which, when erected into gods, become destructive to humanity. They ought to be the servants, and not the masters of man, or of society. They ought to be made to sacrifice to Man, and not man compelled to sacrifice to them; for when separated from man or humanity, who is Jesus the Saviour, the vine of eternity, . . . they are destroyers. (DC 21)

This reification corresponds to the fall of Albion in which man's creation takes on an independent existence and tyrannizes over him. In creating superior gods, "men forgot that all Deities reside in the human breast" (MHH 11).

Druid human sacrifice, the sacrifice of others, parodies the self-sacrifice (the "mental significance" of sacrifice) which is essential to the religion of Jesus. Because for Blake the individual's frame of mind determines his conception of the world, "selfishness," the predominance of the interests of the individual without regard to others, implies an entire cosmology. The selfhood is the expression of the fallen view of the world. In this view Nature seems to set tyrannical limits to man's existence and man is identified with the physical mortal body and all that
it implies. Milton, in *Milton*, triumphantly identifies this body with the Spectre:

the Spectre; the Reasoning Power in Man
This is a false Body; an Incrustation over my Immortal Spirit; a Selfhood, which must be put off and annihilated alway. (M 40:3)

In the incarnation Jesus takes on the mortal body, entering the state of death which is Satan (J49:67),

by his Maternal Birth he is that Evil One
And his Maternal Humanity must be put off Eternally
Lest the Sexual Generation swallow up Regeneration. (J90:35)

In the crucifixion Jesus accomplishes the "putting off" of the selfhood "Vegetable Mortal" body, man's spectral identity as he perceives it through the limited fallen senses. He passes into the full life of vision, his true identity as the Divine Vision or imagination; the form of that existence is the "Eternal or Imaginative" body. To Blake the "only Christianity and Gospel" was "the liberty both of body and mind to exercise the Divine Arts of Imagination . . . Imagination the real and eternal world" (J76).

The entire cosmology of fallen Nature, not simply the fallen natural body, is left behind in the resurrection:

And thus with wrath he did subdue
The Serpent Bulk of Nature's dross
Til he had nailed it to the Cross
He took on Sin in the Virgin's Womb
And put it off on the Cross and Tomb
To be Worshippd by the Church of Rome. (EG, E515)

The subduing of the serpent bulk of nature's "dross," is Blake's own version of the Biblical typology of the brazen serpent. The emphasis on nature's dross suggests that it is the fallen material form, the brazen form of nature that is annihilated, rather than its imaginative forms.

The crucifixion, Jesus' self-sacrifice, is the paradigm of truly human, imaginative action. Fallen man envisions mankind as solely an accumulation of competing individuals. "We are not One: we are Many," cries the falling Albion in rejecting the Divine Vision at the outset of
Jerusalem (4:23). This idea is inimical to the Divine Vision, Jesus, the imagination's apprehension of human unity. Forgiveness of sins "which is Self-Annihilation" (98:23) is the new covenant of Jesus, and what makes human unity possible. Jesus is the image of the "Mysterious Offering of Self for Another," the identity of the truly human and the divine:

... Man is Love:
As God is Love: every kindness to another is a little Death
In the Divine Image nor can Man exist but by Brotherhood.

Self-sacrifice is participation in the Divine Vision: when Albion "dies" for his friend Los, in whom he sees the form of the universal humanity (which the selfhood is incapable of perceiving in another) the "Furnaces of affliction" become "Fountains of Living Waters flowing from the Humanity Divine" (J96:35, 96:37).

Execution, or the sacrifice of others, is the spectral version of the crucifixion. In the opening to Chapter Two of Jerusalem, Albion has fallen to become the punisher and judge; sitting beside the place of execution (Tyburn's brook),

Underneath his heel, shot up!
A deadly Tree, he nam'd it Moral Virtue, and the Law
Of God who dwells in Chaos hidden from the human sight ...
From willing sacrifice of Self, to sacrifice of (miscall'd)
Enemies
For Atonement: Albion begins to erect twelve Altars.
(J28:11-16, 20-21)

The doctrine of sacrifice for sin is the essence of Druidism,

... the Tree of Good and Evil that rooted beneath the cruel heel
Of Albion's Spectre the Patriarch Druid ... his Human sacrifices
For Sin in War and in the Druid Temples of the Accuser of Sin.
(J98:47)

The Druid God is what Damon characterizes as the Angry God whose wrath (or justice) at Adam and Eve's trespass could be satisfied only by diverting and exhausting it upon the crucified Saviour (Dictionary, p. 160). In this view, the crucifixion is a sacrifice for sin, an atonement. It is the view of the crucifixion held by the self-righteous Druid sons of Albion:
... that the Perfect,
May live in glory, redeem'd by Sacrifice of the Lamb
And of his children, before sinful Jerusalem. (J18:26)

Needless to say, the sons imagine themselves to be the perfect but, as
Blake warns,

The Spirit of Jesus is the continual forgiveness of Sin; he who waits to be righteous before he enters into the Saviours kingdom, the Divine Body; will never enter there. (J3)

Los clearly rejects this doctrine of atonement as incompatible with mercy;

Los answerd, troubled: and his soul was rent in twain:
Must the Wise die for an Atonement? does Mercy endure Atonement?
No! It is Moral Severity, and destroys Mercy in its Victim. (J35/39:37)

Having rejected imagination, the Druid sons of Albion can conceive only a material version of the crucifixion. They worship the vegetative fallen body, the "maternal humanity":

Plotting to devour Albion and Los the friend of Albion Denying in private: Mocking God and Eternal life: and in Public Collusion, calling themselves Deists, Worshipping the Maternal Humanity: calling it Nature and Natural Religion. (J90:65)

The Druid version of the atonement for sin is represented pictorially on plate 76. In an ironic reading of a common iconographical treatment of the crucifixion in which Christ is interpreted in the felix culpa as the fruit of the tree of knowledge, Jesus is here crucified on the oak-leaved tree of the Druids, a sacrifice to nature and to moral law.

When spectral natural religion is fully revealed as a parody of Christianity (plates 88-89), it exhibits all of the requisite accoutrements, "Cross and Nails and Thorns and Spear" (89:1). Parody as an imperfect imitation makes use of the paraphernalia of its visionary form. Hand, chief of the sons of Albion, assumes godhood in precisely this manner, appropriating the "Divine Names" (90:40).

Plate 26, which depicts Hand and Jerusalem (as the labels indicate), reveals the visual form of this parody. Hand walks toward the left while
glancing back at Jerusalem, his hands outstretched as if on a cross. In Copy D, Hand sports nails, in E these have been removed; his imperfect *imitatio Christi* is a material parody. Hand, as has already been explained, is a false artist, creating "a pretense of Art, to destroy Art ... a pretense of Religion, to destroy Religion" (43:35). If Hand's confident stride away from Jerusalem may be interpreted as a scornful rejection (the text several times portrays Hand as demanding that Jerusalem be cast out), this rejection illuminates the falsity of his art, divorced from the spiritual liberty which is Jerusalem. In plate 26 he is exercising this deceptive, false art, displaying his religion in all the self-righteousness of which he is capable. Blake has given him a delightfully vulgar scowling face with a stubbly beard; his flames are not the radiance of Jesus (see plate 33/37 above), but a kind of garment of fire which can be conveniently formed into a halo. As Erdman has pointed out, the flames also form a serpent around his arms (IB, p. 305). Hand has therefore assumed that "serpent bulk of Nature's dross" which Jesus put off on the cross. It is important to note that the flame-like halo and serpent combine to create the serpent and circle form which is found in Blake's serpent temple (plate 100). The association is appropriate since Hand is identified as the spectre of the vegetating man (32/36:23), and therefore with the spectral Druid natural religion.

The inscription, "Jerusalem is nam'd Liberty/Among the sons of Albion," is somewhat ironic. Jerusalem appears to be anything but liberated in this plate. Her arms are drawn up against her body and her entire figure lacks the beauty and grace with which Blake can treat it. What Jerusalem is doing is somewhat ambiguous; although her hands are raised in either dismay or rejection, her head is drawn forward and she seems to be taking, or about to be taking, a small step toward Hand. The position of her feet
echoes Hand's more extended stride. This ambiguity is consistent with her portrayal in the text; Jerusalem is not always able to sustain her faith in the Divine Vision. This representation of Jerusalem is in strong contrast to the vital and joyous figure, arms flung wide, who embraces the risen Albion in plate 99. The naming of anything by the fallen sons of Albion is certainly suspect, but Blake has left to the reader the option of reading the absolute statement, "Jerusalem is nam'd Liberty" without qualification by isolating the phrase in the middle of the plate, giving the lie to the clouds of Hand among which they appear.

