

The Rise and Fall of the Myth of Orc (3):
realization of the central myth in Blake's 'The Tyger',
Europe, and *The Book of Urizen*

Ayako Wada

The bringing to perfection of the myth of Orc is observable in the post-1793 development of Blake's works. The apogee of the myth, however, coincides with its decline. When Orc's crucifixion becomes the central vision of the myth, it also becomes part of the two cosmic visions: not only the Apocalypse but the Fall also. In the latter, the vision of Orc's crucifixion becomes the pivot on which the role of protagonist is shifted from Orc to Los. In what follows the origin of the central myth of Orc and its growth up to the first manifestation in *The Book of Urizen* is highlighted, focusing first on the two cancelled stanzas of 'The Tyger'. Their final restoration to the poem is simultaneous with Blake's recognition that they contain the central myth of Orc.

I

Unlike the cloudless glory of 'the infinite light' which characterizes the brightest phase of the Revolution, Orc's nature is from the beginning ambivalent. Though the original glory of the French Revolution can be traced in the emergence of Orc, since Orc developed from the tiger—the incarnation of the yellow and black pattern of flames—he is also haunted by the fiery image. The tiger and Orc span a spectrum from beast to human. The final myth of Orc springs from the point where the visions of the tiger and the human merge.

Orc's creation and his destiny are foreshadowed in 'The Tyger'. The two relevant stanzas were dropped in the second stage of composition, probably because their stress on the tiger's enigmatic origin clashed with the newly attributed divine origin of the tiger. The cancelled stanzas may have been restored to the poem with the perception that they contain the proto-myth of Orc:

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

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

(E, 25)

Whatever the origin and the nature of the fire, its infinite state before being seized is marked in the first stanza. The maker is Promethean. In the next stanza he is transformed into that of a blacksmith. The Promethean myth continues in the dramatic transition from Prometheus's stealing the heavenly fire to Vulcan's chaining him down as punishment. The hidden significance of the Prometheus myth is perceived by Blake: the myth is concerned with how the infinite is brought down and bound to the rock of suffering until it finally returns to the eternal world. The symbolic meaning of the rock becomes clear in the Homeric vision of the Caves of the Nymphs, for which Blake made an illustration called 'The Sea of Time and Space' (Butlin, 969). The relevant lines are beautifully translated by Pope: 'massy beams in native marble shone/On which the labours of the nymphs were roll'd'.¹ In Porphyry's account the beam-like stone on which the nymphs weave the purple garments is an image of bones being clothed in flesh.²

The vision of spiritual beings given definite forms has both positive and negative connotations for Blake. His earlier visions remained ambivalent until the positive aspect was redeemed and separated from the negative. The two stanzas of 'The Tyger' in the light of the Prometheus myth show that bringing forth the spiritual to the sensible world involves two different actions: fire must be seized, and it must be given form. In Blake, these two actions are allegorically taken by two individuals who make the difference distinct. What is necessary for the fulfilment of the work is harmonious collaboration between the two: this is best illustrated in Night VIIa of *Vala/The Four Zoas*, where the beatific vision of Los and Enitharmon giving forms to wailing Spectres is unfolded (90. 25-43; E, 370-1).³ As far as Blake's early vision is concerned, these two elements are involved in a dire power-struggle, which hampers the fulfilment of their work. The blacksmith brings the abstract terrors and horrors into time so that in due course they may cease. His potentially positive action, however, is deflected by wrath and jealousy. On the other hand, the weaver traps immortal souls and weaves them into the sensible world. Her action, seemingly negative, nevertheless potentially brings forth the image of Jesus and the vision of eternity with it. Orc, in a sense, is victimized by the negative aspects of these two elements.

Blake's recognition of the importance of the two cancelled stanzas of 'The Tyger' leads to the Preludium of *Europe*. By the time it was produced, however, the vision of Orc's creation had lost its glory. The Preludium is a transitional piece—transitional in a sense that although in it Orc's form and his myth are about to be grasped, the vision indicates the change in Orc's nature. The vision of Orc's creation is Promethean. While the vision is still traceable in the

Preludium of *Europe*, the transferring of the eternal substance to the sensible world is not smooth. This is illustrated in the shadowy female's groan:

My roots are brandish'd in the heavens. my fruits in earth beneath
Surge, foam, and labour into life, first born & first consum'd!
Consumed and consuming!

