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## The Orc Symbol in William Blake's Works

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THE ORC SYMBOL IN WILLIAM BLAKE'S WORKS

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A Research Paper  
Presented to  
the Graduate Faculty  
Central Washington State College

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

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by  
Michael James Finnigan  
August 1964

THIS PAPER IS APPROVED AS MEETING  
THE PLAN 2 REQUIREMENT FOR THE  
COMPLETION OF A RESEARCH PAPER.

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Herbert L. Anshutz  
COMMITTEE CHAIRMAN

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## DICTION

### I

Through flesh-fragmented gate  
We ourselves anticipate;  
The oval of the asking eye  
Shapes the oval of the sky;  
From rib-hid, ever-seeking heart  
All music and all dancing start;  
The bending of an arm or knee  
Is an angle of mystery;  
The ugly upright yearning stance  
Is symbol of the soul's romance.

### II

The kindred-coupling chemic blood  
Repeats to us the natal flood;  
All our hunger, all our thirst  
Teach ambivalent joy and curse;  
As the brain in wisdom grows  
We wrinkle it with eye, ear, nose  
And our inquisitive skin  
Tells how early forms begin;  
In the origin of thought  
All that is, is not, is caught.

### III

And the questions that we ask  
Define for us our daily task;  
The flesh we feel by night and day  
Is one with stars and hours and clay;  
Once the spark that set us free  
Dies within us, so die we  
And nothing ever can erase  
And nothing ever will replace  
This consciousness of nerve and form  
That lives and dies in electric storm.

H. L. Anshutz

## CHAPTER I

### THE HYPOTHESES AND BACKGROUND

#### I. THE BLAKEAN WORLD

Before Orc can be understood, the Blakean world must be explained. Blake viewed the universe as within man's mind. The image or form (both words were the same to Blake) of perception was the content of man's knowledge (3:15). Blake saw that distinct perception of things was infinitely superior to memory. Memory erred by classifying things into general principles. Memory could only reflect the External, the flawed form. Perception could see the whole, the essence, the infinite. Seeing the infinite, Blake saw the union of subject and object. The esse-est-percipi principle united the subject and the object. By introducing "reflection," they were separated (3:16f.). Blake's world did not allow separation. His world was an infinite world. With the union of subject and object, all things were visioned as one.

Reason, denying man's other faculties (Zoas), caused the binding of the visible universe. The visible universe was the confined, ordered, prisoned world of laws. Blake reacted to this in 1788. He wrote There Is No Natural Religion and All Religions Are One. These were largely concerned with his theory of knowledge. In There

Is No Natural Religion, he concluded:

Conclusion. If it were not for the Poetic or Prophetic character the Philosophic & Experimental would soon be at the ratio of all things, & stand still, unable to do other than repeat the same dull round over again (5:97).

And in All Religions Are One, he stated:

The Voice of one crying in the Wilderness

The Argument. As the true method of knowledge is experiment, the true faculty of knowing must be the faculty which experiences. This faculty I treat of (5:98).

Man's experience comes through his five senses.

But even though the senses are used in perception, it is still the mind which forms the images. Perception is not the senses; the mental act makes the perception.

If man perceived is a form or image, man perceiving is a former or imaginer, so that "imagination" is the regular term used by Blake to denote man as an acting and perceiving being. That is, a man's imagination is his life (3:19).

## II. THE IMAGINATION

Man's real life is found with his imagination. Since some men will have higher imaginative abilities, there will occur different levels of imagination. The eye, one of the senses, of two different men will see the same object, but the object will take its form or image for each man differently. The image depends on how it is mentally acted upon. A baby can be seen as a



terror, or as a Human Form Devine (Jesus). It depends on the level of each man's imagination.

To be perceived, therefore, means to be imagined, to be related to an individual's pattern of experience, to become a part of his character. There is no "general nature," therefore nothing is real beyond the imaginative patterns men make of reality, and hence there are exactly as many kinds of reality as there are men. "Every man's wisdom is peculiar to his own individuality," and there is no other kind of wisdom: reality is as much in the eye of the beholder as beauty is said to be (3:19).

Therefore, the more unified one makes his perception, the more real the existence (3:21). Blake's passage about the two suns makes this quite clear:

Error is Created. Truth is Eternal. Error, or Creation, will be burned up, and then, and not till Then, Truth or Eternity will appear. It is Burnt up the Moment Men cease to behold it. I assert for My Self that I do not behold the outward Creation and that to me it is hindrance and not Action; it is as the dirt upon my feet, No part of Me. "What," it will be Question'd, "When the Sun rises, do you not see a round disk of fire somewhat like a Guinea?" O no, no, I see an Innumerable company of the Heavenly host crying, "Holy, Holy, Holy is the Lord God Almighty." I Question not my Corporeal or Vegetative Eye any more than I would Question a Window concerning a Sight. I look thro' it and not with it (5:617).

Reason has bound the guinea-seer, and the imagination has freed the Holy-seer. The Poetic Imagination, Art, is the source of energy that will free man from this guinea-seeing level.

Blake's theory of knowledge is very important:

Blake is thus insisting on the importance of the distinction between wisdom and knowledge. Wisdom is the central form which gives meaning and position

to all the facts which are acquired by knowledge, the digestion and assimilation of whatever in the material world the man comes in contact with (3:23f.).

Wisdom, based on knowledge, takes the form of the imagination. The imagination creates the reality. True wisdom develops the highest form of reality. This is creation. The world of creators is found in the Poetic Imagination. Thus, true wisdom forms true art. Therefore, the Poetic Imagination, True Art, frees man from his earth-bound, confined state, and leads him, by revolution, to a higher form of imagination. Frye states, "Imagination is energy incorporated in form" (3:27).

2. Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy.

3. Energy is Eternal Delight (5:149).

Energy, thus, must form an expressed system.

### III. THE SYSTEM

I must Create a System or be enslav'd by another Man's.  
I will not Reason and Compare: my business is to Create  
(5:629).

Man's energy expresses itself through the imagination. Energy becomes a creator. Although energy lies idle, in meditation, for a period of time, the true creator will finally burst forth via the imagination in the form of art. True art will engrave a system. Blake's system has been explained in different ways. These different ways show some relationship to each other.