As has been suggested in the discussion of plate 33/37, the inhibition, or vegetation of Jerusalem is a corollary to Albion's fall. Plate 26 is, therefore, related thematically to the plate which precedes it, plate 25 (fig. 5). This depicts the Druid sacrifice for sin to which Albion succumbs, having rejected the Divine Vision:

O Lamb of God
Thou art a delusion and Jerusalem is my Sin! (24:53)

As Erdman observes, this image illustrates how Albion imagines the sacrifice of Jesus to have been, an eternal death (IB, p. 304). In fact, Albion momentarily recognizes that he is the victim of his own creations (children) who, like Hand, have assumed godhood:

O my children
I have educated you in the crucifying cruelties of Demonstration Till you have assumed the Providence of God and slain your Father. (J24:54)

In plate 25, Albion is represented as a passive victim, his substance is being drawn outward in a cord from his navel by a female figure. He is overarched by Vala who has surrounded him with her fibers (i.e., he is imprisoned in the mortal body of fallen nature). The figure of Vala is in a posture very similar to Hand's although she is seen bending toward the viewer: arms outstretched, one leg in front of the other (as the position
of the thighs seems to indicate). Their functions are also similar: Hand intimidates Jerusalem and Vala presides over the victimization of Albion in which she is a primary agent. "My Father (Luvah) gave to me command to murder Albion in unreviving Death" (J79); both are versions of the fall of man. Moreover, Hand and Vala are both aspects of the world of fallen vision. Hand is the satanic spectre of natural religion while in Vala, "the Satanic Holiness triumph'd . . . in a Religion of Chastity and Uncircumcised Selfishness both of the Head and Heart and Loins, clos'd up in Moral Pride" (60;47).

Other manifestations of the spectral powers of the fallen world in the designs to Jerusalem are also associated pictorially through formal consonance. The representation of the spectres in plates 6 and 33/37, for example, bear a strong resemblance to the Vala figure of plate 25--wings, like arms, outstretched and pointing slightly downwards, the knobby spine of the bat (33) echoing the vertical line of the part in Vala's hair. Each in turn represents a being hovering above its "victim" (the distinction between degrees of victimization in plates 33 and 6 has already been discussed). In plate 25, Vala spreads her fibers; in plate 33 Jerusalem is already bound with them.

This formal cross-reference is analogous to the way in which aspects of the fallen world are related to each other through images in the text. Most of the fallen portions of Albion have an individual allegorical significance, but often they have similar attributes and are associated with similar imagery. A good example of a shared image is that of the serpent which, associated with the fall of Adam and Eve, seems appropriately applied to the fallen world. Fallen nature is compared to a serpent:

And now the human blood foamed high, the Spirits Luvah and Vala went down the Human Heart where Paradise and its joys abounded, in jealous fears and fury and rage, and flames roll round their fervid feet.
And the vast form of Nature like a serpent playd before them. (43/24;73)
The tortures of fallen reason are described in an image which suggests the Laocoon:

For Bacon and Newton sheathed in dismal steel, their terrors hang like iron scourges over Albion, Reasonings like vast Serpents infold around my limbs, bruising my minute articulations. (J15:11)

Albion's emanation, Britannia (who, unfallen, contains the eternal forms of Vala and Jerusalem), is also compared to the serpent as she separates herself from him,

But she stretched out her starry Night in Spaces against him like a long Serpent, in the Abyss of the Spectre which augmented The Night with Dragon wings covered with stars and in the Wings Jerusalem and Vala appeared. (J54:28)

As the poem progresses, the fallen figures tend to amalgamate:

in Selfhood Hand and Hyle and Bowen and Scofeld appropriate The Divine Names; seeking to Vegetate the Divine Vision In a corporeal and ever dying Vegetation and Corruption ... they become one great Satan. (J90:40)

The serpent image appears, again, in the dragon form of the covering cherub,

Thus was the Covering Cherub revealed majestic image Of Selfhood, Body put off, the Antichrist accursed Covered with precious stones, a Human Dragon terrible And bright, stretch'd over Europe and Asia gorgeous In three nights he devoured the rejected corpse of death. (J89:9)

The unity suggested by visual consonance, and the eventual conglomeration of the forces of the fallen world, is partly due to what Blake conceives as the totalitarian nature of error. The Spectre Selfhood seeks to gain total power for itself. It is the "devouring power" (J5:30) and it incorporates things to itself by ingesting them or entrapping them in its body, parodying the unity that was unfallen Albion. The imprisonment of Jerusalem,

... in the midst of a devouring Stomach Jerusalem Hidden within the Covering Cherub (J89:43)

is a perverted imitation of Britannia's eventual joyful entry into Albion's bosom (J96:2).

In this consolidation parody is eventually forced to reveal itself as
error, as a perverted imitation: the Covering Cherub is Antichrist (J89:10). Error cannot be cast off until it is recognized as such. As long as it is implicit in our conception of the world, it is not apparent to us. In Los's strategy for forcing error out into the open, error betrays itself,

That he who will not defend Truth, may be compelled to defend A Lie: that he may be snared and caught and snared and taken. (J9:29)

The crucial point in the climactic concluding plates of Jerusalem comes when Albion discerns the serpent form of the covering cherub in his fallen visions and recognizes them as his selfhood. This selfhood of fallen vision is what stands between Albion and Jesus, or Divine Vision. Recognition of the selfhood requires recognizing one's own responsibility for it. The cathedral cities fail to do this, crying

Why should we enter into our spectres, to behold our own corruptions (J38/43:10) and fall.16

Blake's full recognition of the Spectre of Albion, the fallen universal man, as his own is expressed in this courageous and stirring lyric:

Spectre of Albion! Warlike Fiend!
In clouds of Blood and ruin rold
I here reclaim thee as my own
My Selfhood! Satan! arm'd in gold. (J27:73)

Plate 76 represents a clarification of Albion's error, his vision of sacrifice as it is depicted in plate 25 and reflected in plate 26.

The plate clearly reveals the image of the spectral version of Christianity: Jesus as sacrifice on the Druid tree of moral law. This victim image is antithetical to the Christianity which Blake defines as liberty of the imagination on the following plate, the address to the Christians which begins the concluding chapter of Jerusalem. Beneath Jesus, Albion assumes the cruciform posture, arms extended. This assumption is an extremely rich image, which has several interpretations which are by no means mutually exclusive. As Erdman observes, Albion is in a posture of worship and,
like the menacing images of plates 6, 33, and 25, the figure of Christ is placed in a physically dominate position above Albion. Yet his posture also implies Albion's identification with the crucified Jesus. If the implications of the identification cannot with certainty be said to be apparent to Albion at this point, they certainly are to the reader. By assuming the pose of Jesus crucified, Albion reveals the form of his own fallen state, victim to nature and natural religion, in other words, to his spectre (remember that this posture may also be associated with representations of the spectre). This plate makes clear, as plate 25 does not, that Albion's victimization is self-victimization.

But if it is possible to read from the form of Jesus to that of Albion, i.e. to illuminate the meaning of Albion's pose with that of Jesus, it is also possible to do just the opposite. In accepting the spectral world, Albion crucifies Jesus, the Divine Vision. Blake himself triumphantly recognizes this as he reclaims his Spectre (who is also the spectre of Albion), calling upon the "Iamb of God," "whom I slew in my dark self righteous pride" (J27:65). Albion's visionary illumination is in many ways analogous to the conversion of St. Paul alluded to at the top of the next plate ("Saul Saul Why persecutest thou me?" Acts 9:4), the great persecuter of Christ is converted by a vision of Jesus. The identifications which this plate illustrates are a crucial step toward the assumption of responsibility that Albion makes as he sacrifices himself for Jesus and enters eternity.

However, the form of Albion's posture has another significance which results from the ambivalence of the crucifixion image. The posture which Albion assumes is not quite identical to the hanging Jesus; one foot is extended toward the left as he balances on the other. It resembles quite closely that of the figure in Blake's print of Albion Rose, a vibrant male nude radiating light who triumphs over the forces of mortality and darkness,
signified by the earthworm and the bat (so often associated with the spectre in the designs of Jerusalem). This design was originally conceived in a drawing ca. 1780 and was the source of the color print, Glad Day (1794) as well as for Albion Rose (ca. 1800, or perhaps later). The later state, Albion Rose, is inscribed, Albion Rose from where he labored at the Mill with Slaves: Giving himself for the Nations he danc'd the dance of Eternal Death.