(1<4>. 8-10; E, 60)

What is visualized in her speech is the image of the Sephirothic tree which grows with its root in the spiritual world. Since the passage between the brandished roots and the fruits beneath is disrupted, the fruits reproduce themselves materially and so cease to be emanations of the spiritual world. As a result, they are subject to death and decay, devouring each other.

In the Preludium of *Europe* the task of creation is in the hands of two females. Since the Preludium begins with 'The nameless shadowy female rose from out the breast of Orc' (1. 1; E, 60), it seems that the vision of the Preludium of *America* is succeeded by that of *Europe*. But on the contrary, the latter precedes the former, since the 'vig'rous progeny of fires' which the shadowy female brings forth is Orc himself, as the parallel vision of 'The Tyger' implies:

Unwilling I look up to heaven! unwilling count the stars!
Sitting in fathomless abyss of my immortal shrine.
I sieze their burning power
And bring forth howling terrors, all devouring fiery kings.

.....

Ah mother Enitharmon!
Stamp not with solid form this vig'rous progeny of fires.
I bring forth from my teeming bosom myriads of flames.
And thou dost stamp them with a signet, then they roam abroad
And leave me void as death.

(2<5>. 1-15; E, 61)

Although both the Promethean maker in 'The Tyger' and the shadowy female seize the fire, the shadowy female has no aspiring wings but sits in the abyss unwilling to look up to heaven. While her downward-looking nature is partly responsible for her unwillingness to look upward, this unwillingness also betrays her recognition of the act's cruelty together with her compassion for the generated souls. She even protests as though she herself were the confined soul when she says to Enitharmon, 'Stamp not with solid form this vig'rous progeny of fires'. Nevertheless, by the same unwillingness, she ironically foreshadows Tirzah who sacrifices her victim while shedding tears in *Jerusalem* (67. 24-5; E, 220). Just as the shadowy female complains about the fiery progenies' roaming away from her, so Tirzah complains: 'Why wilt thou wander away from Tirzah: why me compel to bind thee [!]' (*J*, 67. 45; E, 221). The shadowy female seizes the fire and Enitharmon stamps it with a signet. Désirée Hirst points out that the image of a signet derives from Sephiroth which were called 'stamps' in the oldest books of the

Kabalah.⁴ When the generated are linked to Sephiroth, they are also consistently associated with the Sephirotic tree which, as Robert Fludd depicted it, stands upside down. In the Preludium of *Europe*, however, the lost link between the generated and their spiritual roots is conspicuous. The stamped start roaming like sheep and will be lost, unless, as the shadowy female says, they are bound.

II

The myth of Orc is finally manifested in *The Book of Urizen* and takes its form within this framework. *The Book of Urizen* is Blake's study of the Fall based on close observation of the human psyche which loses eternal vision by developing rationalism and falling into the sleep of death. This rational reasoning power, or selfhood, is Urizen. Within the darkening vision of the Fall, however, the way of salvation is still interwoven. The process of the fall which Urizen should have gone through is, out of pity, taken over by Los, the poetic genius and watcher of Urizen. (Urizen completes his fall into total disintegration in *The Book of Ahania*). Thus after giving a definite form to Urizen, the sight of Urizen's deathly form causes Los's female part to separate from him. Although the emergence of the sexes and sexuality is a sign of the fallen condition, that condition also contains the possibility of re-ascent. The Eternals, surprised by the appearance of the sexes and sexuality, start spreading a tent around Los to contain the effects of the Fall (18. 9-19. 9; E, 78). Orc's coming into being is simultaneous with Los's losing the eternal vision (19. 37-20. 2; E, 79-80): the tent, which separates the temporal world from the eternal one and surrounds Los like an eggshell, is complete at Orc's birth and awaits being burst open.⁵

The Promethean vision of Orc's creation, that is the vision of the infinite fire's being seized and incarnated on the rock of suffering, is lost in *The Book of Urizen*. It is observed in the Eternals' remark which epitomizes Orc's human mode of creation: 'Man begetting his likeness/ On his own divided image' (*BU*, 19. 15-16; E, 79). This is reminiscent of the image of fruits reproducing themselves to be 'first born & first consum'd', as in the Preludium of *Europe* (1 < 4 > . 9; E, 60). Here, Orc's earthly rather than his heavenly origin is emphasized. Orc becomes a worm which undergoes metamorphoses seeking a human form within Enitharmon's womb (*BU*, 19. 19-36; E, 79). When Orc loses the initial Promethean mode of creation, the lost vision is transferred to the mythological dimension, where Orc is literally chained down by Los. Blake unfolds this vision first in the graphic design, 'Los and Orc' (Butlin, 305), in which Orc's beauty shows his innocence as renewed.

