

Dóra Csikós:

BLAKE'S FOURTH FOLD: THARMAS

The major achievement of recent Blake scholarship is the fact that critics today acknowledge that the oeuvre shows gradual changes in the poet's thinking, as opposed to the traditional view according to which Blake was a monolithically stable poet. While the latter notion was at one time a necessity "to hold a difficult subject still long enough to get a focused likeness"¹, once - the static - Blake gained a firm footing, new approaches started to emerge, most of which dismissed the former canon and advocated a dynamically changing Blake.

One of the most conspicuous modifications in Blake's ideas is discernible in the gradual development of his system of the fourfold.

The early hypothesis was essentially twofold based on the confrontations between the contraries, like innocence and experience, heaven and hell, good and evil. This dualistic view soon proved to be insufficient to describe Blake's expanding system because it was characteristic of the world of Generation and Ulro, the two inferior states in Blake's poetry. Ulro is the lowest state, it is the material world, the place of the sleepers, the spiritually dead, it is the Grave itself: "We look down into Ulro we behold the Wonders of the Grave"². Ulro is the state of eternal pain "where the Dead wail Night & Day"³. Until Jerusalem (12:45-13:29) Ulro seems to be identical with Generation, "the Generation of Decay &

1 Damon XV

2 All the quotations are from Erdman - hereinafter abbreviated as E.
The Four Zoas (hereinafter abbreviated as *FZ*) VIII, 113:223 (E. 377.)

3 *FZ* II, 25:71 (E. 317.)

Death"⁴. As Blake's vision turned more and more into the direction of redemption and regeneration, besides the contraries there appeared the shapes of a threefold system, almost always bearing some sexual connotations, like in the *Visions of the Daughters of Albion*, *The Book of Urizen* or *The Book of Ahania*. This threefold state is called Beulah. Blake took the name and developed the idea of the region of sexual love from the Biblical account of Isaiah: "Thou shalt no more be termed Forsaken; neither shall thy land any more be termed Desolate: but thou shalt be called Hephzi-bah, and thy land Beulah: for the Lord delighteth in thee, and thy land shall be married."⁵ Of all the four states Beulah is the most ambiguous. This ambiguity is mainly due to its sexual nature and Blake's ambivalent portrayal of sexuality in the fall and redemption of Man. The duality of this state is also the result of its position. It is an intermediary between Ulro and Eternity, a land of sweet delusions and sleep:

There is from Great Eternity a mild & pleasant rest
 Namd Beulah a Soft Moony Universe feminine lovely
 Pure mild & Gentle given in Mercy to those who sleep
 Eternally. Created by the Lamb of God around
 On all sides within & without the Universal Man
 The Daughters of Beulah follow sleepers in all their Dreams
 Creating Spaces lest they fall into Eternal Death⁶

Beulah is, then, the state of the unconscious, which, when dwelt in too long - as in the case of Thel in *The Book of Thel*, as well as Har and Heva in *Tiriel* - reduces man to an infantile imbecility or aged ignorance. When this happens, Beulah degenerates into Ulro. But Beulah can be a redemptive state inasmuch as beyond it lies Eden or Eternity into which it is possible to enter through Beulah⁷ and it is also over this state that the Saviour descends to awake the dreamers⁸. As Harold Bloom poetically put it:

⁴ FZ I, 4:21 (E. 301.)

⁵ Isaiah 62:4

⁶ FZ I, 5:94-100 (E. 303.)

⁷ Then Eno a daughter of Beulah took a Moment of Time
 And drew it out into Seven thousand years with much care & affliction
 And many tears & in Every year made windows into Eden
 She also took an atom of space & open'd its center
 Into Infinitude & ornamented it with wondrous art
 (FZ I, 9:222-226; E. 304.)

⁸ FZ IV, 55:248-253 (E. 337.)

Beulah is the most ambiguous state. Its innocence dwells dangerously near to ignorance, its creativity is allied to destructiveness, its beauty to terror. (...) In Bunyan's Beulah the Pilgrim may solace himself for a season - not longer. For Beulah lies beyond both mortality and despair, nor can doubt be seen from it. And yet it is upon the borders of Heaven, not Heaven himself. It is not what the Pilgrims had sought in all their Pilgrimages, though here they are within sight of the City they are going to.⁹

Blake sought to find the City itself, and in order to achieve this goal he felt the need to complement the so-far tripartite structure and add a fourth dimension. "The Sexual is Threefold: the Human is Fourfold."¹⁰

With the appearance of Tharmas in *The Four Zoas* (up until the compilation of the minor prophecies only three of the four Zoas are mentioned by the name: Luvah, Urizen and Los) the fourth dimension is introduced¹¹; Blake's system is completed and his ultimate goal, Humanity - and its corresponding state, Eden - has found a proper expression.