The figure in Albion Rose has his right rather than his left leg extended, but this is an adjustment that Blake had already made in the 1780 drawing which shows recto, the Albion Rose posture, and the same view from the back with the opposite or left leg extended on the verso. The verso, in which the head is tilted back and up, is obviously the source for the figure of Albion in the Jerusalem plate, as Blunt has observed. Surely Blake's return to this particular drawing made decades before, and so intimately related to Albion Rose, implies an intentional reference. In giving himself to "Eternal Death," total self-sacrifice, Albion rises, dancing joyfully. In plate 76 Albion literally participates in the image of Jesus, of "mysterious offering of Self for Another" in which he finally acts to achieve his own resurrection. Because Albion assumes this posture and is not nailed to the cross as Jesus is, this assumption is an image of self-sacrifice rather than its parody, victimization. Even without the gloss which Albion Rose provides for the figure, the literal fact of rising is obvious purely in the context of the designs to Jerusalem. As Erdman observes (IB, p. 355), Albion is depicted as standing up for the first time in the Jerusalem designs rather than in various versions of prostration. This is just the sort of visual pun which would have attracted a poet like Blake who was so concerned with breaking down the barriers between word and image to form a "composite art."
In plate 76 Albion can be seen at the moment when he sees through the image of parody to its visionary form. The image of arms outspread implies both fallen parody and its opposite, the Jesus victim and the resurrection. (Blake's watercolor of Christ's resurrection in fact retains the cruciform image).\(^{19}\) The recognition of the spectral image as the self, as error, is simultaneously or immanently the resurrection.

The development of the concept of sacrifice from plates 25 and 26 to plate 76 suggests a progress in vision for Albion. Plate 25 is a basically straightforward illustration of Albion's fallen notion of sacrifice, the Druid sacrifice of the victim. The design of plate 76 implies both Albion's responsibility for the sacrifice of Jesus, and the Druid religion itself, as well as the redemption immanent in the recognition of error. The reader may discern in this plate both the parodistic Jesus victim and its visionary form, the sacrifice of self. The increased complexity of implication in plate 76 is a greater stimulus to the reader's imagination; it encourages the reader to develop the imaginative vision with which he can recognize the unfallen form through its parodistic inversion.
A group of plates which suggests the relationship between parody and vision poses a problem somewhat different from that which confronts us in dealing with one plate. In the single plate we are encouraged to consider several different organizations of the design, several different ways to conceive the parodistic form in relation to its redeemed or visionary form. The reader is free to "read" the design from either top to bottom, or bottom to top. Where the parody and its object occur on separate plates the order of the plates becomes significant. Although Blake did change the order of his plates in Jerusalem (rearranging the second chapter), this does not imply that order is not important: the pages are bound together and actually numbered by Blake so that at least the first reading experience is one in which the reader proceeds through the pages systematically. I have already suggested that there is a development in vision as one moves from the concept of sacrifice which is envisioned in plates 25 and 26 to that in 76. The designs of plates 1 (fig. 1), 51 (fig. 8), and 100 (fig. 11), moreover, explicitly trace the progress from parody to vision, a progress which is implied, emblematically, in the first plate.

Plate 1 of Jerusalem (fig. 1) represents the poet, Los-Blake, stepping across the threshold of a doorway which is surmounted by a pointed arch. In his hand he holds a disk or globe which radiates light. An inscription (suppressed in Copy E) identifies the door with that of Death (creative activity requires the continued putting off of, the death of the selfhood); the door is also identified as the entrance to the "interiors of Albion's bosom." Quite literally, it is the entrance to the poem. The travelling costume which Los wears on plate 1 suggests that Jerusalem may be conceived of as a journey, or as something to travel through. Affinities with other designs confirm this interpretation. As Erdman has also noted, in plate 1
Los resembles the life voyager of Gates of Paradise 14. Erdman further suggests that the plate has antecedents in Blake's illustrations for Bunyan's Pilgrim's Progress. He maintains that the doorway resembles the "wicket gate" in Blake's tenth and eleventh designs, in the first of which Christian knocks at the gate and in the second is embraced by a bearded, haloed man as in plate 99 of Jerusalem (IB, p. 281). Whereas in Bunyan the Christian soul progresses, in Jerusalem the spiritual progress is that of Los, the imagination. The designs suggest that the imagination is revitalized in its progress through the poem. Los begins the poem as a man not particularly young (note the hair color in plate 1, Copy E, and the lined hand, brow and eyes) in the eighteenth century costume of his embodiment, William Blake. He ends it in the radiantly youthful and vigorous display of the "Human Form Divine" of plate 100 (fig. 11), the central figure of a trinity of art. This is Blake as he imagines himself in his eternal identity, rather than in his fallen and vegetative body.

Because Los can be associated with the imaginative and creative faculty of fallen man (implying Albion and the reader), the imagination which progresses is also the reader's (both contribute to the awakening of Albion and the building of Jerusalem). This interpretation seems especially logical in light of the didactic purpose of Blake's art, the development of vision or imagination in the reader.

Los's task is to pierce through the parodistic appearances of the fallen world to its visionary form. Plate 1 depicts Los entering the poem, which is also the body of fallen Albion, to redeem a world in which the rectangular shape of the Druid trilithon becomes a symbol of the repression of the emanation. In one state of Jerusalem (Copy C) Blake describes Druidic, natural geometric limitation in a passage of verse inscribed above the archway:
His sublime and pathos become two rocks fixed in the Earth
His reason, his spectrous Power, covers them above
Jerusalem his Emanation is a Stone laying beneath

In Copy E, the inscriptions are suppressed, and the idea is expressed in
the design: the rectangular plate impression in this copy is bordered with
bats' wings, thorns, and manacles, which suggest man's imprisonment in the
spectral world of Druid trilithia. As a comment on the rectangular shape
of the plate impression itself, this design symbolically suggests the
function of Blake's vital organic form to develop vision in the reader.

The fallen mind typically accepts an externally imposed pattern of
being, a pattern independent of the creative imagination. The pre-existing
forms and conventions of art, such as the organization of books by rectan-
gular pages, are such patterns. The illustration on any single page of a
book is usually a self-contained unit, its reference is to the text which
it illustrates. Blake's vital and dramatically organized form accomplishes
the freeing of his work from the conventional limitations of its format:
Meaning inheres not only in the separate images of separate pages, but in
their relation. The dynamics within a particular plate can transcend a
single organization and are therefore destructive of the page as a mono-
lithic entity containing one denoted illustration or group of vignettes.

The relation that Blake urges the reader-spectator to make between the
images or configurations of separate plates is destructive of the page as
a discrete, inert visual element. Los-Blake enters the poem to free vision
from the tyranny of the rectangular page (symbolized by the manacles and
bats' wings surrounding plate 1). The Gothic arch of the door which Los
opens is the contrary ("Gothic is Living Form") to the rectangular Druid
shape of the page. Los opens a visionary door into the world of fallen
Albion.

Los's entry into the fallen Albion with his globe of inspiration,
which is depicted in plate 1, is described in plate 45/31:

Fearing that Albion should turn his back against the Divine Vision
Los took his globe of fire to reach the interiors of Albions
Bosom, in all the terrors of friendship, entering the caves
Of despair and death, to search the tempters out. (J45/31:2)

This passage clearly encourages the juxtaposition of plates 1 and 51. In
plate 51, the physical midpoint of the poem and the nadir of vision, the
reader is confronted with a cave containing three figures who are the epit-
ome of despair. They are the trinity of natural religion: Vala, Hyle, and
Skofield, the grand dame of natural religion, and the two major henchmen of
Hand, the Reasoning Spectre of fallen natural man (J36:23). The design
vividly illustrates the self-victimization of fallen man. The three spec-
tral figures appear not as triumphant conquerors, but as their own worst
enemies. This is just the sense in which Los eventually understands
Albion's plight. There are no external "tempters," as Los originally
imagines. They are hidden within the murdered "Minute Particulars . . . of
which they had possessed themselves" (J45/31:8). To punish them is to
punish the already punished: man falls through his own self-betrayal
(J45/31:34).

