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PSYCHIC WHOLENESS IN BLAKE AND JUNG

by

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There is no doubt that for most modern readers the work of William Blake is an enigma. True, the Songs of Innocence and Experience seem accessible, but when we approach the great masses of Vala, Milton, and Jerusalem, not to mention the shorter prophetic works (Visions of the Daughters of Albion, the Books of Urizen, Ahania, and Los, America, and Europe), most of us frankly admit we are baffled. We are confused by the multitude of images, of names, of people. We cannot grasp a consistency of time or space, those great ordering archetypes by which we assure ourselves we know where and when we are; all seems chaotic, unrelated, and meaningless. Yet we shall find much of Blake’s most mature thought in these at first confusing works if we can find some thread to help us through the maze. Blake hints that it will be worth the effort, for in the introduction to Chapter 4 of Jerusalem he says:

I give you the end of a golden string  
Only wind it into a ball:  
It will lead you in at Heavens gate,  
Built in Jerusalems wall.¹

I should like to suggest that the work of the Swiss psychologist Carl Gustav Jung offers one way to bring a sense

of order and meaning to Blake's work. This, of course, offers its own difficulties, for Jung's work, too, often seems obscure and enigmatic. But he was a man of our own day facing the contemporary problems of the human psyche and formulating hypotheses for their solution which he found worked not only for himself but also for many of the people with whom he came in contact throughout a long life. His experiences and those of others were proof enough to him, not that he had discovered THE TRUTH, but that he had found a meaning in the manifestations of a hitherto little explored realm, that of the unconscious psyche. Of course Jung himself was the first to point out that, though he had formulated this meaning in a new language, that of psychology, he was hardly the first human soul to give the facts he was dealing with a local habitation and a name. He recognized early on that he was yet another in a long line of poets, seers, theologians, astrologers, alchemists, and magi to hypostatize the (usually) invisible inner world of man. In fact a good deal of the documentation of his theories which he felt was required of him as a man of science in the twentieth century he took from this motley crowd of predecessors, thus (temporarily?) alienating himself from most of his more "scientific" contemporaries, who tend to find any attempt to deal seriously with the "occult" a grave breach of etiquette at least.

Nonetheless these inner realities need ever new restatements in order to remain accessible to human consciousness. The realities themselves change seldom, but man's perception of them
is constantly changing. Thus from the point of view of the (relatively) changeless inner world, to "explain" Blake by Jung is tautology; yet from our changing conscious viewpoint the "explanation" can (and should) be enriching in both directions.

Blake dealt in his poetry almost exclusively with psychic reality (including the inner perception of and response to the outer world). Thus it is not mere "psychologizing" of literature to apply insights from modern psychology to the poetic vision of Blake; it is in fact to enter imaginatively as a modern into the still living vision of an eighteenth century seer and artist, and to be nourished in our own souls by that vision; at the same time our understanding of psychology is increased and enriched, and perhaps even our understanding of ourselves undergoes some expansion.

One of the things that facilitates the understanding of Blake in Jung's terms, or of Jung in Blake's, is that they share a similar epistemological view of the nature of perception. True, Jung bases his ideas concerning this subject on empirical observation and expresses them in scientific terms, while Blake's vision is based on postulates of a philosophical nature and is expressed aesthetically. Even so, what is remarkable is the parallel not only between the views themselves but also between all that follows from those views.

It is perhaps one of the most overlooked insights of Jung, and certainly one of the most crucial, that ultimately all human experience is psychic.
Without a doubt [psychic life] is our only immediate experience. All that I experience is psychic. Even physical pain is a psychic image which I experience; my sense-impressions—for all that they force upon me a world of impenetrable objects occupying space—are psychic images, and these alone constitute my immediate experience, for they alone are the immediate objects of my consciousness. My own psyche even transforms and falsifies reality, and it does this to such a degree that I must resort to artificial means to determine what things are like apart from myself. Then I discover that a sound is a vibration of air of such and such a frequency, or that a colour is a wave of light of such and such a length. We are in truth so wrapped about by psychic images that we cannot penetrate at all to the essence of things external to ourselves. All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real. Here, then, is a reality to which the psychologist can appeal—namely, psychic reality.²

Blake in his Vision of the Last Judgment states the same thing:

Mental Things are alone Real what is Called Corporeal Nobody Knows of its dwelling Place it is in Fallacy & its Existence an Imposture Where is the Existence Out of Mind or Thought Where is it but in the Mind of a Fool.³

It should be clear that Jung's psychic experience is Blake's Mental Things, and that when Blake says "Out of Mind or Thought" he means outside the psyche.