One is Sutherland's. He explains Blake's theory of perception as follows:

The fundamental pattern of visual awareness, as Blake thought of it, took the form of a cone opening into the observer's eyes and mind, and coming to its apex at the object perceived. Thus "every thing has its Own Vortex." An individual on a higher plane of awareness would, depending on his state, either realize that sense data only existed within himself (since, as Berkeley pointed out, the existence of objects depends entirely on their apprehension by a conscious mind), or else would see things as much smaller and more manageable than they appear to the fallen senses of those of us who seem to be at the mercy of the material world.

Such an individual, passing from a higher plane of awareness into the fallen world of the senses, would pass (as it were) through objects of apprehension like the sun, moon, and stars. Moving on, down toward Earth, he would pass from the objects into the cones, or vortexes, of the objects. When he looked back, he would see the material of Eternity--contracted to fit his fallen sense organs--roll out behind him like marbles. Instead of seeing something infinitely greater, he would see the gloves, balls, and flickers that most people agree to see in the sky at night. Instead of realizing that he, as a perceiving mind, comprehended all matter, he would think of the material world as composed of many frightening things much bigger than himself (4:87).

This concept is depicted in Figure 1 and explicated by Blake in Milton (See Keynes, p. 497). Blake's psychological states, inserted within the depiction, are seen as single vision (Ulro), double vision (Vegetable), triple vision (Beulah), and fourfold vision (Eden). To achieve vision, fallen man must progress, must go through the cycle (from fallen Innocence through Experience (Generation) into Beulah (the lower level of imagination or sex) and

past this to the active, masculine world of creative energy and art). If man becomes satisfied or fixated at any of the first three levels, he falls into Ulro, Blake's hell. Believe in The Lamb, believe in The Tyger, try to seize the "inmost form" or reality in sex ("The Crystal Cabinet") and you are lost. Each stage is necessary but insufficient in itself. "Without Contraries is no Progression" (5:149). "'The man who never alters his opinion is like standing water, & breeds reptiles of the mind'" (5:156).

Another is Frye's explanation. An illustration is presented in Figure 2. Frye says:

There are at least three levels of imagination. The lowest is that of the isolated individual reflecting on his memories of perception and evolving generalizations and abstract ideas. This world is single, for the distinction of subject and object is lost and we have only a brooding subject left. Blake calls this world Ulro; it is his hell, and his symbols for it are symbols of sterility, chiefly rocks and sand. Above it is the ordinary world we live in, a double world of subject and object, of organism and environment, which Blake calls Generation. No living thing is completely adjusted to this world except the plants, hence Blake usually speaks of it as vegetable. Above it is the imaginative world, and Blake divides this into an upper and a lower part, so that the three worlds expand into four (3:48).

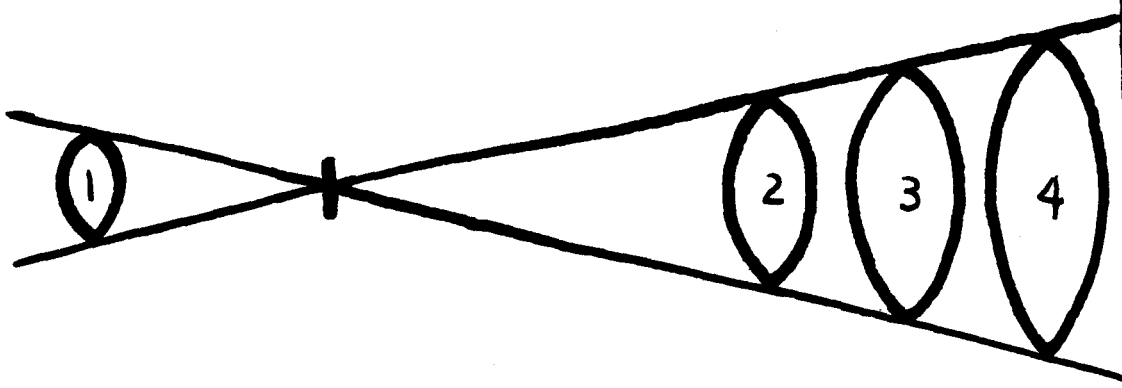


FIGURE 1

BLAKE'S THEORY OF PERCEPTION

Note: the numbers represent (1) single vision, (2) two-fold vision, (3) threefold vision, and (4) fourfold vision.