With its three figures and horizontal format, plate 51 is obviously
in some way related to plate 100, which also contains three figures in a
horizontal format. In fact the trinity of Druid natural religion is a
parody of the trinity of imagination represented in plate 100. In indi-
cating this parody, Blake has gone so far as to use a formal device which
as an image in the text, frequently expresses this relationship: the mirror.
The arrangement of the figures in plate 51 is the reverse, or mirror image,
of that in plate 100. At the left in 51 is a seated female figure, the
middle of the plate is occupied by a figure in complementary posture
(seated with head lowered below the shoulders rather than somewhat above
them), and at the right is a male figure who is mobile. In plate 100, the right is occupied by a stationary female figure whose pose complements the posture of the central figure (arms raised vs. arms lowered), and at the left there is a mobile male figure (he flies upward). The relationship of parodistic inversion established visually is substantiated by closer analysis: plate 51 is an image of the inversion of man's relationship to his natural environment and to his creations. This inversion is at the heart of his fall.

In chapter three, I explained how Druidism parodies Blake's visionary religion of Jesus; I would like, now, to discuss, in some detail, how Blake creates a Druidism which is the parodistic form of the fallen world.

Blake first formulates his version of Druidism in plate 10 of *Europe*. In this plate Albion's angels are about to sacrifice humans in a war against Orc. As Bloom notes, "mythically they represent fallen mankind, warring against their own salvation." The Druid Temple in *Europe* is entered through the gate of empiricism, "Verulam," Bacon's baronetcy (Eus 10:4). In *Jerusalem* Blake goes even further in identifying Druidism with philosophical materialism by including Newton and Locke, who are

Two frowning Rocks: on each side of the Cove and Stone of Torture
Frozen Sons of the Feminine Tabernacle of Bacon. (J66:13)

Stonehenge is identified as "Natural Religion," its altars, "Natural Morality," and Vala, invisible, turns her iron spindle of destruction in the midst of it (J66:10). Druidism perverts love into sin, and the female asserts her will by the denial of sexual favors:

A Religion of Chastity, forming a Commerce to sell Loves
With Moral Law, an Equal Balance, not going down with Decision
Therefore the Male severe and cruel fill'd with stern Revenge
Mutual Hate returns and mutual Deceit and mutual Fear,
Hence the Infernal Veil grows in the disobedient Female:
Which Jesus rends and the whole Druid Law removes away. (J69:34)

The circular shape of Stonehenge and the serpent temple at Avebury
allowed Blake to incorporate them symbolically into one of the central images of his myth: the conglobing or centering that occurs in the fall. Blake makes the creation of Druidism, the construction of Druid Temples, a concomitant of the reduction of man's perceptual capacities. The serpent temple is

\[ \text{... Form'd of massy stones} \]
\[ \text{... when the five senses whelm'd} \]
\[ \text{In deluge o'er the earth born man; then turn'd the fluxile eyes} \]
\[ \text{Into two stationary globes, concentrating all things. (Eu 10:7, 10)} \]

The twelve "precious unhewn stones of Eden" (J66:2), "such eternal in heaven" (Eu 10:18), become the zodiac (Eu 10:10), the macrocosmic vehicle of fate beyond man's control. "Reasonings," such as Newton's, produce a mechanistic universe of complete determinism:

They build a stupendous Building on the plains of Salisbury:
with chains
Of rocks . . . of Reasonings, of unhewn demonstrations
In labyrinthine arches (Mighty Urizen the Architect) thro which
The Heavens might revolve and Eternity be bound in their chain
Labour unparalleled! a wondrous rocky world of cruel destiny!
(J66:2)

Reasoning reduces infinity to nature, "thought turn'd the infinite to a serpent" (Eu 10:16), the serpent with its tail in its mouth symbolizes the fallen conception of eternity as endless recurrence, "image of infinity shut up in finite revolution."22 The cycle of nature becomes the paradigm of the cosmos, the circle of destiny. As the emblem of Jesus crucified on the oak tree suggests, the sacrifices of Druidism are the sacrifices of man to nature. Blake's Druid Serpent Temples not only expand over all the earth (J80:48), but become the earth's material form, "Albion's Ancient Druid Rocky Shore" (J46/35:27). In Europe Blake anticipates the expanded myth of the Four Zoas when he conceives of the mutual petrification of man and the world which he perceives as inversion. As the Zoas change their positions, man's head, "once open to the heavens and elevated on the human neck," has fallen downwards to become the enclosing skull, a stone cavern.
caught in the vortex of reasonings that brings man to ultimate despair and death:

Now overgrown with hair and covered with a stoney roof, Downward tis sunk beneath th'attractive north, that round the feet A raging whirlpool draws the dizzy enquiler to his grave. (Eu 10:29-31)

Thus man is confined to his cavern of fallen existence, an existence to which he perversely clings,

Five windows light the caverned man . . .
Through one, himself pass out what time he pleases, but he will not. (Eu 3:1-5)

Perceptions, and their embodiment in creations, reveal the state of the perceiver; man becomes what he beholds. In building the Druid monuments men committed themselves to the tyrannies of natural religion:

We reard mighty Stones: we danced naked around them; Thinking to bring Love into light of day, to Jerusalem's shame; Displaying our Giant limbs to all the winds of heaven! Sudden Shame seized us, we could not look on one another for abhorrence; the Blue Of our immortal Veins and all their Hosts fled from our Limbs And wandered distant in a dismal Night clouded and dark. (J24:4)

Thinking to produce Jerusalem's shame, they are seized with shame.

The Druid monuments are artifacts, man's own productions but, like his fallen and perverted vision of nature, they have become instruments of tyranny. A parody of visionary art, the relation between creator and creature is completely inverted: the creator's will does not inform the creation, the creation determines the creator.

To return to the image of plate 51, what Los finds when he enters Albion's bosom are "petrified surfaces" (J46/32:5), the Druid rocky world which man perceives through the chinks in his caverned skull. In this world even the tyrants are victims, Vala and the Giant Sons of Albion, "terrified at the sight of the Victim . . . become like what they behold" (J65:75).

Plate 51 illustrates just this image: the demonic trinity frozen in
the rocklike despair of their Druid cave. Blake had at one point labelled these three figures Vala, Hyle and Skofield. He subsequently removed the tags, perhaps in order to expand the connotations of the image, the cavern of despair being the universal dwelling place of fallen man, the Ulro of nature unrelieved by vision.

It is important to note that as with the examples cited in Chapter Two, the image of plate 51 finds textual sources in passages of the poem which deal specifically with the function of vision. Erin's speech in plate 49 is an introduction to the proper visionary response to plate 51. After a long and moving description of the contraction of man's infinite senses,

The Visions of Eternity, by reason of narrowed perceptions, Are become Weak Visions of Time and Space, fix'd into furrows of death, (49:21)

she describes the Druidic natural religion which clouds man's vision and becomes an incrustation on the "Human Form." She urges double vision, the ability to perceive the forms of Albion beneath his fallen parodistic exterior or, in Blake's terms, to distinguish the individual from his state:

Learn therefore O Sisters to distinguish the Eternal Human That walks about among the stones of fire in bliss and woe Alternate! from those states or worlds in which the spirit travels This is the only means to Forgiveness of Enemies Therefore remove from Albion these terrible surfaces. (J49:73-76)

Erdman (IB, p. 330) is quite correct in identifying plate 51 with the "terrible surfaces" that must be removed. Remembering that Blake intends to eradicate the notion of spiritual-physical dualism through etching, by melting the apparent surfaces away, it is interesting to note how densely inked this plate is--little of the copper has been burned away. It is through the surface of this parody that the reader will pass to the vision of imaginative art on plate 100.

Blake uses several formal devices to suggest that plate 51 represents a parodistic inversion, a feeble imitation of truly human existence. In
the composition the figures are firmly locked into a rectangular grid which is oriented along the axes determined by the format of the page. Vala and Hyle are situated squarely parallel to the picture plane; Skofield is in profile and also parallel to the picture plane. Vala sits on a throne which repeats the rectangular shape of the plate; Hyle is contracted into a posture that repeats this form, particularly in the squared-off contour of shoulder, knees and bent neck. They have assumed the geometric limitations of their Druid world. These rectangular forms suggest the image of bricks which describes conditions in the depths of fallen Albion's bosom:

... they take up
The articulations of a man's soul, and laughing throw it down
Into the frame, then knock it out upon the plank, and souls are bak'd
In bricks to build the pyramids of Heber and Terah. (J45:9)

The pyramid not only suggests slavery but, as a funeral monument, it is a suitable image for fallen man's self-entombment.