We shall now examine the role of Tharmas and his emanation, Enion in the redemption of Albion. As the Zoas are entities that make up the mind¹² and as such are often interpreted in psychological terms¹³, we shall also follow this line in our analysis.

The psychology that shows deep affinities with Blake is Lipót Szondi's depth psychology, designated as the analysis of vicissitudes - or simply: fate analysis¹⁴ (commonly known as his schicksal analysis) upon which he based his famous test. In Szondi's system four basic drives are assumed, all four of which define a special character. These characters correspond to Blake's Zoas: The sexual drive to

9 Bloom 16

10 *Milton* I, 4:5 (E. 97.)

11 This is not to say that Tharmas is the ultimate redemptive power in Blake's poetry, but his appearance is inevitable in the emergence of the - redemptive - fourfold unity.

12 *FZ* I, 3-4:1-13; 11:302-303 (E. 300-301; 306.)

13 cf. Hume, Webster, Singer, Youngquist

14 With his intensive research in depth psychology, Szondi wanted to place the hitherto occult concept of human destiny upon a medical and psychological basis. For this he elaborated his much-debated gene-theory. To substantiate this theory he developed the Szondi-test. Paradoxically, even very recent research in genetics has been unable to prove the connection between the test and the gene-theory, upon which he claimed to have based the test. (See Bereczkei) Yet, irrespective of whether or not we accept the medical, theoretical basis of Szondi's postulate, the test has stood the test of clinical validity, and has proved itself empirically to be a most useful technique to define a personality. (This comment is indebted to Dr. Bruno Hilleweare.)

Luvah, the paroxysmal to Urizen, the ego drive to Los and the contact drive to Tharmas¹⁵. It is important to note that Szondi's drives agree with the fallen aspects of the Zoas - they both describe pathological cases, which in Blake means the allegorical, spiritual sickness of Albion, and his indwelling Zoas.

Because Szondi's system was primarily conceived to be of scholarly character and as such it strives to give a detailed analysis of cause-and-effect relationships, we expect that it will be a useful tool to complement and illuminate the apparent incoherences and textual idiosyncrasies, which are the result of the suppression and exclusion of elements from the narrative field of the poem, a new - and certainly taxing - technique, "Blake's greatest contribution to literary methods"¹⁶.

THARMAS AND ENION

The names Tharmas and Enion may be derived from Thaumás and Eione, who are Hesiod's sea god and shore goddess in the *Theogony*. This seems all the more possible as fallen Tharmas sinks into the Sea of time and space and is associated with water all through the poem: "the World of Tharmas, where in ceaseless torrents / His billows roll where monsters wander in the foamy paths"¹⁷. Furthermore, Thaumás is father of Iris, the rainbow, which signals the end of the flood; similarly Tharmas's daughter, Enitharmon, is the main agent of the Apocalypse and regeneration. (In Night II, Enitharmon is likened to a "bright rainbow weeping & smiling & fading"¹⁸)

As David Erdman pointed out, the names 'Tharmas' and 'Enion' appear to be the back formations from the name of their daughter: Eni-Tharmon¹⁹. Although we cannot substantiate our hypothesis with a straight reference from the texture of the poem, it does not seem impossible to conjecture another etymology for Enion's name. Just like the name 'Enitharmon' suggests her filial relationship to Enion and Tharmas (this suggestion is confirmed several times in

15 For the rationale of the test (including the description of the categories) see Deri; Szondi et al. *The Szondi Test* and Lukács.

16 Damon 143

17 *FZ* II, 33:256-257 (E. 321.)

18 *FZ* II, 34:382 (E. 324.)

19 Erdman 275

the poem, as the conception and birth of Enitharmon is repeatedly described²⁰), similarly, we could confer that the name 'Enion' implies that she is a daughter of Eno and Albion. Since Eno (possibly an anagram of *eon*) is the "aged Mother"²¹, the mother of all poetry²² and Albion is the Universal Man, it is quite likely that the Emanation of "Parent power" Tharmas is their offspring.