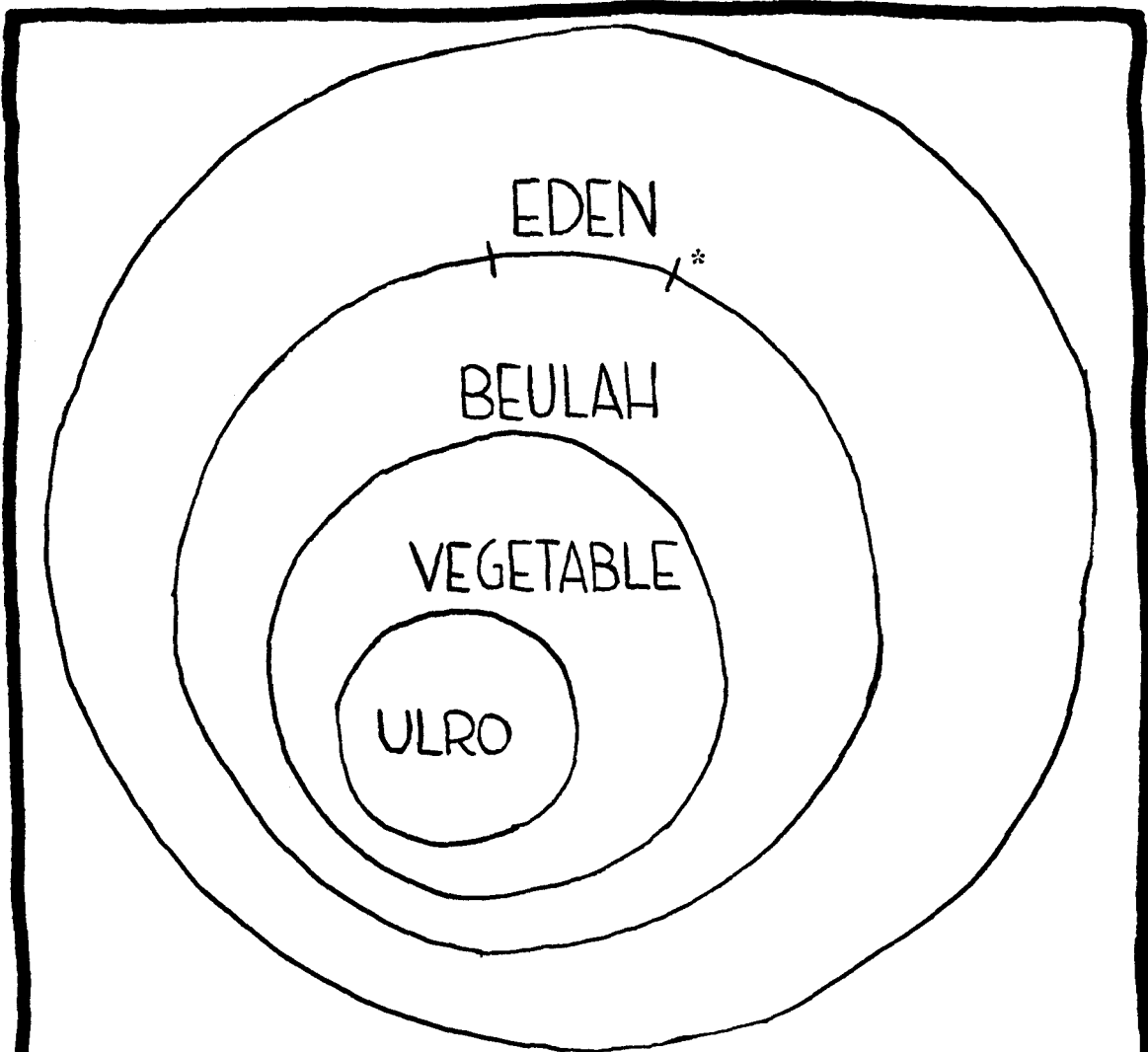


FIGURE 2

## BLAKE'S DIFFERENT LEVELS OF THE IMAGINATION

Note: the different levels represent (Ulro) single vision, (Vegetable) two-fold, Beulah threefold, and (Eden) fourfold vision; Eden and Beulah are in the realm of imagination.

\*Gates leading to Eden.

Accordingly, Frye sees the imaginative world expanding into an upper and a lower. The lower world is Beulah. This is the world of lover and beloved, a marriage of subject and object. Although there is a desire for creation, this world is only "an imaginative receptivity." The upper world is Eden. This is the world of creator and creature, "of energy and form." Eden, then, is a city of fire, "a fiery city of the spiritual sun" (3:49f.).

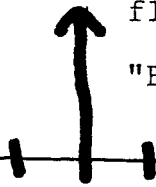
Bloom sees Blake's system in the engraved flowers, particularly the Songs of Innocence. The flowers depict flame in form and movement. Eden is a flame and Beulah a flower. In Generation, Songs of Experience, the flowers appear as photographic realism. The tendrils appear as imprisoning traps of Ulro. Bloom states (See Figure 3):

Eden then is a city of Fire, surrounded by a flowery Garden, or Beulah. Around this are the forests of The night of the Tyger. Songs of Experience, or Generation, and things look as the passive eye of the camera records them, if you insist upon seeing them that way. Around this earth is the watery chaos of Ulro, where every natural growth is an imprisoning womb, a World of embowered forms and groping tendrils (4:22).

And there is Blake's own words (See Figure 4):

I give you the end of a  
    golden string,  
    Only wind it into a ball,  
It will lead you in at Heav-  
    en's gate  
    Built in Jerusalem's wall.  
                                (5:716)

EDEN



flower "is a pure flame"  
"Eden then is a city of fire,"

BEULAH



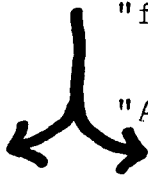
"the appearance of a flower"  
"Surrounded by a flowery  
Garden,"

GENERATION



"Take on photographic realism,"  
"the forests of the night"

ULRO



"flowers tendrils . . .  
imprisoning trap."  
"Around this earth is the  
watery choas of Ulro."

FIGURE 3

BLAKE'S SYSTEM IN THE ENGRAVED FLOWER

Note: see Bloom, p. 22, for description of  
above illustration.



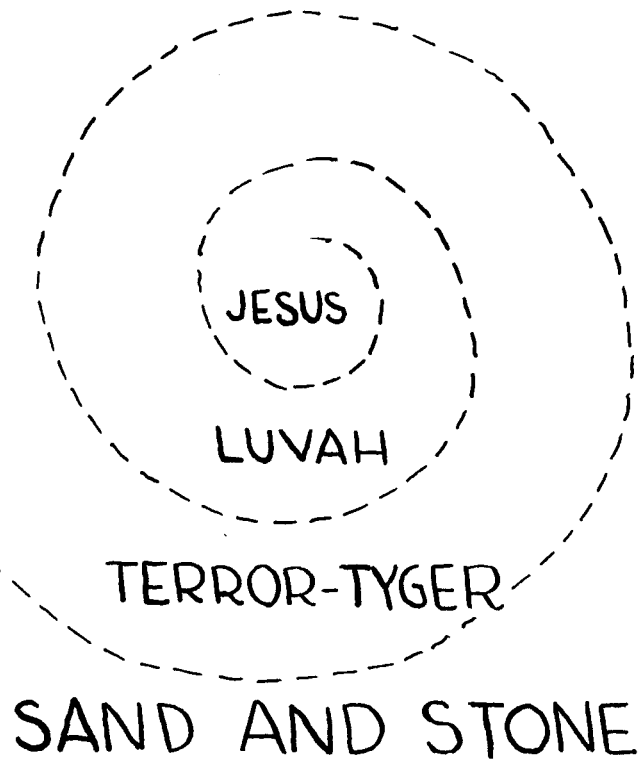


FIGURE 4

## BLAKE'S SYSTEM IN THE GOLDEN STRING

Note: the names represent (Jesus) Human Form Divine, (Luvah) human form, love, (terror-tyger) beast & prey world, (sand and stone) matter, inanimate world.

And if the golden string is wound around Blake's visions:

Now I a fourfold vision see,  
 And a fourfold vision is given to me;  
 'Tis fourfold in my supreme delight  
 And threefold in soft Beulah's night  
 And twofold Always. May God us keep  
 From Single vision & Newton's sleep!  
 (5:818)

The world of Blake, then, is a world of perceiving. Nature does not create the mind; the mind creates nature (Where man is not, nature is barren). Reality is within the mind, not external. The imagination creates the image. As nature is a force, the imagination is a force. The greater force is the imagination. "Imagination is energy incorporated in form" (3:27). Therefore, energy is a force (A Tyger, a flame, an acid, a hairy youth, a Human Form Divine).