This self-entombment, the futile solipsism of Ulro, is suggested not only by the relationship of the shape of the figures to the shape of the page, but by their postures and attributes. Vala is enveloped in the heavy lineament-obscuring gown associated with her veil of nature (compare the cowled figure on plate 4, and Vala plate 46/32). She wears the crown of a queen, yet her head is bowed like those of her "subjects," Hyle and Skofield. The globe of fire, or sun, with its spiky rays, is visually parodied in Vala's Christ-like crown of thorns (which identifies her status as victim for Blake). Hyle assumes a posture which is emblematic of the contractions of fallen man (compare Albion, plate 37). It almost exactly translates the image of the fall described in association with the building of the Druid Temple in Europe: "overgrown with hair and covered with a stoney roof . . . downward tis sunk . . . round the feet" (Eu 10:29). The figure becomes as physically "concentered" as is possible, shutting out
sight and sound (the ears are blocked by the knees), and opposing the head to the genitals and viscera. Unlike Skofield, Hyle has no actual chains. The "mind-forged manacles" of despair are quite adequate to his self-imprisonment. According to a later passage in the poem,

Hyle roofd Los in Albion's Cliffs by the Affections rent Asunder and opposed to thought. (J74:26)

The image ironically reveals that we become what we behold; Hyle has roofed himself in as he "roofd Los."

Vala and Hyle are very close to the inertia of the sand-grain atoms of materialist science. Indeed, there is no communication at all between them. They suggest the dumb despair which Los, building the English language, works against through his art (J40:58). Skofield is hardly more active than his companions. Blake's actual accuser in the Felpham incident, he becomes the Accuser in Jerusalem (7:47-50). As someone who attempted to restrain the liberty of poet Blake, Skofield was obviously part of the spectral forces of the fallen world. He is the Adam of the fallen world, and a parody, or perversion of Christ as the New Adam. As Bloom notes, Isaiah's prophecy of the saviour, the red man of Edom, is being perverted: 24

... Skofield is Adam who was New Created in Edom. (J7:25)

Plate 51 reveals the true plight of the raging accuser, Skofield is himself a victim. The fallen world is one "in which man is by his Nature the Enemy of Man" (J38/43:52). In a brilliant visual comment on the self-created nature of hell, Blake portrays Skofield as carrying his own little fire about with him. Skofield shares the "natural eye," the pupil a mere dot, with the spectre of plate 33. This feature pictorially substantiates Skofield's identification with Adam, plate 31/35. With his eye wide open and staring at the ground, Adam is unlikely to see the Divine Vision (upper portion of plate 31/35) as the cause of Eve's creation nor its redeeming
significance:

... when Man sleeps in Beulah, the Saviour in mercy takes
Contractions Limit and of the Limit he forms Woman: That
Himself may in process of time be born Man to redeem. (J42:31)
The "natural" eye is a literal reminder of the nature of Ulro or single
vision, which sees nothing but its own terrors.

In plate 51 Blake is clearly drawing our attention to the parodistic
character of the fallen world. That Vala's court actually represents a
travesty of any kind of rule is underlined by their ironic representation
as despairing victims rather than triumphant tyrants. The parodistic
adoption of the form of the trinity simply emphasizes the irony.

Man is born into the state of generation, "nor can any consummate bliss
without being Generated on Earth" (J86:42). But even Generation has a
redemptive aspect. With life there is a possibility of vision, and so it
is that Los is

A World of Generation continually Creating; out of
The Hermaphroditic World of rocky destiny...:
Thus in process of time it became the beautiful Mundane Shell,
The Habitation of the Spectres of the Dead and the Place
Of Redemption and of awaking again into Eternity. (J58:50)

Renovation begins with man in nature but, if nature is imagined as the
only possibility, then he lives in Ulro, the rocky Druid world of necessity.
"Weak Visions of Time and Space" become "fix'd into furrows of death." With
inspired vision, however, the individual being can be distinguished from
its state, eternal identity from fallen appearance. If he cannot envision
something beyond them, the caves of the caverned man, his rocky world, are
the "caverns of the grave" (FZ 8:492). If he can recognize the parody as
parody, and consequently perceive the unfallen form through it, then the
journey of man is not to, but "through Eternal Death," to "Eternal Life"
(J4:1).25

Even Vala, Hyle and Skofield eventually will awaken into their eternal
identities (J96:39). Blake continually emphasizes that it is fallen man's own perverseness which keeps him from standing up and walking out of the cave to discover his imaginative identity in the human form divine which Los displays in plate 100. The reader and viewer of Jerusalem is urged to perceive such a development as he passes from the parodistic trinity of plate 51 to the visionary trinity of plate 100.

Jerusalem does not, in fact, end with a depiction of Eternity. The status of the work of art, Jerusalem, and what it accomplishes, can be distinguished from the full condition of Eternity. Even in Los's city of art, Gologonooza,

The Western Gate fourfold, is clos'd . . .
... all clos'd up till the last day, when the graves shall yield their dead. (J13:6)

In other words, when all of mankind rises in the Last Judgement. Although "whenever any individual Rejects Error and Embraces Truth a Last Judgement passes upon that Individual" (VIJ:84), the final restoration to Eternity must be universal.

In my Exchanges every Land
Shall walk and mine in every Land,
Mutual shall build Jerusalem;
Both heart and heart and hand in hand. (J27:85)

Art opens the way to Eternity. Man frees himself from the prison of his vegetable percepts (the product of the natural eye) through the development of imaginative vision. "It is the job of the fallen artist," writes Frosch, "to reorganize the natural body, to awaken it to self-induced limitation and its real potentialities." But the Eden of the artist's "visionary contemplations" is distinct from the ultimate state:

All these things are written in Eden. The artist is an inhabitant of that happy country, and if everything goes on as it has begun the world of vegetation and generation may expect to be opened again to Heaven, through Eden, as it was in the beginning. (Descriptive Catalogue, E533)

Plate 99 of Jerusalem depicts Albion and Jerusalem in the embrace of their
restoration to Eternity. However, the final image returns to the theme that is suggested in the first plate, the development of vision. Jerusalem as a work of art ends not with the image of heaven or Eternity, but with that of the maker, or poet, Los, whose spectre (which, having been subdued, takes on the human form of Los) carries the sun globe of inspiration, like a hod, out of the upper border of the plate impression (IB, p. 379). He goes to continue the work of opening nature to Eternity through the creation of art. Thus, the final plate returns to the theme of Jerusalem, the redemption of the fallen man Albion, to the world of its audience in whom Blake wishes to develop vision.

As a stage in the progress begun on plate 1, plate 100 represents a vitalization of the imagination. It reflects what should be the growing power of vision in Blake's fit audience. As the antithesis to its parody (the trinity of natural religion self-imprisoned in the Druid caverned world), plate 100 describes man's proper visionary relationship to nature and his creations. The three figures of plate 100 have left the cave and, if both the cave and the Serpent Temple (which appears in plate 100) are symbolic of the Druid world of nature and tyrannic false art, their relation to nature and creation has altered considerably. As the final plate of Jerusalem, plate 100 is enormously complex in the number and importance of the associations that it suggests with other designs. The full expression of its meaning, the proper relationship between man and his creation, depends not only upon the opposition of the dynamics of the plate (the pose and postures of figures and their dramatic interaction), to those of plate 51, but upon the immense symbolic weight of the Serpent Temple. The implications suggested by the use of this image in text and design may be properly brought to bear on plate 100. There is, perhaps, no better proof of the composite or organic character of Jerusalem than that these textual
and pictorial implications are so inextricably intertwined.

The restoration of creation (nature or artifact) to its proper relation to man is the attainment of "double vision," the escape from conceptual imprisonment in the parodistic fallen world. Plate 100 makes this restoration both emblematic and actual: it portrays the Serpent Temple, symbol of excellence of fallen Druid nature, in its proper relation to Los and it encourages the reader to view the Serpent Temple with double vision, seeing through its parodistic form to the redeemed form of art. I would like, first of all, to discuss some of the particulars of the design of plate 100 and how they substantiate progress in vision, and then to consider the matter of the Serpent Temple in detail.

As is usual with Blake, both form and content illuminate the meaning of plate 100. Stylistically, the handling of plates 51 and 100 is quite different. In contrast to the sense of oppressive materiality conveyed by the generous application of black in plate 51, plate 100 is suffused with the shimmering light of colored facets of water color wash. To return to Blake's symbolic interpretation of the literal processes of his art of etching, in plate 100 the apparent surfaces of plate 51 have been burned away to reveal the visionary form which was hidden in its parody.