What follows from these views of the way we perceive is a radical reorientation both towards what we are accustomed to call the "real"world, i.e. the physical, and towards the spiritual (or "unreal"?) world. Neither Blake nor Jung rejects either the physical world or the spiritual; it is the relativity of the two that both men insist upon. Jung continues:

... whether it is an external fact or a thought that concerns

³Blake, op. cit., p. 555.
me—both happenings are psychic reality. The only difference is that one psychic happening refers to the physical world, and the other to the spiritual world. If I shift my concept of reality onto the plane of the psyche—where alone it is valid—this puts an end to the conflict between mind and matter, spirit and nature, as contradictory explanatory principles. Each becomes a mere designation for the particular source of the psychic contents that crowd into my field of consciousness.

For further clarity we may diagram this in the following manner:

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  psychic reality
   (the only immediate experience)

 physical world  spiritual world
   (the world of material nature,  (the world of the mind, the
      the "outer" world)        "inner" world)
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We should understand that both Blake and Jung are primarily concerned with the superior and inclusive term of the diagram, psychic reality. They are only secondarily occupied with the inferior two terms, each of which excludes the other. I should like particularly to point out that though the terms spiritual world and psychic reality are often confusedly understood to be one thing, we must be careful to distinguish between them. The physical world is only mediately psychic, that is, it is mediated to the psyche via the senses. The spiritual world on the other hand is immediately psychic, and it is for this reason that the confusion between spiritual and psychic exists. We usually experience the physical world and the spiritual as separate; Blake and

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4Jung, loc. cit.
Jung would remind us that they are the two halves of a single overriding psychic experience which is our only true reality. Only when we are aware of both aspects of psychic reality can we begin to perceive the wholeness both of ourselves and of the world.

Blake and Jung spent most of their lives exploring and mapping psychic reality. Blake called his perception of it Vision and the faculty which perceived it Imagination; he embodied it in poetry and painting separately as well as in a unique synthesis of the two, his illuminated printing. Jung embodied it in his contributions to empirical science. Despite the difference between Blake's aesthetic starting point and Jung's scientific one, the correspondence of their maps of the psyche, even in details, is remarkable.

Blake presents the basic structuring principle of his map of the psyche, in highly compressed form, in the three tractates which he wrote fairly early in his poetic development, two entitled THERE is NO Natural Religion, the third ALL RELIGIONS are ONE. In the first of these he acknowledges several truths about our perception of the physical world by the senses: "Man cannot naturally Percieve, but through his natural or bodily organs." The emphasis is on the adverb naturally; he hints here at what he later asserts, that there is a perception other than the natural. "None could have other than natural or organic thoughts

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5Blake, op. cit. This and the following quotations from the three "tractates" are found on pp. 1-3.
if he had none but organic perceptions." But "If it were not
for the Poetic or Prophetic character the Philosophic & Experi-
mental would soon be at the ratio of all things, & stand still
unable to do other than repeat the same dull round over again."
Blake develops in his later works, as we shall see, this idea
of what happens to the soul if it limits itself to organic per-
ception, i.e. acknowledges only the physical world.

In the second tractate Blake firmly declares: "Mans
perceptions are not bounded by organs of perception. he percives
more than sense (tho' ever so acute) can discover." The spiritual
world is here affirmed to be as valid as that perceived by the
senses. And in ALL RELIGIONS are ONE the dualism of physis and
spirit is transcended by "the true faculty of knowing."

As the true method of knowledge is experiment the true faculty
of knowing must be the faculty which experiences. This
faculty I treat of.

Principle 1st That the Poetic Genius is the true Man.
and that the body or outward form of Man is derived from the
Poetic Genius. Likewise that the forms of all things are
derived from their Genius. which by the Ancients was call'd
Angel & Spirit & Demon.