But to the Eyes of the Man of Imagination, Nature is Imagination itself. As a man is, so he sees. As the Eye is formed, such are its Powers [italics not in original]. You certainly Mistake, when you say that the Visions of Fancy are not to be found in This World. To Me This World is all One continued Vision of Fancy or Imagination, and I feel Flatter'd when I am told so (5:793).

#### IV. HYPOTHESES

A study of Orc, Blake's symbol for energy, suggests several different hypotheses. One is Orc's progression in a chronological order. Orc might be seen as the "Lamb" in Songs of Innocence, as the "tyger" in Songs of Experience,

as the "corrosive acid" in the Marriage, as "revolt" in The French Revolution and America, as "human form" in the Four Zoas, and as the "Human Form Divine" in Milton and Jerusalem. Another hypothesis is Blake's increasing identification with Orc. Orc might be seen as the "Piper" in Songs of Innocence, as the "Bard" in Songs of Experience, as Blake (engraving process) in The Marriage, and as "Divine dictation" in Milton and Jerusalem. This hypothesis shows increasing intrusion of Blake ("I" narrator) as a force.

Another hypothesis is the cycle movement. Orc may appear as worm (serpent), as babe (terror), as human form (youth with desires), as Human Form Divine (Jesus). In this hypothesis, as the cyclic movement might come and go, Orc progresses by forming the image of the next stage. And there is Orc as a force.

This paper intends to test the hypothesis that Orc is a force. Although the paper tests only one hypothesis, the other hypotheses may appear. Blake's work is one; separation is negation.

If Blake's work is indeed a "fearful Symmetry," Orc should undergo certain changes from single to double to threefold and to fourfold vision. There should be a change from external symbols of what Orc is to increasing inner symbols. Fire, as external symbol, is visioned (changed) as poetic imagination, inner symbol. If Blake

is consistent, Orc should be shown only in the Edenic Level. Orc's image at the other levels should appear as that level sees. In Innocence, Orc should appear as Lamb. In Experience, Orc should appear as Tyger. In lower imagination (Beulah), as love (young boy). In upper imagination (Eden), Orc should appear as Jesus (Human Form Divine). When Orc is seen as an external image, he is confusion. Orc becomes more clear as an internal image. As an inner image, the imagination, Orc may be visioned as hiding behind sand and stone, sitting in the fleece of the lamb, holding the tyger's tail, smiling at Beulah's womb, and flowing evermore from Blake's blood-red eye to ink-penned paper and corrosive acid-etched plate.

Was Blake mad? No! His was a world of divine imagination. All objects were viewed as infinite, as one. The true Orc can only be seen when Blake's world of imagination can be seen; otherwise, Orc is a printed word, a half-meaningful symbol.

In the field of art, the perception of a symbol has been a definite problem. Man's main problem has been with the perception of external objects. Although his eye pictures the object, something else must make it meaningful. The meaning given to objects might well show the furniture of minds. Where some minds perceive a stone chair; Blake sees a holy, golden throne of love.

With the use of illustrations and explications, Orc becomes more clearly a symbol of Blake's imaginative form. This energy will be seen at each level of Blake's visions, each different psychological stage, and at the highest level, poetic imagination. Thus, as the creator creates, the creation becomes the molded form of the creator's imagination.

## CHAPTER II

### TESTING THE HYPOTHESIS

This part of the paper intends to test Orc as a force which progresses from external symbols to increasing inner, poetic imagination. Orc should appear in time-space forms, progressing toward the timeless, spaceless. Orc should undergo a change from single to two-fold to threefold to fourfold vision level. Orc should progress from inanimate (sand and stone) to animate (Tyger and Babe of terror) to human form (hairy youth) to Human Form Divine (Jesus and City of Fire). Orc should appear as a revolutionary force, as love (sexual desires), as creative (corrosive acid in engraving), and as poetic imagination (creativity of art in Eden).

If the test is valid, Orc should appear as an imaginative form only at the Edenic level. Orc should appear in the form the other levels vision; for example, innocence sees mystery in lamb (tyger), and experience sees terror in tyger (lamb). In the lower imaginative state (Beulah), love sees youth as sexual desires. In the upper imaginative state, Eden, (Jesus) sees all as infinite. Blake, a fourfold visionary, sees his complete work as one Human Form Divine: one work, one man, one form, poetic imagination; all is infinite and inseparable.

This paper intends to take the fourfold level of testing. The testing may show one work, several works, or all the works at one time. If Orc is to be perceived, perception must be at the fourfold level. Orc takes his true form at this level, the poetic imagination:

God Appears and God is Light  
 To those poor Souls who dwell in Night,  
 But does a Human Form Display  
 To those who Dwell in Realms of day (5:434).

"God is light" (Orc) is seen at single level vision, Newton's sleep. "Human Form Divine" (Orc) is seen at fourfold level, Blake's poetic imagination.

#### I. TEST A

The primary test of this hypothesis is Blake's different levels of vision. If Orc is to become poetic imagination, Blake, himself, must be a key. When Blake states the following, he shows himself as poetic imagination:

To see a World in a Grain of Sand  
 And a Heaven in a Wild Flower,  
 Hold Infinity in the palm of your hand  
 And Eternity in an hour (5:431).

Blake is fairly consistent with his imagery: single level (Grain of Sand), two-fold (Wild Flower), threefold (palm of your hand), fourfold (timelessly omnipresent).

The pattern is more evident in Blake's letter "To Thomas Butts, 2 October, 1800."

To my Friend Butts I write  
 My first Vision of Light,  
 On the yellow sands sitting.  
 The Sun was Emitting  
 His Glorious beams  
 From Heaven's high Streams.  
 Over Sea, over Land  
 My Eyes did Expand  
 Into regions of air  
 Away from all Care,  
 Into regions of fire  
 Remote from Desire;

Blake's perception expands fourfold. But as the two-fold level of perception is superior to the "single vision" of the materialistic philosopher, the threefold is superior to the two-fold. The two-fold begins to show the form of objects. But the two-fold does not give a comprehensive view of the world. The threefold moves the perceiver into a state of delight, but the perceiver finds that there are only shadows on earth. The real is elsewhere (4:94).

The path into the real world is through the eye:

My Eyes more and more  
 Like a Sea without shore  
 Continue Expanding,  
 The Heavens commanding,  
 Till the Jewels of Light,  
 Heavenly Men beaming bright,  
 Appear'd as One Man,  
 Who complacent began  
 My limbs to infold  
 In his beams of bright gold;

At the fourfold level of vision, "The Jewels of Light" appear as "One Man." The fourfold level sees all objects as "One Man," the Human Form Divine, Jesus Christ.