In plate 100 the figures have a new freedom in space. They bend and curve gracefully in contrast to the geometrically determined posture of the figures in plate 51. Significantly, there is also a sense of communication between the figures: the postures of Los and Enitharmon create a visual counterpoint which is bridged by the glance that Enitharmon casts over her shoulder. She seems to be looking to Los for instructions or guidance. This is the proper relationship between the emanation and the artist, her will subsumed by his. The position of their arms reproduces those of the united man and emanation, Jerusalem and Albion, in plate 99, their separation indicating that the final stage has not yet been reached.
Los now confidently faces the reader, and several features of the plate suggest his increased potency as poet. In plate 6 (fig. 3), Los had not succeeded in completely subduing his spectre, and had suspended his work. As Erdman has noted (IB, p. 285), in plate 6 Los holds his hammer in a genital position. In plate 100, he is no longer in need of this surrogate. The spectre, the recalcitrant fallen will, has been literally "humanized," and his figure is here identical to that of Los. He is now, properly, a workman subdued to Los's will.

Plate 100 clearly does not eliminate the appearances of nature: Los stands before a green hill, and Enitharmon holds her spindle of the starry universe. In this plate the role of Enitharmon implies the redemptive visionary view of nature. Enitharmon weaves a transparent curtain streaked with red involving the stars and spilling over the moon with her means of creation, the spindle. However, we are reminded that these are also the attributes of Vala who wields the iron spindle of destruction within the Serpent Temples. Designs of fibrous weaving have primarily negative connotations in Jerusalem. Vala's veil of blood is man's natural and mortal body. But here the fibers spill over a moon ark (the crescent with tips pointed upward, rather than in its "natural" position, slightly tilted). This suggests the view of the natural body as the preserving limit of contraction. Enitharmon does not act in opposition to Los, as she does for example in plate 85. In this plate Enitharmon is depicted as the Female Will drawing out the fibers from Los, illustrating her assertion in plate 87:

I will seize thy Fibres and weave
Them: not as thou wilt but as I will
Be thou assured I never will be thy slave
Let Man's delight be Love; but Woman's delight be Pride. (J87:11)

In plate 100, Enitharmon co-operates with Los. Her co-operation symbolizes the subordination of the material world to the vision of the artist.

The relationship between the forms of Los, his tools and the Serpent
Temple are also suggestive of the restoration of the proper relationship between man and his creation. There is a definite formal consonance between the form of the Serpent Temple, whose lowered extensions form a wedge, the wedge formed by Los's lowered and outspread arms, and that of the down-turned compass. Whereas the form of the image of the victim Jesus was determined by the tree, in other words by nature, here both artifact and tool have been shaped by man (Los's way of holding the compass-tongs determines their shape), they appear in his image.

It is the way in which the Serpent Temple is represented, however, which demonstrates the proper relation between man and his creation in this plate. The Serpent Temple of plate 100 differs from other representations of Druid monuments in Jerusalem in two respects: its state of completion and its size relative to the figures. Plates 92 and 94 exhibit trilithons in ruins (although the trilithon of plate 94, descending behind the horizon, may suggest a partial view of a structure like that of the Serpent Temple in plate 100); plate 70 displays a single trilithon. In 92 and 94 the monuments appear on the horizon and, therefore, in reasonable scale given the distance represented. However, the trilithon in plate 70 (fig. 9) is much larger than actual English Druid monuments. It creates the impression of looming ominously over the three small figures in the road, and in its perspectival projection, over the reader-spectator. The trilithon frames a dishearteningly pale sun in Copy E which is eclipsed in D, suggesting a disquieting, staring eye. In Copy D one of the trio holds a harp, but in E the figures have no attributes. As anonymous figures they are quite effective in suggesting that in the Druid natural world man's monuments overpower him, effacing his identity. The Serpent Temple in plate 100 is whole, restored to its original arrangement, but instead of dominating the figures as in 70, Los, Enitharmon and the Spectre of Urthona
dominate the temple. This situation is also just the opposite of the sub-
ordination of figure to cave (a symbol of the Druid natural world) in
plate 51.

Because the serpent in Jerusalem is repeatedly associated with fallen
nature, the restoration of the proper relationship of man to the artifact
Serpent Temple is, symbolically, the restoration of his proper relation to
nature. What this restoration involves is a renewal of man's sense that
nature is subservient to vision. Blake emphasizes man's own responsibility
for "Ulro Visions," or the fallen conception of nature as a limit to man,
by dramatizing the formation of Serpent Nature as a kind of perverted art:

\[
\ldots \text{that Veil which Satan puts between Eve and Adam}
\]
\[
\text{By which the Princes of the Dead enslave their Votaries}
\]
\[
\text{Teaching them to form the Serpent of precious stones and gold}
\]
\[
\text{To seize the sons of Jerusalem and plant them in one man's loins.}
\]
\[(J55:11)\]

At one point in Jerusalem, Blake leaves the reader free to see the fallen
form of nature as either a perversion of Jerusalem (imaginative liberty)
or of Vala (natural beauty):

\[
\text{the spirits Luvah and Vala}
\]
\[
\text{Went down the Human Heart where Paradise and its joys abounded}
\]
\[
\text{In jealous fears and fury and rage, and flames roll round their}
\]
\[
\text{fervid feet}
\]
\[
\text{And the vast form of Nature, like a Serpent playd before them}
\]
\[
\text{And the vast form of Nature like a serpent rolld between}
\]
\[
\text{Whether of Jerusalem's or Vala's ruins congenerated, we know not.}
\]
\[(J29:81)\]

Vala does have an unfallen version, but when Albion's faculties are
disorganized she steps forward as a tyrant (assuming the universal attri-
butes) as she asserts that

\[
\ldots \text{I alone am Beauty}
\]
\[
\text{The Imaginative Human Form is but a breathing of Vala.} \quad \text{(33/37:49)}
\]

She here parodies the unfallen Albion (imaginative human form) by inverting
their relationship. Vala, as the emanation of Albion's faculty Luvah should
be a "breathing," or creation, of Albion. Although he continues to refer
to her as Vala (and therefore implies an inversion into a fallen parody form
rather than two separate phenomena). Blake also indicates a distinction between Vala's unfallen and fallen forms:

Her Name is Vala in Eternity; in Time her name is Rahab.

What Blake wishes to destroy is not nature, but dualism, the idea of nature as something separate from man, an external limitation to him. Natural religion, or Deism, for Blake, is the worship of nature, the world of three dimensions, of mechanistic determinism, as the ultimate reality. In the final state of Eternity, the appearances of nature--

every colour, Lion, Tyger, Horse, Elephant, Eagle, Dove, Fly, Worm,
And the all wondrous Serpent clothed in gems and rich array

Humanize. (98:43)

In the forgiveness of sins according to the covenant of Jehovah (J98:43) nature is "humanized" by man's recovery of the sense of its dependence on his own powers of perception. Thus, even the "all wondrous Serpent" may be redeemed in its visionary form.

That the fallen form of nature may be of "Jerusalem's . . . ruins congenerated" as the passage previously cited suggests, implies that the Druid Serpent Temple is a fallen form, or parody of Jerusalem. The truth of this identification is substantiated by several references in the text. The Covering Cherub, for example, is the final revealed form of the Spectre. Blake characterizes it as the form of the fallen Druid world unredeemed by vision:

His head dark, deadly, in its Brain incloses a reflexion
Of Eden all perverted . . .
Twelve ridges of stone frown over all the earth in tyrant pride. (J89:14)

The bosom of the Covering Cherub, covered with precious stones (89:11), parodies that of Jerusalem which is also covered with precious stones (86:14), the form of the fallen world parodies that of the eternal city of Jerusalem.

As usual, Blake stresses the continuity between the phenomena, that
the parody is an inversion, and the Druid temples are explicitly described as having been made of the material of Eden, the precious stone which once constituted Jerusalem. As Milton's fallen angels parody heaven by building Pandemonium, so the Druids parody Jerusalem:

In awful pomp and gold, in all the precious unhewn Stones of Eden
They build a Stupendous Building on the Plain of Salisbury
forms of massy stones, uncut with tool; stones precious such eternal in the heavens. (J66:1)

The emphasis on unhewn stones recalls the injunction of Jehovah to the Hebrews:

And if thou wilt make me an altar of stone, thou shalt not build it of hewn stone: for if thou lift up thy tool upon it, thou hast polluted it. (Ex, 20:25)

It suggests the inhuman largeness of the Serpent Temples, their stones unmodified by art, by human hands. They are just the opposite of the "bricks ... well wrought affections" of Golgonooza (J12:30), the city of art in which Los-Blake strives to build up Jerusalem.