By the time the myth of Orc is fully elaborated, its central vision has shifted from Orc's creation to Los's chaining down of Orc. The central uncertainty of the myth of Orc arises from this, since the ultimate meaning of the event is dependent on its spiritual cause, but in *The Book of Urizen* it is not entirely clear why Los chained Orc down.

The reason for the chaining of Orc is merely to be inferred from the description of the tightening girdles which persistently oppress Los's bosom, and from the crucial event itself.

Since the girdles are transformed into an iron chain and called 'the Chain of Jealousy' (*BU*, 20. 24; E, 80), it is understood that jealousy has much to do with Los's torment. The description is complemented by the full-plate design of Los, Enitharmon and Orc (plate 21).⁶ Since Orc's clinging to Enitharmon's bosom parallels Los's chain of Jealousy, it seems that Los's jealousy is caused by the intimacy between Enitharmon and Orc.⁷ Los's unusually thick beard also indicates that he is in the state of Urizen, the Father of Jealousy. Orc is thus chained down 'Beneath Urizen's deathful shadow' (*BU*, 20. 25; E, 80).

The reason for Los's action may be outlined thus: fallen under Urizen's influence Los has divided, and his resultant jealousy (about the intimacy between Enitharmon and Orc) drives him to aggression. This conveys a great deal of truth, but certain details of the myth call into doubt this account of its cause. One major uncertainty lies in the state of Los. Despite all the signs which he shows of his fallen condition, Los resorts to aggression not whole-heartedly but rather pressed by hard necessity. Los's chaining down of Orc is accompanied by pity as is seen in the direct involvement of the weeping Enitharmon in the crucial action (*BU*, 20. 21-3; E, 80).

The Book of Urizen mirrors the state of Blake's poetic genius. As Los is divided and succumbs to Urizen, so Blake is divided and half-submerged in the world of dichotomy. The sense of loss in the middle of the dilemma or uncertainty may be well summed up in the line which Blake added in the 'Small Book of Designs' to the title page of *The Book of Urizen*: 'Which is the Way/The Right or the Left'. Also, the ominous lines which run through the middle of each plate of text and are only seen in *The Book of Urizen* may indicate the traumatic schism that Blake experienced. The work is, nevertheless, Blake's great achievement since he manages to articulate the dark vision of the Fall even while his poetic genius is impaired. Here originates the polarity of the central myth of Orc: Los is fallen and experiences death in relation to the eternal world, but his being conscious of his 'death' shows him as not entirely fallen. Because of the Fall or descent into 'the nether regions of Imagination', Los-Blake's eyes become open to the nature of the Fall. Hence a particular vision is introduced to the heart of *The Book of Urizen* to provide a climax for the vision of the Fall. This is the soil in which the myth of Orc is embedded, whatever connotations it may add to the relationship between Los, Enitharmon and Orc.

Underlying the vision of the Fall in *The Book of Urizen* is the scene of Satan, Sin and Death in Book II of *Paradise Lost*. This scene had impressed itself on Blake's mind at least since he produced his pen and wash drawing around 1780 (Butlin, 108). It was some time before Blake produced more elaborated designs—following Hogarth (since Sin is located between Satan and Death)⁸—in his two sets of twelve illustrations for *Paradise Lost* of 1807 and 1808 (Butlin, 633, 646). Milton's allegory of Satan, Sin and Death has provoked much adverse criticism: hostile views are best expressed by Samuel Johnson. He says:

.. such airy beings are for the most part suffered only to do their natural office, and

retire. . . . To give them any real employment or ascribe to them any material agency is to make them allegorical no longer, but to shock the mind by ascribing effects to non-entity.⁹

What shocked Johnson and delighted Blake most was Sin's outstanding role in Milton's allegory. In spite of her formidable exterior and status as part of the infernal Trinity, Sin recounts to Satan an inspired vision of the Fall. Also Sin intervenes valiantly in the fierce confrontation between Satan and Death. What was to Johnson an intolerable literary and moral breach was to Blake a grace.