Orc, as light, progresses to "Men seen Afar," which is more particular. From human form (even more particular), Orc progresses to "Heavenly Men beaming bright." With each level, fire is a main factor: "Into regions of fire / My Eyes did Expand." Fire is energy. Orc, energy, is a dominant force at each level of the vision. As time-space limits the first three levels, the last level is timeless and spaceless; all is visioned as One.

## II. TEST B

This test intends to show Orc as evident in Blake's theory of art. There is evidence to show Orc (corrosive-acid) as poetic imagination. In The Marriage of Heaven and Hell, Blake states in the second "A memorable Fancy" that the imagination is "the first principle" of human perception. When man learns to see more of an object, rather than what is in the object, man's perception will be cleansed. To see Orc in the different works, the eyes must see more of, instead of in (3:21). This relates very closely to Test A because one must see more of in the "Jewels of Light." If one looks in, one sees only mystery in God, "Nobodaddy." If Orc is to be perceived, the perception must be of, not in.

In "Plate 14" Blake tells how to see more of. The energy force cleanses man's perception. The whole creation

will then burst into a city of fire. The energy (acid) is the Orc force which cleanses. Blake, the prophet, begins the process in "the infernal method." The process is the cleansing of man's perception.

The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell.

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 & corrupt.

This will come to pass by an improvement of sensual enjoyment.

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 every thing would appear to man as it is, infinite.

For man has closed himself up, till he sees all things thro' narrow chinks of his cavern (5:154).

The force allows the eyes to see more of as the acid forms the piece of art. As the acid cleanses the surface of the plate, poetic imagination cleanses man's perception; the creative act frees the bound man. The acid, poetry as a force, cleanses the surface and frees the real art and man. Erdman explains the process:

The abyss into which Blake is looking is the mirror-like surface of his copper plate. When he focuses on the surface itself, he sees a flat sided rock. When

he looks into the mirror world and orients toward that as real, then the "present world" is beneath it, and the flat surface is a steep cliff over-hanging the present world. The mighty Devil folded in black clouds and hovering on the sides of the rock is the mirror image of Blake in his black suit pouring aqua fortis ("corroding fires") onto the copper to destroy the abyss except where he has written with impermeable ink or varish. His sentence, appearing on the plate in reverse, is only perceived by the minds of men when it is printed and reversed back from the abysmal state. The relationship between the mirror image and the direct image symbolizes the relationship between the vision conveyed to "minds" and the physical sentence on the copper (4:24).

Blake shows himself as an acid force (Orc). The engraving imagery represents the poet's energy as a physical and mental force in the creative act. The poet's task, then, is to free bound men as the acid frees the art. Man is freed through the creative act. As art is released by the eating acid, man is released by the creating poet.

### III. TEST C

This part of the paper intends to test Orc at the single and two-fold levels of vision. Orc should appear as inanimate objects (rock, sand, stone, and fire) at the single level vision. At the two-fold level, Orc should appear as animate objects (tyger, terror, mystery and babe). This test uses the following works: The Book of Thel, The French Revolution, The Marriage, America, Songs of Experience, The First Book of Urizen, Europe, The Song of Los, The Book of Ahania, The Book of Los, and The Four Zoas.

The single level of vision (Newton's sleep) sees only in, not of the object. In Book of Urizen, the progression of Orc from inanimate to animate is evident, "A wide world of solid obstruction." The most consistent form of Orc is the fire imagery: Rage, Fury, intense indignation, cataracts of fire, enormous forms of energy, Eternal fury, burning fires labouring, a black globe, and fierce madness. This same imagery appears in The Four Zoas, "all is Rock and Stone" (5:276), Petrifying all the Human Imagination into rock and sand (5:281); (see last part of "Night the Fourth," p. 301, lines 165f). A key line in this section is "And as he (Los) beat round the hurtling Demon, terrified at the Shapes / Enslav'd humanity put on, he became what he beheld" (5:302). In Milton, Blake repeats the same as above (see p. 482f). In America, Orc appears as: flam'd red meteors, like a comet, or more like a planet red. The fire imagery is everpresent with Orc. In The Book of Ahania, Orc appears in the form of Fuzon, pillar of fire. The Orc symbol is mainly a "howling Globe," or "pillar of fire." Blake makes an excellent association with these lines: Sudden sings the rock; but the rock fell upon the Earth, / Mount Sinai in Arabia (See p. 252, rock, tree of mystery, and p. 253 for Tree of Fuzon). In The Book of Los, the fires are created, but no light (Orc). Los ends by forming only a "Human Illusion."

The two-fold vision is superior to the single level because objects begin to take an inner form. The Orc symbol should appear as terror, mystery, fierce, revolt, and as a symbol to fear. Frye states, "The two-fold vision here, however, is not that of Generation, but the ability to see an unfallen one" (3:50). The Orc process is described:

Thus the Orc cycle has been created by a power which manifests itself first as cyclic movement, then as life, then as conscious life, and finally as human imagination. We may now see what the place of the Orc cycle in Blake's thought is. Man stands at the level of conscious life: immediately in front of him is the power to visualize the eternal city and garden he is trying to regain; immediately behind him is an unconscious, involuntary and cyclic energy, much of which still goes on inside his own body. Man is therefore a Luvah or form of life subject to two impulses, one the prophetic impulse leading him forward to vision, the other the natural impulse which drags him back to unconsciousness and finally to death (3:259).

In Songs of Experience (fallen world), Orc appears as indicated. The "Introduction" is a call to Orc, revolt: fallen light renew, Rises from the slumberous mass, till the break of day. "The Tyger" (Orc) is an excellent example of this Urizenic level. At two-fold level, the tyger is "Tyger! Tyger! burning bright / In the forests of the night." Fear is the response, but "Did he (Blake) smile his work to see?" Yes! Blake, fourfold vision, sees the tyger as an energy force: When the stars threw down their spears, / And water'd heaven with their tears. This represents the release of poetic imagination (see,

also, the engraving of this tyger-terror). "Infant Sorrow" shows Orc as naked, pipng loud (Piper to Bard?), a fiend hid in a cloud (reason). "A Divine Image" shows Orc as: Terror the Human Form Divine, the Human Form a fiery forge. In The First Book of Urizen (1794), Orc is a fiery movement (force), the fire that Urizen cannot put out.

Delving earth in his resistless way,  
Howling, the Child with fierce flames  
Issu'd from Enitharmon (5:232).