At one point in Jerusalem Vala forces the children of Jerusalem To weave Jerusalem a body according to her [Vala's] will A Dragon form on Zions Hills most ancient promontory. (J80:36)

The dragon symbolizes war, which is promoted by the Druids in its corporeal rather than spiritual form (Damon, Dictionary, p. 107). Jerusalem vividly describes the perversion of her altars into the Druid sacrifice of war:

But now my Altars run with blood!
My fires are corrupt! my incense is a cloudy pestilence. (79:55)

In still another passage, there seems to be no clear distinction made between the walls of the Druid temples and those of Jerusalem:

Over the Temples drinking groans of victims weeping in pity
And joying in the pity, howling over Jerusalem's walls.

It is vision, however, which discerns Jerusalem's ruins, the ruins of imaginary freedom, in the fallen Druid forms. That her "foundations are levell'd," and her "Twelve Gates thrown down," is seen from "within," the
region of the imagination (J78:24). The identification of ruined or fallen Jerusalem with the Druid temples is strengthened by the design of plate 92. As Erdman notes, the inscription "Jerusalem" applies not only to her living (although mourning) body, but appears in the sky above the trilithons of Druid England, foretelling the resurrection of Jerusalem as woman and city (IB, p. 371).

Even within the fallen form of parody, in other words, the truth is degraded without being lost:

In the midst of a devouring stomach, Jerusalem
Hidden within the Covering Cherub as in a Tabernacle. (J89:43)

Double vision discerns the un Fallen form in its fallen and inverted parody. In the final chapter of Jerusalem, Los, inspired to song by his recognition of the Divine Analogy whereby the redeemed form is perceived through its fallen parody (88:7), has a magnificent vision of the New Jerusalem. At the same time, he reproves her fallen form:

Why wilt thou rend thyself apart and build an Earthly Kingdom
To reign in pride and to oppress and to mix the cup of Delusion
O thou that dwellest with Babylon! Come forth 0 lovely one. (J85:30)

Jerusalem is the emanative portion in every individual man. She is each man's freedom of imaginative development. As the poem progresses from plate 51 to plate 100, the reader moves from the Druidic trinity of natural religion, the rocky world of the skull which is the creation of his fallen perceptions, to the trinity of imagination. The poem traces a liberation of the imagination for all men—and urges it in the individual reader who, if Jerusalem has not in fact yet been universally attained, is building Jerusalem within himself. "To Labour in Knowledge," proclaims Blake, "is to build up Jerusalem" (J77).

In plate 100 the human figure is liberated: It is no longer incarcerated in a cave, or confined in the picture space. It exercises the freedom of the imagination to progress onward in creation. Los's spectre,
whose absolute resemblance to him reveals their identity, flies out of the design, and out of the poem. At the point at which the Druid temple is completed (in no previous plate is it shown whole), at which error is perfectly consolidated, the unfallen form of Jerusalem, immanent in the Druid parody, is restored. The restoration of imaginative liberty is, in effect, the restoration of the proper relationship between man and his creation. When error is revealed for what it is, a personal Last Judgement takes place for the individual. In plate 100 it is possible to exercise double vision; by discerning in the Druid temple the fallen form of Jerusalem it is possible to see through it as the form of tyranny to the perfected form of art.

Blake also implies that just such "double vision" will be subsumed in the four-fold vision of Eternity. In Eternity, where Albion's faculties are restored to their proper order, man's perceptions encompass an infinity of possibilities through which he never loses consciousness of the ultimate unity of Albion:

> Let the Human Organs be kept in their perfect integrity  
> At will Contracting into worms, or Expanding into Gods  
> And then behold! What are these Ulro Visions of Chastity?  
> . . . for though we sit down within  
> The plowed furrow, listening to the weeping clods till we  
> Contract or Expand Space at will . . .  
> Everyone knows, we are one Family: One man blessed for Ever.  
> (J55:137)

When the "all wondrous Serpent" of nature is humanized in imaginative vision, the image of the "Rocky Circle and Snake of the Druid" will also be preserved in the "Outward Spheres of Visionary Space and Time/In the Shadows of possibility" (J93:25, 17-18).

The restoration of the vital relationship between creator and creation is also implied formally in plate 100, by the relation of the configuration of the Serpent Temple to other design images in Jerusalem. Stuckeley's engraved reconstruction of the Serpent Temple at Avebury (fig. 12) was
Blake's source for the final plate of *Jerusalem*. Blake has, however, made some significant modifications in Stuckeley's design. He has, first of all, represented the monument as more symmetrical. In Stuckeley's restoration the row of stones to the west terminates in a circle, the head of the snake, while the eastern row, lacking such termination, forms a tail. Blake modifies both ends of his temple, and, rather than adding a circle to the end of a tapering row of stones, has curved the row itself. The resulting form has the appearance of having curled up. Blake has somewhat modified the proportions, eliminated the two altar circles in the middle of the central roundel and in the aerial view suggested that the central form is higher than its curling extensions.

It is noteworthy that the curled-up form, which is strictly Blake's invention, should resemble the curling end of a scroll. The scroll is a motif that appears frequently in Blake's designs and he often marks a distinction between the poet's scroll of inspiration, and Urizen's book of Laws. In *Jerusalem*, the scroll is also symbolic of fallen nature as a parody of art. Plate 64 depicts Vala, or one of the Daughters of Albion, asleep over her poet's scroll, which is becoming the veil of nature. The design illustrates this text:

```
the Mundane Shell which froze on all sides round Canaan on the vast expanse; When the Daughters of Albion Weave the Web Of Ages and Generations, folding and unfolding it, like a Veil of Cherubim And sometimes it touches the Earth's summits and sometimes spreads Abroad into the Indefinite Spectre, who is the Rational Power. (J64:1)
```

(The reference to cherubim squints in two directions. It is ironic if the Veil is associated with Jerusalem's cherubim of tender mercy, and quite apt if it refers to the fallen form of those cherubim, the female genitals.)

According to Blake, the fallen world is the nightmare of Albion's deadly sleep, and resurrection is depicted as an awakening. In her sleeping or...
fallen state Vala weaves the fallen world and fallen history. The basically spectral nature of this activity is also revealed in the text of this page, which relates how Vala is gathered into the bosom of Albion's Spectre. Fortunately, genuine poets exist to humanize or transform nature into true art.

Such a transformation is illustrated on plate 41 (fig. 13). Here Albion sits on his stone in a posture very similar to that of Hyle (plate 51). This posture may be identified with the "concentration" of the fallen body dominated by the spectre. Albion is portrayed as shutting his ears like the bat-spectre of plate 6. He appears to be sitting on a scroll (its yellow and green color in E is similar to the hues of Vala's scroll). The arrangement of the folds on the right side of the figure suggests that this may be interpreted as a garment. Erdman suggests that he holds a limp copy of one of Urizen's books in his lap (IB, p. 316). At the right, a small poet figure (Blake) writes a message for Albion on his garment which is thereby transformed into a scroll. The figure of the garment plays an important role in Blake's poetry. There is both the fallen garment of the flesh in which Albion is shrouded and the eternal garment of light which is Jerusalem, man's emanation:

In Great Eternity, every particular form gives forth or Emanates
Its own peculiar Light and the Form is the Divine Vision
And the light is his garment. This is Jerusalem in every man. (J514:1)

If we can accept that drapery is suggested in this design, the poet can be interpreted as quite literally forging the garment of Vala, or fallen nature, into the form of art, or Jerusalem. In fact, the message which Blake writes (in mirror writing so that the fallen, inverted vision of Albion can read it), is the key to redemption:

Each man is in his Spectre's power
Until the arrival of that hour
When his humanity awake
And cast his spectre into the lake.
It is our own failure of nerve which keeps us imprisoned in the fallen world. Both the poet's inspired scroll and its parodistic counterpart, the veil of Vala, inform the meaning of the scroll form of the Druid Serpent Temple. It is possible here to exercise double vision, to see through the parody, Vala's scroll of fallen nature, to the redeemed, humanized form of Los's art.

The shape of the Druid temple has at least one further association that clarifies the meaning of plate 100. As was suggested in the previous chapter, the halo and serpent of Hand in plate 26 connect the circle and serpent with the crucifixion posture. In fact, the shape of the temple is evocative of the outstretched arms of the Jesus on the cross, or the outstretched wings of the spectre bat. Plate 100 may be considered, therefore, the culmination of the series of plates which includes 26 and 76 as well as 1 and 51. What is significant is that this cruciform image no longer hovers in a position of dominance above man, but is dominated itself by Los, the human imagination. The spectre has quite literally been subdued, and his redeemed form (which is also Los) is the completely human figure flying out of the plate.