Neither Tharmas nor Enion appear in Blake's poetry before *The Four Zoas*. We first meet them in the midst of a marital quarrel, which starts the poem. Enion is jealous of Jerusalem and the Emanations whom Tharmas has sheltered in his bosom out of compassion. In the ensuing conflict they sunder, and as the primeval connection between them disintegrates, they are both doomed to fall. No longer the bucolic characters "of the sort that the wheels of history run over: good but not too bright, easily confused" (whose mythic counterparts are Baucis and Philemon, Deucalion and Pyrrha, or in fiction, Sterne's Shandies and Goldsmith's Vicar and Mrs. Wakefield²³), their relationship perverts into a sado-masochistic one, and Enion weaves the Circle of Destiny out of Tharmas's fibres:

[Tharmas] sunk down into the sea a pale white corse
 In torment he sunk down & flowd among her filmy Woof
 His Spectre issuing from his feet in flames of fire
 In gnawing pain drawn out by her lovd fingers every nerve
 She counted. every vein & lacteal threading them among
 Her woof of terror. Terrified & drinking tears of woe
 Shuddering she wove—nine days & nights Sleepless her food was tears
 Wondering she saw her woof begin to animate. & not
 As Garments Woven subservient to her hands but having a will
 Of its own perverse & wayward Enion lovd & wept

Nine days she labourd at her work. & nine dark sleepless nights
 But on the tenth trembling morn the Circle of Destiny Complete
 Round rolld the Sea²⁴

Confronted with the Circle of Destiny, the Daughters of Beulah close the Gate of the Tongue, which provides an entrance from Ulro to Beulah. The allegorical meaning of the tongue (sense of Tharmas) was illuminated by

20 *FZ* I, 7-8:185-192; IV, 50:84-106; VII, 84:277-295 (E. 304, 333, 359.)

21 *The Book of Los* plate 3 and *FZ* I, 3:6 (E. 90; 300.)

22 Damon 125

23 Ostriker 159

24 *FZ* I, 5:77-89. (E. 302.)

Northrop Frye, who pointed out that eating the body and drinking the blood of Jesus is a profound image of the final apocalypse, so taste (tongue) implies our imaginative control of this world. "Just as sight is the mind looking through and not with the eye, so taste is the mind transforming food, and thus 'taste' in the intellectual sense is the mental digestion of the material world. Tharmas, then, is the tongue of unfallen man, his power to absorb the nonhuman"²⁵. When the Gate of Tongue is closed, Tharmas sinks into the chaos of Ulro. In the primordial unity of Eternity Tharmas was "darkning in the West"²⁶, which - from *Tiriell* on - has been the realm of the body. Since the instinctual unity of the body (depicted in the figure of Tharmas), which once comprehended and held together all the other faculties, has fallen into chaos, the disintegration of these faculties is also inevitable.

Fallen Tharmas begets time and space (Los and Enitharmon) on Enion, who is soon deserted by the children. She starts out to find them, "In weeping blindness stumbling she followd them oer rocks & mountains"²⁷ all in vain, just like she is sought after by Tharmas all through the nine nights to reunite with him only in the apocalypse. The wanderings of Enion and Tharmas coincide with Man's fall from Innocence, his tribulations of going through Experience. Although in the major part of the poem we face the fallen Tharmas, emblematic of the horrors of sundered existence, from the regularly recurring nostalgic accounts of Eternity we learn that he once presided over Beulah ("in those blessed fields / Where memory wishes to repose among the flocks of Tharmas"²⁸), which is the idyllic (or quasi-idyllic) world of pastoral harmony, presented by Blake in the *Songs of Innocence*:

Art thou O ruin the once glorious heaven are these thy rocks
Where joy sang in the trees & pleasure sported on the rivers
And laughter sat beneath the Oaks & innocence sported round
Upon the green plains & sweet friendship met in palaces
And books & instruments of song & pictures of delight²⁹

25 Frye 281

26 FZ I, 4:22 (E. 301.)

27 FZ I, 9:215 (E. 304.)

28 FZ II, 34:226-227 (E. 323.)

29 FZ VI, 72-73:212-216 (E. 349-350.)

While in his unfallen form Tharmas was the Good Shepherd, the disintegrated Zoa (also called the Spectre of Tharmas) seems to be the precise negation of his previous self. After his fall is completed in Night I, Tharmas's actions are conditioned by his futile yearning after Enion; his sado-masochistic repulsion of his consort in Night III, his bidding Los to rebuild the universe (so that he can destroy it), his separation (which he immediately regrets) and subsequent unification of Los and Enitharmon in Night IV, his suicidal "pact" with Urizen to end his torments in Night VI, his punishment of his enemies, an ambiguous deed of revenge (which paradoxically signals the nearing apocalypse) in Night VII, his relegating his power to Los in Night VIII, and his rebirth as a child in the pastoral interlude of the last night as well as his final reunion with Enion followed by his active participation in the apocalypse are all but complementary to, and conditional upon his main activity: his search for his lost ideal.