The vision of Satan's Fall due to Sin's birth from his head parallels the heretical version of Adam's Fall due to Eve's birth from his side. According to J. M. Evans's study of the patristic interpretation of the Fall, the latter can be traced back to Philo's exegesis of the Genesis narrative. Philo understood Adam's Fall as occasioned by Eve's birth while he slept, basing his view on an allegorical interpretation: when Adam (mind) was relaxed and succumbed to Eve (sense-perception), Adam (mind) abandoned God's wisdom and fell.¹⁰ Boehme is a heir to this vision of Adam's Fall,¹¹ which Blake must have known. Sin's heretical version of the Fall is followed as inspired truth in *The Book of Urizen*. This is Sin's revelation to Satan, oblivious of how he was divided and fell:

All on a sudden miserable pain
 Surpris'd thee, dim thine eyes, and dizzy swum
 In darkness, while thy head flames thick and fast
 Threw forth, till on the left side op'ning wide,
 Likest to thee in shape and count'nance bright,
 Then shining heav'nly fair, a Goddess arm'd
 Out of thy head I sprung: amazement seiz'd
 All th' Host of Heav'n; back they recoil'd afraid
 At first, and call'd me Sin.

(*PL*, II. 751-60)

The strange dizziness that Satan experiences is a prelude of Los's fall (*BU*, 13. 28-30; *E*, 77). Also, on plate 17 of *The Book of Urizen*, Los's head is depicted as thickly fibrous, as though flaming while a globe of blood issues forth. The Eternals' reaction at Enitharmon's appearance is likewise similar to that of the Host of Heaven:

..Wonder, awe, fear, astonishment,
 Petrify the eternal myriads;
 At the first female form now separate
 They call'd her Pity, and fled.

(*BU*, 18. 13-19. 1; *E*, 78)

Just as Sin, who springs from Satan's head, is embraced by Satan and brings forth his son, Death, so Enitharmon issuing forth from Los is embraced by him and gives birth to Orc.¹²

The reason for Los's chaining down of Orc should be once again reviewed in the light of the

implications of Sin's further revelation: the subtle relationship between Enitharmon and Orc is foreshadowed in Death's incestuous rape of Sin and his continual threat to her life. What lurks in the following passage is Orc's hidden assault on Enitharmon in his intimacy with her.

When Enitharmon sick,
Felt a Worm within her womb

.....

The worm lay till it grew to a serpent
With dolorous hissings & poisons
Round Enitharmons loins folding,
6. Coiled within Enitharmons womb
The serpent grew casting its scales,
With sharp pangs the hissings began
To change to a grating cry,
Many sorrows and dismal throes,
Many forms of fish, bird & beast,
Brought forth an Infant form
Where was a worm before.

(BU, 19. 19-20, 26-36; E, 79)

It is conspicuous here that Enitharmon is helpless at the mercy of Orc. This sick Enitharmon is reminiscent of Sin constantly vexed by the Cerberean monsters which are hourly conceived and hourly born as a result of the incestuous rape (PL, II. 794-802). Enitharmon's perilous state is further elucidated when the lines above are collated with 'The Sick Rose', the unexpected link with which was first remarked by Kathleen Raine.¹³ Enitharmon, who is sick and conceives Orc as a worm, is the exact image of the sick Rose. Moreover, the incestuous relationship between Enitharmon and Orc is embryonically present in the worm's attaining puberty and seeking a sexual relationship with the body which nursed it. The mother-child relationship is replaced by that of lovers. Just as in *Paradise Lost* Death's incestuous rape results in harassing Sin's life, so in 'The Sick Rose' the worm's intimacy with the Rose leads to the destruction of her life as is made clear in the warning (E, 23).

Orc does not remain a potential threat to Enitharmon's life alone but also to Los's life. The vision of Orc endangering Los's life finds its most powerful counterpart in Sin's outcry:

O Father, what intends thy hand, she cri'd,
Against thy only Son? What fury O Son,
Possesses thee to bend that mortal Dart
Against thy Father's head?