The visionary Blake felt that the dissimulations of the fallen world were the greatest obstacle to man's re-attainment of Eternity. The question of what seems to be versus what is finds expression throughout his work. The distinction between the two is essential:

> Vision or Imagination is a Representation of what Eternally Exists, Really and Unchangeably. Fable or Allegory is Form'd by the daughters of Memory. Imagination is surrounded by the daughters of Inspiration, who in the aggregate are call'd Jerusalem. . . . Allegory and Vision ought to be known as Two Distinct Things, and so call'd for the Sake of Eternal Life. (VIJ, E544)

Allegory, for Blake, had much in common with what we—called parody: it abstracts from the real to produce a delusive semblance. In the text
of Jerusalem resemblance is suggested by actions or images; in the designs it is suggested formally, the mirror image configuration of three figures, the trinity of natural religion, apes the trinity of imagination. This is not to imply a simple translation from one mode of expression to another. The relationship between plates 51 and 100 demonstrates the complexity and richness of the designs as expressions of inversion and identity. The wealth of associations which the design of plate 100 evokes is evidence for the richly "organized" form of Jerusalem. This form, the fabric of associations, depends not merely upon both poetry and design, but upon the interpenetration of the two forms.

In the final epic and splendid plates of Jerusalem Blake depicts a chorus of visionary joy:

The Four Living Creatures Chariots of Humanity Divine Incomprehensible
In beautiful Paradises expand These are the Four Rivers of Paradise
And the Four Faces of Humanity fronting the Four Cardinal Points
Of Heaven going forward forward irresistible from Eternity to Eternity

And they conversed together in Visionary forms dramatic which bright
Redounded from their Tongues in thunderous majesty in Visions
In new Expanses, creating and of Intellect
Creating Space, Creating Time according to the wonders Divine
Of Human Imagination, throughout all the Three Regions immense
Of Childhood, Manhood and Old Age and the all tremendous
unfathomable Non Ens
Of Death was seen in regeneration terrific. (98:24)

It is only our vegetated and perverted view of existence, the spectral selfhood view, which keeps us imprisoned in this fallen world. Man may toss his spectre into the lake and pass out of his cavern "what time he please" (Eu iii:5). He has only to wake up to the fact that he is his own victim, to rectify the fallen inversion of man's proper, creative relationship to his environment and his artifacts. The contracted center, "shut in narrow doleful form! creeping in reptile flesh upon the bosom of the
ground" (J49:32) which has caused the "Visions of Eternity" to become the parodistic "weak Visions of Time and Space" (J49:22) must be expanded to encompass the imaginative vision which undoes the inversion of parody and recovers the eternal forms. Los subdues his spectre through expanding his vision in the forges of art:

In unpitying ruin driving down the pyramids of pride
Smiting the Spectre on his Anvil and the integuments of his Eye
And Ear unbinding in dire pain, with many blows,
Of strict severity, self-subduing. (91:46)

The development of the imaginative vision which expands man's conception of the world (and according to Blake therefore expands the world), opening parody to vision, is fundamental to man's regeneration. It is also fundamental to Jerusalem, Blake's epic of regeneration. Jerusalem begins and ends with the image of the poetic imagination and encourages the reader to expand his imagination from parody to vision along the lines of plates 51 and 100. Through the expansion of vision, too, the reader may ultimately join all of the "Living Creatures of the Earth . . . Awakening into . . . the Life of Immortality" (99:4).
FOOTNOTES


8. Cf. Thomas Frosch's excellent discussion of this aspect of Blake's thought with an emphasis on the expansion of the senses, The Awakening of Albion, pp. 87-135.


11. For a summary of these views, see Henry Lesnick, op. cit., pp. 391-92.


15. Used, for example, in Dürer's engraving of the temptation. A small crucifix appears in the tree of knowledge.

16. Bloom suggests the best gloss on the lines, "By refusing to enter into their Spectres, they deny any instrumentality by which the situation could be bettered, and so resort to a pathetically misplaced prayer." Commentary in The Poetry and Prose of William Blake, ed. by David V. Erdman (Garden City: Doubleday and Co., Inc., 1970), p. 852.

16a. I suspect that Frye had this idea in mind when he makes a similar point, "The Suppressed Superscription," p. 400.


18. p. 82.


23. On August 12, 1803, Blake ran the drunken Private Skofield out of his Felpham garden. Skofield, a scurrilous character, retaliated by accusing Blake and his wife of treasonous utterance (he maintained that Blake had damned the king). Blake was tried and acquitted. Needless to say, the incident made a lasting impression on Blake.


26. I am indebted to Thomas Frosch's demonstration of this distinction in his excellent discussion of the relation between art and eternity in The Awakening of Albion, pp. 152-59.

27. Ibid., p. 159.

BIBLIOGRAPHY


Figure 1

Jerusalem, plate 1 (Copy E)
His Spectre, driven by the Sturdy Wheels of Albion,
sweat, black and
oppress'd, divided from his back: he labour'd and he mourn'd.

For as his Emanation divided, his Spectre also divided
In terror at those sturdy wheels; and the Spectre stood over Les
Howling in pain: a blackening Shadow, blackening dark & sad; spoke:
Curst was the terrible Les: bitterly cursing him for his friendship
To Albion, suggesting murderous thoughts against Albion.

Les rais'd and stamped the earth in his might & terrible wrath;
He ghoul'd and stamp'd the earth; then he threw down his hammer in rage &
In fury: then he slit down and were, perishing! Then arose:
And chanted his song, labouring with the tongs and hammer:
But still the Spectre divided, and still his pain increased!

In pain the Spectre divided: in pain of hunger and thirst:
To devour Lady Human Perfection, but when he saw that Les
And there was heard a great lamenting in Beulah: all the Regions of Beulah were moved as the tender bowels are moved; so they said:

Why did ye take Vengeance O ye Sons of the mighty Albion?
Zioning Pyre, Desert Groves; Erecting these Diabolic Temples round the Lord Judge, but Vengeance cannot be hasted.
Oh the Sons of Albion have done to London, so they have in him gone to the Divine Lamb of Suffer, who suffereth with those that suffer.
For not one sparrow can suffer, & the whole Universe no suffer also.
In all, thy Regions, thy Father & Saviour got joy and weep.
But Vengeance is the Destroyer of Grace & Redemption in the bosom.
Of the Lionry in which the Divine Lamb is cruelly slain.

Therefore O Lamb of God & take away the imputation of Sin by the Creation of Judges & the deliverance of Individuals Everywhere from this want they in Beulah over the Four Regions of Albion.
But many delighted & leapt for joy, & Righteousness to Individuals & not to States, was these slept in Ulro.
And God spake from the train of Seraphim. As said
I feel my Spectre rising upon me! Albion, arouse thyself
Mayest thou thunder with frozen Spectres fiery wrath against us?
The Spectre is, in Giant Man: insane, and most dreadful.
Thou wilt certainly provoke my Spectre against pain in thy
And a Death of Eight thousand years suffer by thyself, upon
The point of his Spear! if thou persistest to fight with Laws
Our Emanations, and to attack our secret supreme delights.

So Las spoke: But when he saw the depth in Albions Sea
Again he joined the Divine Body, following mercifully
While Albion fled, more indignantly; revengeful covering
And this is the arm of mighty Hand sitting on Alhorns Ciffs Before the Face of Abru: a mighty breathing Arm. Her arms and shoulders huge, spreading wondrous Four Three Strong armies Newk & Three awful devils, huge. Her three brains in terrifying council spreading incomprehensible. Rather mans in put in all its, crouched, beheld such a one, therefore resisting ideas as nothing & holding all Wisdom & reasons of the Deitymen & necessities of forces. Plotting to devour Alhorns Andy & of Humanity & Love. Such frame the appropriate of the twelve Sons of Albion took & such their understanding, nothing but stop by both parties & 4 devils. They divide to twelve, the key moves & the three devils in putting. This hear a trouble & we cannot pronounce the Giant, being as the smoke of the furnace, shaking the rocks from sea to sea. And there they combine into three forms, named Flagon & ten & Locke. In the Oak Forest of Albion which overspread all the Earths.

Figure 9  Jerusalem, plate 70 (Copy D)
Figure 11

Jerusalem, plate 100 (Copy E)
Figure 12  Stukeley's reconstruction of the Druid Temple at Avebury.  
(1743)