Since - as we have noted - Szondi's categories and descriptions fit the fallen aspects of Blake's Living Creatures, we shall proceed to examine the separated Tharmas and Enion with an eye on Szondi's system. While in his eternal form Tharmas was Compassion now he has become its opposite: wrath and violence. (The most often used verb and adjective in connection with him is 'rage' and 'furious'.) The reason for this change is the frustrated search after Enion, which renders him a good example of Szondi's *Category of Everlasting Loneliness and of Hypomania* of the contact drive. In members of this category the separation of the person from his love object "makes for a distractable, unstable, restless disposition"³⁰ - as it is manifested in many cases (especially in Night IV) by Tharmas's inability to hold on to his ideas, decisions: "he reard his waves above the head of Los / in wrath. but pitying back withdrew with many a sigh / Now resolved to destroy Los & now his tears flowd down"³¹. Just like in Szondi's category people feel a compelling need to search for the lost ideal and "the hopelessness and disappointments of this activity (...) generate self-hatred, self-

30 Szondi *Experimental Diagnosis of Drives* 192
31 FZ IV, 48:45-47 (E. 332.)

torture and depression"³², Tharmas is a pathetic figure, constantly brooding over his sundered counterpart in self-abasement³³:

Fury in my limbs. destruction in my bones & marrow
 My skull riven into filaments, my eyes into sea jellies
 Floating upon the tide wander bubbling & bubbling
 Uttering my lamentations & begetting little monsters
 Who sit mocking upon the little pebbles of the tide
 In all my rivers & on dried shells that the fish
 Have quite forsaken. O fool fool to lose my sweetest bliss
 Where art thou Enion ah too near to cunning to far off³⁴

But the masochism of Tharmas soon turns into sadism³⁵, both against Enion, whom he cruelly repels: "I send thee into distant darkness / Far as my strength can hurl thee wander there & laugh & play / Among the frozen arrows they will tear thy tender flesh"³⁶ (just to regret it and fall into an even deeper despondency) and against his environment, as it is clearly indicated by the fact that while in Eternity he was the unifying power, in Night IV he tears Los and Enitharmon apart, inflicting grinding pain on them. Ironically, he immediately repents of his cruel deed and commands the separated Spectre to reunite them, threatening him

32 Szondi *Experimental Diagnosis of Drives* 193

33 Enion experiences the same feelings; she blames herself for her jealousy and accuses herself of being the prime agent of their separation ("do thou [Tharmas] / Thy righteous doom upon me", "Tho I have sinned. tho I have rebelld / Make me not like the things forgotten as they had not been"; *FZ III*, 45:186-187, 191-192; E. 330.), and sinks into deep dejection projecting a very debased image of herself:

I am made to sow a thistle for wheat; the nettle for a nourishing dainty
 I have planted a false oath in the earth, it has brought forth a poison tree
 I have chosen the serpent for a councillor & the dog
 For a schoolmaster to my children
 (...)
 My heavens are brass my earth is iron my moon a clod of clay
 My sun a pestilence burning at noon & a vapour of death in night
 (*FZ III*, 35:387-396; E. 324-325.)

34 *FZ III*, 44-45:162-169 (E. 330.)

35 "A kapaszkodási-öszton [Tharmas] szoros kapcsolatban látszik lenni a kínzási szükséglettel és hatalomröréssel. A leválasztódási és keresési szükséglet [Enion] pedig annak ellentétével az önkínzással, a mazochizmussal." Szondi: "Módszertan és ösztönton", 284.

Tharmas's vindication of the role of God shall be referred to later.

36 *FZ III*, 45:170-172 (E. 330.)

with rending him asunder in bloody tortures ("thy limbs shall separate in stench & rotting & thou / Become a prey to all my demons of despair & hope"³⁷) if he should not obey his will. The sadism of these people, Szondi explains, is an expression of the person's desperate hatred, rage and vindictiveness against the world from which - in the absence of the beloved one - he feels separated forever³⁸.

Tharmas laughd furious among the Banners clothd in blood

Crying As I will I rend the Nations all asunder rending
 The People, vain their combinations I will scatter them
 (...)

 In war shalt thou bear rule in blood shalt thou triumph for me
 Because in times of Everlasting I was rent in sunder
 And what I loved best was divided among my Enemies
 (...)