(PL, II. 727-30)

Although Satan and Death seem to be evenly matched, in reality Satan is no foe to Death, as Sin's warning against Death's mortal arrow indicates (II, 814). This becomes the archetypal

picture of a father being endangered by his son: Sin saves Satan's life by revealing the kinship between all three of them so as to dispel enmity (however ironical it may sound)¹⁴—although she also dreads Death as her dire 'inbred enemy' (II. 785).

Blake suppresses Orc's murderous intention towards Los, making Los's fallen jealousy entirely responsible for the chaining down of Orc.¹⁵ In 1793, however, Blake articulated similar violent feelings in a design showing a son aiming a spear at his father ('My son! my son!', *The Gates of Paradise*, pl. 8). The suppressed aspect of the Orc myth erupts in *The Book of Ahania*, which begins abruptly with Fuzon's assault on Urizen, his father. In a sense, Orc, being separated from Fuzon, is saved from the imputation of patricide. Although Fuzon represents the most dangerous aspect of Orc, he is not, any more than Orc, entirely damnable. Fuzon tears Urizen's loins to externalize Urizen's female part. As a result, Urizen, unable any longer to make Los his victim, is forced to complete the process of the Fall. Urizen's Fall culminates in his revenge on Fuzon, while Fuzon's former aggressiveness is turned to silent passivity until he, like Orc, is crucified.

Though Urizen undergoes a Fall as a result of losing Ahania and cursing her as Sin, possibilities of salvation are found in her lament. Here again Blake reworks Milton's allegory of Satan, Sin and Death. While *The Book of Ahania* is similarly structured around a family drama—the fierce battle between Father and Son, and Mother's lamentation over it—there is a notable difference in what Sin/Ahania now has to say. In Milton, for all Sin's paradoxical positiveness, she remains the mother of Death and holds the key of Hell, and no one can enter Hell without her opening the gate (*PL*, II. 794-7). In Blake Ahania laments the hardship of wandering in the dark, cold and snowy land of death while becoming almost extinct as a result of being cursed as Sin (*Ahan*, 5. 39-47; E, 90). Ahania's protest against Urizen echoes that of Oothoon, who also suffers as 'A solitary shadow wailing on the margin of non-entity' (*VDA*, 6. 15; E, 50). Ahania's following lament to Urizen—'I weep on the verge/Of Non-entity; how wide the Abyss/Between Ahania and thee!' (*Ahan*, 4. 53-5; E, 88)—shows her in a condition similar to that of the sixfold Emanation in *Milton*. Possible reactions are mythologized in *Milton*, where the protagonist, who becomes agitated to see his Emanation scattered through the deep, throws himself into the deep to redeem her. Blake, who opposes the idea of punishment as well as revenge, attempts to link sin not to hell nor to death but to life through love and forgiveness. In *Vala/The Four Zoas* and *Jerusalem*, the laments of cursed Emanations become an important factor in re-awakening spectrous hearts to pangs of life.

Orc's potentially destructive power over his parents is part of a myth not only of the individual psyche: it also has a political dimension. Since 'a Royal Proclamation against seditious meetings and writings' in May 1792 authorized the government's reactionary campaign against pro-revolutionary writings, overt republicanism in writings was regarded as seditious and likely to endanger an author's life.¹⁶ Blake must have become more convinced of the patricidal aspect of Orc as a result of the regicide in France in January 1793. Although the iron chain which tightens Los's bosom is called 'the Chain of Jealousy' and its figurative aspect is emphasized, its literal implications cannot be dismissed: the chain binds Los as though he

were a prisoner. In plate 21 of *The Book of Urizen*, Orc's clinging to Enitharmon's bosom parallels Los's tightening girdle, indicating that Los's torment never ceases unless the liaison between Enitharmon and Orc is disrupted. While the following lines indicate how Blake defends his works from the government's ideological control, their mythological significance lies in Los's separating Enitharmon from Orc—the positive alternative to chaining Orc down:

Los encircled Enitharmon
With fires of Prophecy
From the sight of Urizen and Orc.

(BU, 20. 42-4; E, 81)

'Fires of Prophecy' are hardly related to jealousy, the spiritual cause to which Los's former action is attributed. Instead, they coexist with a fear of death, which is articulated in their growth into the first sketch of Golgonooza in *Vala/The Four Zoas*:

... Los around her builded pillars of iron
And brass & silver & gold fourfold in dark prophetic fear
For now he feared Eternal Death & uttermost Extinction
He builded Golgonooza in the Lake of Udan Adan.