Only the Poetic Genius sees with wholeness of vision, which is
identical with Jung's notion of the true perception of psychic
reality. In his later works Blake personifies the Poetic Genius
more concretely in the two persons of Albion the Eternal Man, and
Jesus the "Divine Humanity", with both of whom we shall have to
deal when we take up Jung's analogous concept of the self. The
Poetic Genius as personified in these later forms thus becomes
the most inclusive metaphor in Blake's system of thought, and
in the psychic dynamic which he sets up it becomes the goal towards
which the opposites in tension strive.

Jung, unlike Blake, did not base his system on a metaphysical or philosophical assertion; instead, starting from a mass of observed facts supplied by his patients, he developed working hypotheses to help organize and explain this material. It is important to remember this because Jung's theories can appear arbitrary and "mystical" if they are conceived as independent of the psychic prima materia which his medical practice furnished. All of Jung's theories are based on observation and conditioned by it; they are not fancies spun out of his own imagination.

Thus Jung arrived after twenty years of psychiatric practice at his final concept of the self, the symbolic expressions of which are analogous to Blake's Albion the Eternal Man. An awareness of the self, for Jung, is the goal towards which both the conscious and the unconscious psyche tend.

The self is not only the center of the psyche but also the whole circumference which embraces both conscious and unconscious; it is the center of this totality, just as the ego is the center of the conscious mind.6

... the self is our life's goal, for it is the completest expression of that fateful combination we call individuality.7

The self, then, is the completest expression of the psychic reality which we have been considering, including both the physical and the spiritual worlds. It is Jung's most inclusive metaphor, as Albion is Blake's.

Jung has defined the self as an archetype, or primordial

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6Jung, op. cit., XII, 41. 7Ibid., VII, 238.
The inner image is a complex structure made up of the most varied material from the most varied sources. It is no conglomerate, however, but a homogenous product with a meaning of its own. . . . I call the image primordial when it possesses an archaic character. I speak of its archaic character when the image is in striking accord with familiar mythological motifs. . . . The primordial image, elsewhere also termed archetype, is always collective, i.e., it is at least common to entire peoples or epochs. In all probability the most important mythological motifs are common to all times and races; . . .

This relates directly back to Blake's statement in ALL RELIGIONS are ONE: "As all men are alike (tho' infinitely various) So all Religions & as all similars have one source [the Poetic Genius]."

Returning to the archetype of the self there is one further thing to be noted, and that is that the archetype does not express itself in only one way.

Again and again I encounter the mistaken notion that an archetype is determined in regard to its content, in other words that it is a kind of unconscious idea (if such an expression be admissible). It is necessary to point out once more that archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree.

That is, the form of the archetype of the self, for example, can be experienced in an infinite variety of specific, and different, contents. Thus to identify Albion as a manifestation of the self in Blake's mythological system does not preclude the possibility of discovering other manifestations of the self in Blake. We find, in fact, that he places great emphasis on the far more familiar symbol of the self which is Jesus the "Divine Humanity."

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8 Ibid., VI, 442-443. 9 Ibid., IX i, 79.
Here Blake is in agreement with the orthodox Christian tradition, in which Christ is the primary symbolic expression of the self.

In Blake's myth as it is worked out in his two major poems, Vala, or the Four Zoas, and Jerusalem, the dynamics of the psyche are set forth in symbolic form, with the wholeness of Albion's vision and his union with Jesus as the ultimate goal of the conflict. This psychic conflict is the theme of both these poems. At the opening of Vala Blake states that his poem will treat of Albion's

\[ \ldots \text{fall into Division & his Resurrection to Unity} \]
\[ \text{His fall into Generation of Decay & Death & his Regeneration by the Resurrection from the dead}^{10} \]

Albion the Eternal Man undergoes a terrible split in his inmost being; his inner components begin to separate one from another until he is no longer an organic whole but a chaotic sufferer sick unto death. He has lost the perception of wholeness, or as Blake elsewhere puts it, he has turned his back on the Divine Vision. It is the fall into division which initiates the psychic dynamic within Albion. The division sets up a tension between various pairs of opposites (some of which we shall examine), the aim of which is to attain to the original balance and harmony which existed among them in the beginning. As long as each one of the opposites is balanced by the other the tension between them is harmonious ("Opposition is true Friendship."\(^{11}\)), but when one claims exclusive validity and attempts to suppress its

\(^{10}\text{Blake, op. cit., p. 297.} \quad ^{11}\text{Ibid., p. 41.}\)
opposite, a reaction from the latter attempts to redress the balance by an equal claim to exclusive validity. This oscillation continues until the principle of balance is once again reached and harmony is restored.