 Therefore I will reward them as they have rewarded me
 I will divide them in my anger & thou O my King
 Shalt gather them from out of their graves & put thy fetter on them
 And bind them to thee that my crystal form [Enion] may come to me³⁹

But for all his hostile attitude towards his environment, Tharmas does not transfer his murderous impulses into action and discharges his accumulated rage in furious speeches and threats. The reason seems to be the same as in the case of most people in this category: they "have become too restless and distracted to concentrate their hatred upon one object sufficiently to be ready to kill him."⁴⁰ When Tharmas encounters Urizen in Night VI, he offers him a suicide pact: "Withhold thy light from me for ever & I will withhold / From thee thy food so shall we cease to be"⁴¹, but Urizen does not even bother to reply to him. Outraged Tharmas threatens to kill him, but paradoxically what he menaces with is exactly the same as what he offers in the pact: he will deprive Urizen of food and indulge in the horrible consequences: "Thou shalt pursue me but in vain till starvd upon the void / Thou hangst a dried skin shrunk up weak wailing in the

37 FZ IV, 49:74-75 (E. 333.)

38 Szondi *Experimental Diagnosis of Drives* 192-193.

39 FZ VII, 96:49-51; 97:58-60, 69-72 (E. 361-362.)

40 Szondi *Experimental Diagnosis of Drives* 193

41 FZ VI, 69:64-65 (E. 346.)

wind⁴²". It is crucial to recognize here, that however chaotic and distraught Tharmas may be in his fallen form, he has - as the pact proves - unconsciously retained the intuition of the essential interconnectedness and unity of the Zoas, and is dimly aware that intellect has to feed upon instincts, just as the light of intellect is inevitable for the proper functioning of the senses.

We have seen that Tharmas's conflict with Urizen came from the latter's refusal of a mutual suicide. Paradoxically, immortal Tharmas desires the death of his indestructible body⁴³. His powerful death instinct, which we encountered as early as the beginning of Night IV, is the result of his antithetical feeling of hope and despair. "The realization that the truly desired object may not be found leaves the individual with an utter indifference. He evaluates available value objects with the standards of one who is prepared to die."⁴⁴

Ah Enion Ah Enion Ah lovely lovely Enion
 How is this All my hope is gone forever fled
 (...)
 Deathless for ever now I wander seeking oblivion
 In torrents of despair in vain.
 (...)
 When dark despair comes over [me] can I not
 Flow down into the sea & slumber in oblivion. Ah Enion⁴⁵

But the death impulses are just one way of coping with the absence of Enion. Sometimes it seems that Tharmas abandons the search for his consort and instead of the adherence to his unobtainable ideal he indulges in completely different activities - which as a rule finally turn out to be vaguely, sometimes almost inexplicably, connected to his search - like the commissioning of Los to rebuild the universe in Night IV, right after he uttered his desire to be dead. Tharmas wants a world to rule over, a realm that he can destroy ("renew thou I will destroy / Perhaps Enion may resume some little semblance / To ease my pangs of heart & to restore some peace to Tharmas"⁴⁶). This coincides with what Szondi calls megalomaniac phase, an exaggerated feeling of power during which the

42 FZ VI, 69:70-71. (E. 346.)

43 "For death to me is better far than life. death my desire / That I in vain in various paths have sought but still I live" FZ VI, 69:58-59. (E. 346.)

44 Szondi *Experimental Diagnosis of Drives* 193

45 FZ IV, 47:8-23 (E. 331.)

46 FZ IV, 48:55-57 (E. 332.)

search is replaced by hasty casting about without goal or focus; a passing phase because of the instability of acquisitive impulses⁴⁷. Whatever is attained is soon cast aside as without worth. Similarly, Tharmas declares himself God, but immediately (fifteen lines later!) relinquishes his claim: "Is this to be A God far rather would I be a Man"⁴⁸ to repeatedly call himself God ten lines later.

To sum up fallen Tharmas's characteristics we can conclude that he is a raging, sado-masochistic figure, incoherent, inchoate, and chaotic, a ghost of that human integral that he was in his eternal existence. At this point it would be all too easy to dismiss him as a pathetically dependent, inconsistent, irresolute creature, weak and frail, in whom the ever-recurring depression hinders all actions, a late-comer in Blake's poetry who apparently was only conceived to complete the fourfold scheme and to accentuate the striking difference between him and Los, the Eternal Prophet, to whom - somewhat unaccountably - he finally delegates his power in Night VIII. But we should be wary of drawing such a one-sided conclusion. A closer look at Szondi's description of Tharmas's category which has so far seemed to be consistent even in the subtlest details (we learn from Szondi that the most important socially positive occupation that the members of the category tend to choose is painting⁴⁹, just like Tharmas's art is painting in the fourfold correlations) warns us that the contact drive and its categories carry much more significance than it may appear at first sight. Szondi points out that the contact drive (consisting of factors *d* and *m*) has a central role in the individual in that certain drive factors (the *h* and *s* of the sexual drive - Luvah; and the *e* and *hy* of the paroxysmal drive - Urizen) can only function when connected to the contact drive⁵⁰.