(59. 28-60. 3; E, 340)

Los-Blake channels his fear of extinction into his utmost power of creativity until Golgonooza is fully developed to be the eternal abode of Los and Enitharmon in *Jerusalem*. How Los saved Enitharmon's life by creating a sphere for them both and thus separating her from Orc is made clear by Enitharmon in Night VIIb of *Vala/The Four Zoas* (97. 28-32; E, 362).

In *The Book of Urizen* the myth of Orc is still in its infancy since its spiritual cause, that is, why Los chained down Orc, is not yet clearly presented. The myth contains conflicting ideas which mirror the state of Blake's poetic genius: Los is both fallen and unfallen. This state of Los is counterbalanced by the ambivalent nature of Orc: he is renewed innocence, or an incestuous and patricidal monster. While Blake attempts to make Los's jealousy entirely responsible for his action, this is frustrated by Los-Blake's striving to come out of the fallen state. Paradoxically, when Los becomes righteous to crucify Orc, he falls further since the image of Orc overlaps to a considerable extent with that of Jesus. In *The Book of Ahania* the solutions to the dilemma are half seen: while Los, particularly his poetic genius, is exempted from being fragmented and crucifying Fuzon (the patricidal aspect of Orc), his fallen part, recognized as Urizen, takes over the process of the fall. Los's poetic spirit, thus temporarily delivered from the fallen condition, produces the beautiful lament of Ahania. Los's remorse about his fallen part having chained down Orc has already begun, as is seen in Ahania's tears falling around the tree on which Fuzon is crucified (*Ahan*, 4. 50-1; E, 88). The remorse is crystallized in an additional myth that Los and Enitharmon return to Orc to release him in vain (*V/FZ*, 62. 6-63. 6; E, 342-3). Ahania's distress at wandering on the land of death and being on the verge of non-entity is shared by Los-Blake who also feared eternal death and extinc-

tion. Ahania understands the cause and result as 'Cruel jealousy! selfish fear!/Self destroying' (*Ahan*, 5. 41-2; E, 90), which also shows Los/Blake's recognition of his own fallen aspect. Blake strives hard to rescue the myth of Orc in *Vala/The Four Zoas*, until all the conflicting potentials are brought to the surface and finally he identifies a new spiritual cause. Before turning to *Vala/The Four Zoas*, however, the final growth of *America* must be pursued, since in this work the vision which impregnates *Vala/The Four Zoas* is first expressed.

Notes

All quotations from Blake are taken from *The Complete Poetry and Prose of William Blake*, edited by David V. Erdman, commentary by Harold Bloom, New York, Anchor Press, 1965, revised edition, 1982.

Quotations are identified by the abbreviated title of the poem, followed by page (or plate) and line number, and page number in Erdman, thus: *BU*, 20. 24; E, 80.

G.E. Bentley's plate numbering is used for *Europe*, and is supplied in brackets in reference to the work, thus: *Eu*, 2<5>. 1-15; E, 61.

Blake's works are abbreviated thus:

| | |
|-------------|---|
| <i>Ahan</i> | <i>The Book of Ahania</i> |
| <i>BU</i> | <i>The [First] Book of Urizen</i> |
| <i>Eu</i> | <i>Europe a Prophecy</i> |
| <i>J</i> | <i>Jerusalem</i> |
| <i>VDA</i> | <i>Visions of the Daughters of Albion</i> |
| <i>V/FZ</i> | <i>Vala/The Four Zoas</i> |

Other frequently cited references are abbreviated thus:

| | |
|---------------|---|
| <i>Butlin</i> | Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols., New Haven and London, Yale University Press, 1981. |
| <i>PL</i> | John Milton, <i>Paradise Lost</i> , 1674, ed. Merritt Y. Hughes, Indianapolis, Odyssey Press, 1962. |