The primary symbol of Albion's disunity within himself, once he has lost the vision of wholeness, is the separation from himself of various components of his psyche, which take the form of pairs of opposites. The first component to part from him Blake calls the Emanation of Albion; she is female, and enough an entity in her own right to have a personality of her own and a name. Once she has separated from Albion she becomes Jerusalem; her separation both represents his inner disunity and at the same time helps to cause that disunity. The male-female polarity thus becomes the primary source of dynamic tension within Albion.

The existence of the "female within the male" was familiar to Jung.

Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is fundamentally unconscious, an hereditary factor of primordial origin engraved in the living organic system of the man, an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman. Jung calls this archetype the anima.

It is perhaps useful to note here that Blake's myth is specific, not general. From Jung's point of view it represents a masculine psychology, with the male containing the female within himself. Jung has also accounted for the equivalent in the female

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12Jung, op. cit., XVII, 198.
psyche; he discovered the male within the woman, which he called the animus. If we understand part of what Blake is doing as a projection of his own psychology in an aesthetic form, it is logical that he should project a masculine psychology. For Jung the polarity of masculine and feminine principles within the psyche of both men and women is of fundamental importance. Just as a woman is not wholly herself without a meaningful relationship to her inner masculinity, so a man is not complete without his inner femininity. Thus Albion without Jerusalem is divided from a most important part of himself; united to her he becomes fully himself. Only when he is united to Jerusalem is Albion capable of perceiving the Divine Vision which is wholeness.

Once Albion and his Emanation Jerusalem have separated each from the other, and Albion has turned his back on Jesus and the Divine Vision (that is, psychic reality in its totality), other components of his psyche begin to separate from him. The next most important one of these is Albion's Spectre. I believe it is possible to recognize in him Blake's concept of the ego when it is cut off from a true perception of psychic reality. Blake says of him:

He is the Great Selfhood
Satan: Worshipd as God by the Mighty Ones of the Earth

When Blake writes of the Self or Selfhood he does not mean the archetype of the self as Jung has formulated it. Rather he refers to the ego self. The word self is used here as we commonly

13 Blake, op. cit., p. 173.
understand it in its adjectival variant, selfish. It stands for the narrow limited idiosyncratic personal thing in us which says "I". Blake's Spectre is a portrait of the ego when it sets itself up as the center of the individual's universe, separate from its more complete Humanity (another of Blake's terms which we shall mention again further on), a humanity integrated with all parts of itself and in fruitful communion with the outer world as well. The Humanity perceives psychic wholeness because it is itself whole; the Spectre mistakenly believes itself whole in its separateness, divided from the other components of psychic reality. It therefore sets itself up as a god and encourages other parts of the psyche to worship itself as such. In Blake it tends to identify with the physical universe and to deny the equal reality of the spiritual world; thus no true perception of psychic reality is possible to it. Satan was the archangel who chose to worship himself rather than God and is thus for Blake the type of all selfishness which sets itself apart from the world, other people, and one's true self. Blake says:

Thou knowest that the Spectre is in Every Man insane brutish Deformd that I am thus a ravening devouring lust continually Craving & devouring . . .

It is not difficult to recognize in Blake's Spectre as described here the devouring aspects of egocentricity.

But here the parallel between Blake and Jung begins to break down. Not only are there elements of the ego in Blake's Spectre, there are also elements which belong distinctly to what
Jung calls the **shadow** in the psyche. Here is his definition of it:

... the shadow is that hidden, repressed, for the most part inferior and guilt-ridden personality whose ultimate ramifications reach back into the realm of our animal ancestors.

It is hard not to see this description as also fitting the Spectre, whereas for Jung the ego and the shadow are quite distinct from each other.

True, Blake has introduced his own version of the Shadow, but it does not have the same substantiality as Jung's. For Blake, as Foster Damon says, "The Shadow is a reflection or projection of something else." For Jung the shadow is, at a person's first contact with the unconscious, no less than the entirety of the unconscious psyche; later the shadow becomes differentiated into a personification of...

... everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly—for instance, inferior traits of character and other incompatible tendencies.