Let us see whether the correspondances between Szondi and Blake hold true in this point; whether Tharmas's central role can be substantiated from the texture of *The Four Zoas*. We have seen that the basic conflict between Tharmas and Enion was the result of Tharmas's hiding the fleeing Emanations in his

47 Szondi *Experimental Diagnosis of Drives* 192-193.

48 FZ IV, 51:146 (E. 334.)

49 Szondi "Módszertan és ösztöntan" 65

50 The following quotation is from Szondi "Módszertan és Ösztöntan" 278-279. (Italics mine)
Az ösztönigenyek közül: a h-, s-, e-, és hy-szükséglet csak a d- és m-szükséglettel együtt tud kielégülni. Ez más szóval azt jelenti, hogy léteznek: h-d-m, s-d-m, e-d-m, hy-d-m ösztönkoalíciók. Ezek rendes ösztönéleti viszonyok mellett együtt hozzák létre a nemi gyöngédség, a férfias erőszakoskodás (szadizmus), a meglepés ösztönjelenségeit. *A felsorolt ösztönigenyek tehát csak a d- és m-szükségletek előreküldött, antepontált mozgósításával tudnak kielégülni.*

bosom. Since the Emanations represent the creative power of humanity that is preserved during the fall, Tharmas, who is the repository of this crucially important power, assumes a special significance. Paradoxically, as he laments in Night VII, his sheltering the Emanations led to the separation from his own Emanation, Enion, and resulted their fall:

My little daughters were made captives & I saw them beaten
 With whips along the sultry sands. I heard those whom I lov'd
 Crying in secret tents at night & in the morn compell'd
 To labour & behold my heart sunk down beneath
 In sighs & sobbings all dividing till I was divided
 In twain & lo my Crystal form that lived in my bosom
 Followed her daughters to the fields of blood they left me naked⁵¹

Even though the fact that the Circle of Destiny is drawn from his fibres⁵² would suggest a negative role of Tharmas, as the turning of the Circle implies an even deeper entanglement in the world of experience, it turns out that a complete devastation is a prerequisite to the regeneration of the Universal Man.

John B. Pierce attributes an even more significant role to Tharmas. According to him Tharmas is not only instrumental in bringing about and carrying out the redemption of Albion, but he is Albion himself:

The weaving imagery (...) suggests Tharmas's incarnation into the limitations of the physical body, while the notion that he holds the emanation Jerusalem⁵³ within suggests the potential for redemption of the body when it contains the city of God. These associations suggest that Tharmas is analogous to the universal human form of the One

51 FZ VII, 97:60-66 (E. 362.)

52 As Nelson Hilton so convincingly proves in his article "Some Sexual Connotations" (*Blake: An Illustrated Quarterly* 16, 166-168.), the fibre refers to the semen, as it is appropriate in the case of Tharmas, Parent power.

53 Jerusalem is the Emanation of Albion, the bride of Jesus; she comprises within herself all the Emanations, just like Albion is the composite form of all humanity.

Man, Jesus Christ. Such associations give Tharmas a symbolic equivalence with Albion.⁵⁴

While Pierce's arguments in connection with the role of Tharmas in *Jerusalem* seem well-grounded, the identification of Tharmas and Albion in *The Four Zoas* appear to be a conclusion he drew in the knowledge of the later epic, and not so much from the text of the poem in discussion. We would rather urge another interpretation that assigns Tharmas a similarly important role.

In Night IV Los triumphantly declares that even though his God is Urizen (traditionally identified with the God of the Old Testament), he is fallen into the deep "And Los remains God over all."⁵⁵ Knowing that Los is Imagination, that is Jesus Christ, we can take his words as the indication of the coming of the rule of Jesus. This assumption is supported by Tharmas's response: "Doubting stood Tharmas in the solemn darkness"⁵⁶, where the doubting Tharmas may be taken as an ingenious pun subtly referring to the doubting Thomas of the Bible, who needed tangible proof of the resurrection of Christ. Once the biblical connotation has been established in the doubting Thomas-Tharmas intimation, the substructure of the poem calls for further associations. Suffering from the fierce pangs of the ambiguous feelings of love and rage, Tharmas denies Los three times, (49:53-55; 51:131-132; 52:156), just like Peter denied Jesus⁵⁷. The Tharmas-Peter parallel is strengthened by the fact that while Peter had to confess his love to Jesus three times consecutively⁵⁸, similarly, Tharmas relegates his power to Los thrice in three consecutive nights (VII, VIII and IX). We learn from the Bible that Peter is the rock upon whom Jesus's church is built, against which the gates of hell