After living creatures appear in the seven Ages, Los splits into male and female (Enitharmon as space). At the end of Chapter III, Los forms unconscious and conscious life. With creative time, human forms now take shape. The birth of Orc is at hand, "Felt a Worm within her womb." Orc progresses from worm to Serpent and then:

Many sorrows and dismal throes,  
Many forms of fish, bird and beast  
Brought forth an Infant form  
Where was a worm before (5:232).

The Eternals perceive Orc as: a man Child to the light, a Human shadow, and the Child with fierce flames (5:232). Orc is bound by time (Los) and space (Enitharmon), but his spirit is free:

The dead heard the voice of the child  
And began to awake from sleep;  
All things heard the voice of the child  
And began to awake to life (5:233).

The Urizenic World shrinks man's perception (imagination), and Urizen is mistaken for a "Nobodaddy." Orc as Fuzon,

pillar of fire, does not accept Urizen and leads the human forms out of Egypt. Fuzon is allied to Urthona, Los, Orc, and Jesus (6:238).

As Orc surrounds himself with imagery such as tyger, burning bright, eye, burnt the fire, wings, seize the fire, heart, hand, feet, hammer, chain, two-fold grows into fear. This is necessary for fourfold because the imagery (Orc) progresses to revolt. Salvation (Human Form Divine) comes only through revolt. The Urizenic level sees only horror and terror in this progression; the Edenic level sees only Divine freedom. This same imagery appears in The First Book of Urizen and in The Four Zoas. Blake, however, indicates this concept as early as 1791:

Jesus Christ was a Revolutionist: and the  
Revolution he came to effect was foretold in these  
Words, 'He hath sent me to proclaim liberty to  
The captives, and the opening of the prison to  
Them that are bound' (6:176).

This sermon occurs before Blake devises his theory (mythology) of revolt, which takes first the symbolic form of Orc and later Jesus.

This is easily connected in the poem. "Day." The following lines occur: "The Sun arises in the East (locale of Orc), / Cloth'd in robes of blood and Gold." The last line becomes the imagery of Jesus.

In America, the two-fold level perceives Orc as revolt and terror: serpent-form'd, Blasphemous Demon,

Antichrist, Lover of wild rebellion. But Orc (Jesus) perceives himself as: times are ended, shadows pass, morning 'gins to break, and fiery joy. Orc, perverted by the stony "ten commands," revolts to destroy this perversion. Orc is a fierce fire, a "raging fire" in battle. With revolt, Orc progresses, "the doors of marriage are open" to higher level of vision. Nature, (Dark Virgin), too, identifies Orc as "Thou art the image of God" (Jesus).

No symbol in Blake is single and fixed. As Bronowski states, "Blake looks at none in a fixed way" (2:143). This is evident in the "Preludium" of America; Orc appears as hairy youth, Serpent in Canada, Mexico an Eagle, Lion in Peru, and Whale in the South-Sea. It is evident, also, as Orc becomes Fuzon, pillars of fire. In The Four Zoas, the pillars of fire become Luvah, and Jesus (Orc) appears in "And the Divine Vision in Luvah's robes of blood" (5:286).

The Marriage of Heaven and Hell is Blake's revolutionary force. Schorer sees The Marriage as Blake's supreme effort at definition and as one of Blake's central documents. The Marriage is reinforced with cosmic metaphor, best and most simply described as a psychology of revolution. A revolutionary synthesis of contrary elements is made possible through it; Orc is the symbol for revolt. The work also is directed against treacherous social forms (6:226).



Schorer implies that Blake is a Hegelian, "thesis" and "anti-thesis," and a "synthesis."

Martin Nurmi sees Blake as not a Hegelian. In Blake's The Marriage, his contrary forces do not constitute a world process of "becoming." Blake's world is perfect, and his world is not one of becoming. When progression is seen, it is a continued act of creating (4:97).

The key terms of The Marriage are "energy" (Orc) and "Reason" (Urizen).

Blake states:

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

From these contraries spring what the religious call Good and Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy (5:149).

Blake is not stating that energy (Orc) must over-power or be the dominant of the two. Energy is creation; reason is order. Order (Urizen) supplies the form and structure which energy (Orc) lacks. The contraries are positive, not negative. When the contraries are negative, destruction occurs. Blake's world is a positive, human world of creation, not a negative world of destruction (4:98).

When Blake states, "Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy" (5:149), he is not separating, but showing how the two are one. Reason (Urizen) brings order to

energy (Orc) for the creative act. At Blake's level, order and force will be in harmony with each other, but at Urizen's level, Orc will not appear in harmony.

The "Proverbs of Hell" show an expression of energy (Orc) and order (Urizen): "The tygers of wrath are wiser than the horses of instruction." This is a comparison, not a separation. The tygers represent energy (Orc), and the horses represent reason (Urizen). Therefore, "The horses of instruction" give order to the "tygers of wrath." Negation brings destruction, "Expect poison from the standing water" (5:152). The "Proverbs," pages 149-152, show Blake's expansion of perception:

The pride of the peacock is the glory of God.  
The lust of the goat is the bounty of God.  
The wrath of the lion is the wisdom of God.  
The nakedness of woman is the work of God (5:151).

Blake sees the abstract (Jewels of Light) and expands it to a definite particular (Heavenly Men beaming bright); "One thought fills immensity" (5:151).

Blake's contraries neither progress, disappear, nor alternate because they polarize human life. They are cosmic forces to be seen in every "individual." Not, however, as forces external to individuals, but as immanences. Tigers and horses are contraries, but that which makes them contraries is not separable from them, for their contrariety is in everything they are and do. Everything, moreover, has an eternal "identity" in the cosmic scheme as either active or passive contrary: tigers and horses, male and female, poets and philosophers, plowmen and harrowers (4:97).

To The Marriage of Heaven and Hell is appended "A Song of Liberty," which uses much of the Orc image.

"In her trembling hand she took the new born terror, howling;" terror is the human form divine, energy, Orc, and Jesus. Reason (the jealous wings) knows immediately that the "new born wonder" is revolt (energy), and reason throws out energy, or separates from it. When reason establishes a dualism, two things happen; one is the fall of reason and the other is destruction, the revolt of energy. The revolt, here, takes place in the western sea, or America. With revolt comes order. Order moves both reason and energy (contraries) into a higher innocence, but the "Song of Liberty" implies only that social liberation is to come:

Let the Church no longer lay a curse on man's impulses, nor government build repressive legal structures that departmentalize good and evil, nor passive sterility, theology and every form of dogma, "call that virginity that wishes but acts not! For every thing that lives is Holy" (6:225).