1. The *Odyssey* of Homer, trans. Alexander Pope, ed. Maynard Mack, associate editors, Norman Callan, Robert Fagles, William Frost, Douglas M. Knight, 1967, vol. 2, Book XIII, 127-8, p. 8.
2. *Thomas Taylor the Platonist, Selected Writings*, ed. Kathleen Raine and George Mills Harper, Princeton, Princeton University Press, 1969, p. 305.
3. The worst case where the processes of inspiration and execution were completely split is found in Blake's life. He developed an acrimonious relationship with Cromek as a result of Cromek's commissioning Schiavonetti to engrave Blake's designs for Blajr's *The Grave*. Cromek's sense of value is shown in huge disparity in payment. See G.E. Bentley, Jr., *Blake Records*, Oxford, Clarendon Press, 1969, pp. 184, 186.
4. *Hidden Riches. Traditional Symbolism from the Renaissance to Blake*, London, Eyre & Spottiswoode, 1964, p. 132.
5. Blake depicts a cherub—a being combining the appearance of a new born baby with that of a bird—breaking the shell in *The Gate of Paradise* in 1793. Blake may have thought of Los's being inclosed in a shell

- as compensated for by Orc's renewed innocence in breaking his.
6. The design is subtly varied from one copy to another, indicating changes in the spiritual landscape of the Orc myth: at one extreme Enitharmon's face shows pity (copy G) and at the other cruelty ('Large Book of Designs', pl. 3).
 7. David Bindman pointed out the design's link to the common Renaissance subject of 'Venus, Vulcan and Cupid at the Forge' (*Blake as an Artist*, Oxford, Phaidon Press, 1977, p. 93). Martin Butlin comments: 'This was almost certainly a deliberate allusion to Vulcan's jealousy of Venus for her love not so much of Cupid as of Mars' (*William Blake, a complete catalogue of the works in the Tate Gallery*, London, Tate Gallery, 1978, p. 58). Los's jealousy can be attributed to a love triangle.
 8. While J.B. Medina first illustrated the scene for the 1688 edition of *Paradise Lost*, Hogarth first depicted Sin directly intervening in the fighting between Satan and Death, which had a considerable impact on Romantic artists. Their designs for the scene are reproduced in *Milton & English Art*, Marcia R. Pointon, Manchester, Manchester University Press, 1970, (figs, 4, 17, 40, 53, 86, 92, 106, 107, 136).
 9. *Johnson's Lives of the English Poets*, ed. George Birkbeck Hill, 3 vols., Oxford, Clarendon Press, 1905, vol. 1, p. 185.
 10. '*Paradise Lost*' and the Genesis Tradition, Oxford, Clarendon Press, 1968, p. 72.
 11. Jacob Boehme, *Mysterium Magnum or An Exposition of the First Book of Moses called Genesis*, 1654, trans. John Sparrow, ed. C.J. Barker, 2 vols., London, John M. Watkins, 1924, ch. 19, pp. 129-36.
 12. When Blake's concern shifted from the vision of the Fall in *Paradise Lost* to the idea of the four Zoas, he caused Los and Enitharmon to be born as twins to Enion (*V/FZ*, 8. 1-2; E, 304). As a result, the parallel between Satan-Sin-Death and Los-Enitharmon-Orc was lost.
 13. *Blake and Tradition*, 2 vols., Princeton, Princeton University Press, 1968, vol. 1, p. 202. In 'The Sick Rose' and the lines in *The Book of Urizen*, Raine saw the birth of the God of love as a worm/serpent and his degradation in the world of generation in the light of Apuleius's Cupid and Psyche myth.
 14. Sin holds a mirror up to Satan twice. When she sprang from Satan's head he became enamoured to see his perfect image in Sin, just as Narcissus fell in love with his own shadow. Sin again reveals what Satan has become after the fall, by calling him father and his execrable foe his son.
 15. Orc's threat to Los's life is made clear in *Vala/The Four Zoas*, where Los 'beheld malignant fires/In his young eyes discerning plain that Orc plotted his death' (60. 8-9; E, 340).
 16. This was acutely felt by Blake who, according to legend, advised Tom Paine to flee to Paris (Ian Gilmour, *Riot, Risings and Revolution. Governance and Violence in Eighteenth-Century England*, London, Hutchinson, 1992, p. 399). The May Proclamation targeted Paine as an extremist because some 200,000 copies of *Rights of Man* spread the radical ideas to the public by 1793. However, in France, he opposed the execution of Louis XVI and was 'clapped into gaol for being too moderate' (*ibid.*, p. 413).