54 Pierce *Blake: An Illustrated Quarterly* 22, 100. He goes on to argue that the suggestion that Tharmas became a model for Albion can be an explanation for the Zoa's relative absence from Jerusalem. To prove this assumption he brings four examples: 1. On Plate 25 of Jerusalem Albion fibres, like Tharmas's, are drawn out by female figure to create the vegetated world. 2. Albion's Spectre moves to the west, which is Tharmas's realm. 3. While in *The Four Zoas* Tharmas hides Jerusalem, in Jerusalem this is done by Albion. 4. Certain lines that are addressed by Enion to Tharmas (FZ I, 4:33-36; E. 301.) are given over to Vala to direct to Albion (J Pl.22:1, 10-12; E. 167).

55 FZ IV, 48:41 (E. 332.)

56 FZ IV, 48:44 (E. 332.)

57 Urthona-Los's words to Tharmas could have been addressed by Jesus to Peter:

"wherefore shouldst thou rage / Against me who thee guarded in the night of death from harm". (50:109-110; E. 334.)

58 Urthona-Los's words to Tharmas could have been addressed by Jesus to Peter:

"wherefore shouldst thou rage / Against me who thee guarded in the night of death from harm". (50:109-110; E. 334.)

cannot not prevail, and Peter is given the keys of the gate to the kingdom of heaven⁵⁹. In *The Four Zoas* Los builds Golgonooza (City of Art, the New Jerusalem in Blake's poetry in which the "Divine Countenance shone"⁶⁰):

For now he feared Eternal Death & uttermost Extinction
 He builded Golgonooza on the Lake of Udan Adan
 Upon the Limit of Translucence then he builded Luban
 Tharmas laid the Foundations & Los finishd it in howling woe⁶¹

The parallel is striking: just like Jesus's kingdom is built to overcome eternal death, Golgonooza is erected to serve the same purpose. While the first is raised over the rock - Peter, the second is founded by Tharmas. (Similarly, in the last night Los fights his battle leaning over Tharmas, just like the resurrection in Jesus is made possible for us with the help of his earthly governor, Peter.) Peter has the keys to heaven, Tharmas is the keeper of Luban, the Gate of Golgonooza, the gate of salvation which opens into our world.

When Peter remedies his denial of Jesus by three times confessing love, he is commanded to feed Jesus's lambs and sheep⁶², and thus from the fisherman he becomes the shepherd that tends Christ's flock. Tharmas, who was a water god, whose body surged forth in fish⁶³, is regenerated at the end of the Apocalypse as a shepherd: "Tharmas brought his flocks upon the hills & in the Vales / Around the Eternal Mans bright tent the little Children play / Among the wooly flocks".⁶⁴

For a Peter-Tharmas association to be plausible one would expect Tharmas to have an underlying innocence in his nature. The fact that he is the only Blakean Quaternary never to be associated with Satan, a very complex state of error, death, war and selfishness, seems to answer this expectation; as Wilkie and Johnson put it: "it corroborates our impression that although human instinct can become chaotic, weak, and misdirected, it is incapable of the absolute error to which more

59 Matthew 16:18-19

60 FZ VIII, 100:40 (E. 372.)

61 FZ V, 60:75-78 (E. 340.)

62 John 21:15-17 ("So when they had dined, Jesus saith to Simon Peter, Simon, son of Jonas, loveth thou me more than these? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my lambs.")

63 FZ VI, 69:61 (E. 346.)

64 FZ IX, 138:838-840 (E. 406.)

complex faculties are susceptible."⁶⁵ It is also important to note that he is the only one of the four Zoas who is reborn as a child before the resurrection. (This does not contradict the fact that he is Parent power, since we know that the child is the father of the man.) But this child is no longer the child of "The Little Boy lost" and "The Little Boy Found" of the *Songs of Innocence*, the dependent infant, who is desperately lost without his parent, whom any darkness can vapourize leaving the child helpless again⁶⁶, but much rather the child of "The Land of Dreams" of the Pickering Manuscript:

Awake awake my little Boy
 Thou wast thy Mother's only joy
 Why dost thou weep in thy gentle sleep
 Awake thy Father does thee keep