Therefore, at the two-fold level of vision, Orc appears as a revolutionary force, which is terror to brick-built minds. Orc's progression is Orc (force) to Fuzon (pillars of fire) to Luvah (love) and to Jesus (robes of blood). Revolt takes form in the character of each image.

#### IV. TEST D

This part of the paper intends to test Orc at the threefold level (Beulah) and fourfold level (Eden). Orc should appear as human form (hairy youth, sexual desires, love) at the threefold level. Orc should appear as the

Human Form Divine (Jesus, robes of blood, city of fire)  
at the fourfold level.

In Beulah, there are two states, lower and upper innocence. Lower is an unorganized state; upper is an organized state. The Songs of Innocence is a lower state. This is an unfallen state, a dream-delusive state, childhood. It is the land of the piper (who might be Orc). "Piping down the valleys wild, / Piping songs of pleasant glee," catches the reader's attention. The music of the piper makes followers. The followers, then, are using only their senses. When the piper pipes, "he (the child) wept to hear." In lines 12f., the piper becomes singer, and "he (child) wept with joy to hear." The piper progresses from state of memory (piper of songs) to creator, "and I wrote my happy songs / Every child may joy to hear." The reader (as child) should read and hear joyous songs.

Although at one level they appear to be joyous songs, from a higher level they are bitter satires. The opening poem, "A Dream," is the setting for the series. In the poem, line 5 shows the mental state, a lost, illusory world. The piper's world (but Blake holds the piper's pen) is an Unorganized World. A world of shades and shadows the piper pens. This is a world of stuffed, animated shadows, appearances only. The most cutting poem is "The Lamb":

Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee: (5:115)

Who made thee? Blake penned and graved thee! Blake is the creator. What appears, then, as a joyous song, becomes a biting and cutting song. What man has called reality, now becomes appearance. The real reality is found with the creator, Blake. Although the poem is joyous to those at two-fold level--seeing an external Urizenic, "Nobodaddy" god and worshipping this abstraction--the poem is a biting and bitter satire directed at them. At threefold level, the poem is of love and wonder. And only at fourfold, the poem gives delight through the expressed energy of the creator.

Blake is not seeking the abstract or unknown.

Blake shows reality dwelling within man:

For Mercy has a human heart,  
Pity a human face,  
And Love, the human form divine,  
And Peace, the human dress (5:117).

The world of shadows sees this as a "Nobodaddy" land, but "Mercy, Pity, Peace, and Love Is Man" in the real world. Orc, as love, progresses to his Edenic state.

In 1793, Blake writes "The Eye sees more than the Heart knows." This is the sub-title to the Visions of the Daughters of Albion. In Visions, Oothoon is the opposite of Thel because she desires sexual experience and achieves

it. Oothoon has "plucked the flower" of experience and has entered a state of higher innocence in Beulah. Through the sense of touch, she has moved upward in the levels of imagination. In this realm of the imagination, she sees energy (Orc in the form of sexual desires). There is no law. Each character and animal obeys its own character. The lion becomes the lion; the tyger becomes the tyger. At this level of the imagination, the ox does not join the lion, except as food. Oothoon is a woman with desires. She learns that energy is life; life is found on this earth. She learns that death only unites her with "Nobodaddy," a nonexistent being. Oothoon, through sexual energy, sees part of her salvation in the levels of imagination. Oothoon (Orc force) is the "soft soul of America" (3:240).

In The Four Zoas, Luvah (Orc), symbol of love, falls and struggles back to the realm of imagination. As the "Divine Vision" is lost to Urizen (two-fold) "Turning his Eyes outward to Self, losing the Divine Vision," it is gained with Luvah "And the Divine Vision appear'd in Luvah's robes of blood." Luvah must go through experience before he reaches the level of higher innocence (What is the price of experience?)(5:290).

Orc begins his progression as "Vala shall become a Worm in Enitharmon's Womb, / . . . And Luvah in the loins of Los" . . . (5:292). The beautiful birth of Orc

is described on page 306. Orc is chained down. When Orc rises, he rises to battle Urizen. Urizen has no light without Orc, "I (Orc) remember how I stole thy lights and it became fire consuming" (5:324f.). Orc is identified with Luvah: "Terrified Urizen heard Orc, now certain that he was Luvah. / And Orc (he) began to organize a Serpent body, / Despising Urizen's light and turning it into flaming fire," . . . (5:324).

In "Night the Seventh," the theory of progression appears:

If we unite in one, another better world will be  
Open'd within your heart & loins & wondrous brain,  
Threefold, as it was in Eternity, & this, the fourth  
Universe will be renew'd by the three & consummated  
in mental fires (5:329).

And this relationship to the other levels:

Turn inwardly thine Eyes & there behold the Lamb of God  
Cloth'd in Luvah's robes of blood descending to redeem  
(5:330).

In "Night the Eighth" the burgeoning relationship continues:

When Urizen saw the Lamb of God clothed in Luvah's robes,  
Perplex'd & terrifi'd he stood, tho' well he knew that  
Orc was Luvah. But he now beheld a new Luvah, or Orc  
Who assum'd Luvah's form & stood before him opposite  
(5:342).

When Orc consumes himself at the end of "Night the Eighth," Jesus appears in "Night the Ninth" (page 366 develops the progression).

"The Golden Net," "The Mental Traveller," and "The Crystal Cabinet" are examples of the endless cycle when fixed in the Beulah stage.

Enough! Too much?

Orc should appear as Jesus, city of fire, and Human Form Divine, if Orc is to be Human Imagination. In the beginning, Blake states: "The true Man is the source, he being the Poetic Genius" (5:98), "And all must love the human form" (5:117). The end of America is a city of fire:

They slow advance to shut the five gates of their  
 Filled with blasting fancies and with mildews of despair,  
 With fierce disease and lust, unable to stem the fire  
 But the five gates were consum'd, & their bolts and  
 And the fierce flames burnt round the heavens, & round  
 Abodes of men (5:203).

The end of The Book of Urizen is Fuzon (pillar of fire), who leaves Urizen. Orc appears at the end of Europe:  
 "And in the vineyards of red France appear'd the light of his fury" (5:245).

In The Four Zoas, Orc is identified several different ways with Jesus:

". . . or Expanding they behold as one,  
 As One Man all the Universal family; & that One Man  
 They call Jesus the Christ, & they in him & he in them  
 Live in Perfect harmony, in Eden the land of life (5:277).