Thus we cannot draw an exact parallel between Jung's concept of the psychic shadow and Blake's pale nonentity which he also calls the Shadow.

The breakdown within Albion which we have just sketched (Albion—Jerusalem—Spectre—Shadow) is only one of the ways Blake portrays his fall into division. He further details another

17Jung, loc. cit.
fourfold division in Albion independent of the one we have just been examining. The four members of this second division play an equally important role in Albion's fall.

"Four Mighty Ones are in every Man: a perfect unity . . . "

These are the four Zoas whose names are Urthona, Urizen, Luvah, and Tharmas. In Blake's myth the reason for the chaos and separation within the psyche of Albion is that one of the four Zoas usurps lordship over the others, i.e. he claims exclusive validity and denies the equality of the others. In the original state of harmony each Zoa is equal to the others and Albion himself is their ruler; but subsequently Urizen proclaims himself God and Albion weakly allows him to take over. As soon as this happens Albion falls into the state of division which is spiritual death. He loses the vision of wholeness while Emanations and Spectres separate not only from Albion but also from each of the four Zoas within him. They take sides in the conflict and discord reigns.

When Jung was beginning his psychological researches he searched for an explanation of why people adapted to the world in such different ways. By observing the differences in the conscious psychic makeup of his patients he came to postulate four patterns of adaptation to life. He observed that some people thought their way through life, while others relied more on their feelings; yet others determined their lives primarily by the immediacy of sensation, and still others adapted themselves by

18Blake, op. cit., p. 297.
means of intuitive perceptions. Even though most people tend to favor one of these means of adaptation over the others, Jung points out that everyone has all four means more or less at his disposal. Inclination and habit are what lead to the regular use of one and the neglect of another. These means of adaptation he calls the four functions of the psyche: thinking, feeling, sensation, and intuition.

These four correspond with Blake's four Mighty Ones. Urthona, the creative Imagination, correlates to intuition as the immediate perception of spiritual reality; Urizen is thinking or Reason, Luvah is feeling and love, and Tharmas is sensation and the body. Blake's myth is an excellent symbolic exposition of the dynamics of psychic reality, as Jung has found that usually one of a person's four functions tends to develop more fully than the others and at the others' expense. Often a person will attempt onesidedly to adapt to the world with this one function; the result in the psyche is a devaluation of the other functions, which then try in an unconscious and inferior way to reassert their validity. Being neglected they attract to themselves a certain amount of psychic energy and begin to behave autonomously and negatively, since the ego consciousness has bestowed all or most of its available energy on the one favored function and does not include the other functions in a consciously related harmony. Perception of psychic reality as a totality is distorted.

This is what happens in Blake's myth. The function of Reason, Urizen, becomes the favored function and claims to be
the lord of the others. They war against this usurpation, and the psyche is divided against itself; this is experienced as a psychic impasse or neurosis, hence Albion falls down in the sleep of spiritual death.

Something similar happens within Albion's Emanation, Jerusalem, who, after her separation from Albion, compensates for his onesidedness with a onesidedness of her own. Jung discovered that when one of the functions is overvalued, its opposite becomes equally overvalued in the unconscious and eventually tries to reassert itself. He sees the functions of thinking and feeling as opposite and compensatory. If we understand Urizen within Albion to represent his masculine thinking function, then we should expect to find its opposite, the feminine feeling function, somewhere. In fact we do: Vala within Jerusalem. In order to bridge the gap between them Jerusalem overcompensates for Albion's onesided and narrow subjection to the logos principle with an equally onesided and narrow subjection to her own eros principle. Thus each one can only see his own negative opposite in the other and no meeting is possible. Jerusalem/Vala sees that thinking cut off from the other functions in Albion is sterile, and Albion/Urizen sees feeling cut off from the functions of Jerusalem as unbridled emotion. Each, then, is a mere Spectre of his true self; neither appears as he is when the soul's components are in harmony.

In Blake's system, then, we have two fourfold divisions. First, there are the Zoas. Then there are the four aspects or
levels of personality: the Humanity, the Emanation, the Spectre, and the Shadow. Blake sets up a fourfold hierarchy in his myth to represent the harmony which once existed among them and which after the fall into division is ultimately brought about once again with great labor. This restored harmony is that towards which all the mistaken attempts to redress onesidedness in the psyche tends. Blake conceives this balance in the following order.