O what Land is the Land of Dreams
 What are its Mountains & what are its Streams
 O Father I saw my Mother there
 Among the Lillies by waters fair

Among the Lambs clothed in white
 She walkd with her Thomas in sweet delight
 I wept for joy like a dove I mourn
 O when shall I again return

Dear Child I also by pleasant Streams
 Have wanderd all Night in the Land of Dreams
 But tho calm & warm the waters wide
 I could not get to the other side

Father O Father what do we here
 In this Land of unbelief & fear
 The Land of Dreams is better far
 Above the light of the Morning Star⁶⁷

Although the imagery, the mood and the obvious biblical allusion to the ideal Beulah world of the twenty-third Psalm would render the poem to belong

⁶⁵ Wilkie-Johnson 181-182. The only thing we cannot accept from this observation is that Tharmas is regarded as an essentially simple character. What we are trying to prove is even the opposite: the intricacy of his personality.

⁶⁶ I am following Harold Bloom's interpretation of the two poems. Bloom, *Blake's Apocalypse* 47

⁶⁷ E. 486-487.

to the pastoral lyrics of the *Songs of Innocence*, there seems to be a crucial difference between them. Little Thomas (Tharmas), who now lives in the land of unbelief and fear, is pinig for the Land of Dreams, but what sets this land apart from the land of innocence is formulated in the last line: it is "Above the light of the Morning Star". As is well-known, the Morning Star, Lucifer, is associated with Urizen (as the first is "the light-bearer", the second is the "Prince of Light")⁶⁸, the light is the light of his intellect. The fact that the child aspires after an idyllic land, but which is intricately connected to the realm of Urizen, suggests that little Thomas is the rejuvenated Tharmas of Night IX, who has gone through the horrors of disintegrated existence, and even though he has retained his innocence, he is now conscious of the importance of suffering and experiences in order that a higher ontological state, a more aware consciousness, an organized innocence is achieved by the Eternal Man.

As has been adumbrated, our contention is that Tharmas is much more complex a figure than he may seem at first sight. Of all the Zoas he seems the least likely to share any characteristics with Urizen, and yet there are sophisticated hints of their similarities. (It is important to emphasize that their similarities pertain to their fallen form.) The inconstancy and capriciousness of Tharmas, his raging outbursts, which are always followed by his regret and atonement, is strikingly similar to the two alternating aspects of Urizen which in Szondi's terminology are called the Cain and the Abel phases. An evidence of the analogy between the two Zoas is to be found in the fact that it is Urizen that Tharmas offers a suicide pact; he intimates their intricate resemblance and suspects that Urizen's death is essentially his as well. More straightforward than this is Blake's association of Tharmas with doubt while elsewhere we are directly told that "Urizen who was Faith & Certainty is changed to Doubt"⁶⁹. The last night of *The Four Zoas* brings

68 Two more evidences for the Morning Star-Urizen association is 1. Lucifer is the first of the seven Eyes of God, the first step in the fall from the original unity, on the path of Experience. The disintegration of the Zoas is blamed on Urizen, who initiated the fall by attempting to usurp Urthona's place thus causing a war. 2. Urizen's lament at having failed to obey the divine word which led to his fall from Eternity clearly echoes the casting out of Satan in *Paradise Lost*:

I went not forth. I hid myself in black clouds of my wrath
I call'd the stars around my feet in the night of councils dark
The stars threw down their spears & fled naked away
We fell.

(FZ V, 64:222-225; E. 344.)

69 FZ II, 27:105 (E. 318.)

about a significant transformation in all the Quaternals but it is only Urizen and Tharmas who are rejuvenated: the hoary Urizen as a radiant Apollo, Tharmas as an innocent child. Finally, the strong link between the two Zoas is evidenced by the essential interconnectedness of their Emanations. They both are relatively insignificant as far as the frequency of their presence in the poem is concerned. But as a rule, when they appear, the emergence and actions of one effects the future of the other. Enion's lament in Night II, her powerful death instinct irresistably pulls down Ahania. She sinks into a deadly sleep and disappears from the scene until the eight night, when she bewails the state of the disintegrated Man. Her lament is answered by the now hopeful Enion, who consoles Ahania by prophesying the coming of the Saviour. The faith of Enion prepares the way for the reunion of Ahania with Urizen, which in turn, leads to the long-sought resurrection of Tharmas and Enion.

As Urizen is the main agent of the Apocalypse and regeneration of Man, Tharmas's association with him, together with the Parent power's other aspects delineated above, point to Tharmas's potential importance as a kind of encompassing power, essential to the substructure of the poem.

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