In "Night the Eighth" Blake writes:

I will tell thee what is done in the caverns of the grave.  
 The Lamb of God has rent the Veil of Mystery, soon to return  
 In Clouds & Fires around the rock & the Mysterious tree.  
 . . . The Eternal Man is seen, is heard, is felt,  
 And all his sorrows, till he reassumes his ancient bliss  
 (5:355f.).



At the end of the above book, Orc consumes himself in fire:

The books of Urizen unroll with dreadful noise; the  
 Of Orc began to Consume in fierce raving fire; his  
 Issu'd on all sides, gathering strength in animating  
 Roaming abroad on all the winds, raging intense,  
 Into resistless pillars of fire rolling round & round,  
 Strength from the Earths consumed & heavens & all  
 Where'er the Eagle has Explor'd, or Lion or Tyger trod,  
 Or where the Comets of the night or stars of [eternal  
 Have shot their arrows or long beamed spears in wrath  
 & fury (5:358).

In "Night the Ninth" Jesus appears throughout the book,  
 "The Expanding Eyes of Man behold the depths of wondrous  
 world! / One Earth," (5:379). This is progression from  
 man's Urizenic level, which has made Jesus a sexless,  
 warped-wooden figure on the wall. There is a cry in the  
 wilderness for a second coming "Till we have drawn the  
 Lamb of God into a mortal form. / And that he must be  
 born is certain, for One must be All" . . . (5:272).

Orc, through Jesus, is identified with human imagin-  
 ation in Milton:

And of the sports of Wisdom in the Human Imagination,  
 Which is the Divine Body of the Lord Jesus, blessed  
 Mark well my words! They are your eternal salvation  
 for ever.  
 (5:482)

Through Human Imagination, Orc lives forever, as Blake  
 lives forever:

Whatever can be Created can be Annihilated: Forms cannot:  
The Oak is cut down by the Ax, the Lamb falls by the Knife,  
But their Forms Eternal Exist For-ever. Amen (5:522).

Orc is identified with Jesus:

I also hope the Reader will be with me, wholly  
One in Jesus our Lord, who is the God of fire and  
Lord of Love to whom the Ancients look'd and saw  
his day afar off . . . (5:621).

And Jesus identifies with Imagination:

Abstract Philosophy warring in enmity against Imagination  
(Which is the Divine Body of the Lord Jesus, blessed  
for ever) (5:647).

And again:

O Human Imagination, O Divine Body I have Crucified,  
I have turned my back on thee into the Wastes of  
Moral Law (5:647).

If any lines truly connect Orc to Jesus, these  
lines tie the knot:

He (Albion's Spectre) wither'd up the Human Form  
By laws of sacrifice for sin,  
Till it became a Mortal Worm,  
But O! translucent all within (5:651).

Blake's purpose does not change from beginning to  
end. As Jesus is a Savior, Blake (the Jesus force in Blake)  
takes the same role as a poet: "The Nature of my Work  
is Visionary or Imaginative; it is the Endeavorer to  
Restore what the Ancients call'd the Golden Age" (5:604).  
As Orc's role is a force to release the bound in art,  
Blake's role is a force to release the trapped man in life.

MAY GOD US KEEP FROM SINGLE VISION & NEWTON'S SLEEP!

## CHAPTER III

### SUMMARY AND CONCLUSION

#### I. SUMMARY

Part I of this work showed the different ways Blake's world was viewed. Blake's world was seen through his theory of perception, seeing more of, rather than in. This theory was applied to Blake's works from Songs of Innocence and Songs of Experience, The Marriage of Heaven and Hell, The Book of Urizen, America, Europe, and The Book of Los through The Four Zoas, Milton, and Jerusalem, and the shorter poems to The Everlasting Gospel. Blake, as Part I shows, turned to his own system as a means of personal salvation; as his own salvation developed, his role as poet became clear. Blake wrote to awaken man from the deep sleep of dead, Urizenic, single-level dreams. To Blake, man's salvation was through revolt against political, social, and mental chains (the "mind forg'd manacles") which tie man to non-entity. The result of Blake's idea of revolution was the creation of an iconoclast, Orc.

Blake's world was within the human mind, and the highest form of revolt was that within the mind. The imagination, ordered by reason, was the real life. The

real life was deep within, covered with clouds, vines, roots and other forms of vegetative life. The real life was below the surface, and the poet, acid-like, cleansed away the surface, exposing the real world. The cleansing process was done with the imagination, which is energy.<sup>1</sup> The poet, then, became an energy force moving men to revolt.

Orc, then, as an energy force moved the other mythological characters to revolt. As an energy force, Orc was identified with human imagination. As Blake's purpose was to cause other men to revolt in their thinking, Orc's purpose was to cause other mythological characters in the salvation drama to revolt against their imprisoned visible universe.

In Part II this work studied the progression of Orc at different levels of the imagination. If Orc were an imaginative force, he would appear at each level as that level so visioned. Blake was quite consistent because Orc did take the image or form of each level, and through revolt Orc progressed to the next level in a different form. There was a definite progression from one level to the next. Orc returned to the highest form of imagination, the Human Form Divine in the City of Fire.

Orc's general progression as different mythological characters appeared as follows: (1) Orc, plus fire,

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<sup>1</sup>See Marriage of Heaven and Hell, quoted on p. 20f of this paper.

(2) Fuzon, plus fire, (3) Luvah, plus fire, (4) Jesus, plus fire. Orc appeared at the different levels of vision as follows: (1) meteors, plus fire, (2) tyger, plus fire, (3) hairy youth or Luvah, plus fire, and (4) Jesus, plus fire. This was a progression from (1) inanimate objects to (2) animate objects to (3) human form to (4) Human Form Divine. The final stage was the act of creation. Orc was identified with this stage.

## II. CONCLUSION

Orc as a force progresses to its original form, the imaginative. Orc goes from unorganized (fallen) innocence through experience to higher or organized innocence, a return to the imaginative state. Orc, then, progresses into the imaginative, artistic, creative act--Eden. As imaginative force, Orc takes many forms or images in Blake's works. By a Bard or Visionary--by a Blake--and perhaps by you, the reader, Orc is seen hiding behind sand and stone, sitting in the fleece of the lamb, flaming behind the "guinea-seer," burning brightly behind the tyger and fiercely in Beulah's womb; and he flows evermore from Blake's revolutionary eye to ink-penned paper and corrosive acid-etched plate: "(Grave the sentence deep)" (5:112).

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