At the lowest level is Tharmas, the body, which we have seen correlates with Jung's function of sensation. By itself in isolation from its peers it is the Shadow, the simple earthly representation or projection of the Eternal reality which is fourfold. The second level is that of Urizen, ego consciousness, Reason in its limited state. Since it includes the body it is at least twofold, though in isolation from the two higher stages it becomes the limiting and limited Spectre. The third level belongs to Luvah, the feelings and emotions: love and sex enter here in the "soft Moony world" of Beulah which is threefold, as it includes, along with the feelings, the body and the reasoning power. The final fourfold unity is the realm of Urthona, who represents the immediate intuitive Vision of reality in Blake's land of Eden, in which Albion finally awakens into psychic wholeness.

Jung corroborates the fourfold structure of psychic wholeness. He discovered that a well-nigh universal symbol of the totality of the self is the mandala, or magic circle, which is almost always divided by a cross into four equal parts. Blake has actually drawn one of these in the poem Milton: the picture of
the Mundane Egg (p. 132 in the edition cited) is a mandala, showing the relations of the four Zoas (at the four cardinal points of the compass) to the center, which contains two hitherto unmentioned components of Albion, Satan and Adam. This drawing can be understood as a portrait of the soul of Albion.

In fact the whole process of reintegration in Blake's myth follows a pattern easily recognizable from Jung's studies. At the end of Vala each Zoa in turn is reunited with his Emanation and Albion awakens to celebrate his marriage with Jerusalem. In Jerusalem the reunification is more complex. In the latter poem Jerusalem, in her incomplete state (Vala), undergoes a sort of ritual purification with Albion in his Spectral state (Urizen); this takes the form of a hieros gamos, or sacred marriage of male and female principles, which is what makes the reunion within each of them possible. When the latter has been accomplished, then the true hieros gamos of Albion and Jerusalem as whole individuals is possible, and it is with this final union that the poem ends.

In Jung's work, particularly On the Psychology of the Transference, he illustrates the psychic process of individuation by using images from mediaeval alchemy, with particular emphasis on the hieros gamos as symbol for the union of opposites and restoration of harmony in the soul. In the process of individuation the crucial point is reached when the ego begins to come to terms with the anima, or soul-image within. The sign that this has been accomplished is often symbolized in dreams and fantasies by some form of sacred marriage.
Of individuation Jung writes:

Individuation means becoming a single, homogeneous being, and, in so far as "individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as "coming to selfhood" or "self-realization."\(^{19}\)

But again and again I note that the individuation process is confused with the coming of the ego into consciousness and that the ego is in consequence identified with the self, which naturally produces a hopeless conceptual muddle. Individuation is then nothing but egocenteredness and auto-eroticism. But the self comprises infinitely more than a mere ego... It is as much one's self, and all other selves, as the ego. Individuation does not shut one out from the world, but gathers the world to oneself.\(^{20}\)

This is precisely what Blake is portraying. Urizen, as ego, identifying with the self, Albion, does produce only egocenteredness and its concomitant autoerotism (Vala). Thus we see that Blake is dealing with far more than just an imaginative inner experience. He is exploring the whole nature and process of the self, what it is, how it comes to birth in the soul, the difficulties encountered in "coming to selfhood." And we see from the last quotation from Jung that in coping with this problem one is not merely selfishly concerned with one's ego-self, but with one's true self and the whole world as one thing.

Thus both Blake and Jung can be seen to be starting from the same point (the concept of psychic reality, the totality of which includes both matter and spirit, physis and psyche, and inner and outer worlds), passing through similar stages of growth (from Innocence or childhood unawareness of wholeness, through Experience, or the fall into division which is a part of adulthood.

\(^{19}\)Jung, op. cit., VII, 171.  \(^{20}\)Ibid., VIII, 226.
as we know it), in order to reach the final goal which Blake calls Organiz'd Innocence, or Regeneration, and Jung calls individuation or psychic wholeness. Blake's later works present a dreamlike world of strange and seemingly unrelated parts; we might do worse than try to interpret them with a modern technique of dream-analysis which has been so successfully used on real dreams. Blake presents us with a system of the wholeness and complexity of things in which he believed and in which we may also believe if we choose. Jung provides us with the means to know and understand what it is.