ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE

THE RELATIONSHIP OF REASON AND HUMAN PERFECTION IN MILTON'S AND BLAKE'S RELIGIOUS POETRY

Dissertation

Kyriaki Asiatidou

Ankara-2018

GCRIS

GCRIS

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE

THE RELATIONSHIP OF REASON AND HUMAN PERFECTION IN MILTON'S AND BLAKE'S RELIGIOUS POETRY

Dissertation

Kyriaki Asiatidou

Supervisor
Assoc. Prof. Dr. Azade Lerzan Gültekin

Ankara-2018

GCRIS

ACCEPTION AND APPROVAL

This is to certify that this dissertation titled ''The Relationship of Reason and Human Perfection in Milton's and Blake's Religious Poetry'' and prepared by Kyriaki Asiatidou meets with the committee's approval unanimously/ by a majority vote as Doctoral Dissertation in the field of English Language and Literature following the successful defense of the thesis conducted on 25 January 2018.

Signature of the Director

Prof. Dr. Dilaver Tengilimoğlu

Signature of the Supervisor

Assoc. Prof. Dr. Azade Lerzan Gültekin

Signature of the Member

Prof. Dr. Ufuk Ege Uygur

Signature of the Member

Prof. Dr. Nazan Tutaş

Signature of the Member

Asst. Prof. Dr. Kuğu Tekin

Signature of the Member

Asst. Prof. Dr. Gökşen Aras

ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethic rules,
- I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources to which I made reference in my thesis,
- The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance. (in case of any circumstance contradicting with my declaration)

25-01-2018

Kyriaki Asiatidou

GCRIS

ÖZ

ASIATIDOU, Kyriaki. Milton ve Blake'in Dini Şiirlerinde Akıl ve İnsan Mükemmeliğinin İlişkisi, Doktora Tezi, Ankara, 2018.

Bu tez, John Milton ve William Blake'in şiirlerinde akıl'ın kullanımını, insanın mükemmelliğini, yani insanın gerçek Benliğinin mucizevi idrakı acısından yapılan, ortodoks Hristiyan tanımı baglamında inceler. Milton ve Blake insandaki akıl'ı Tanrı'nın Logos'u olan İsa'nın doğası ile tanımlar ve böylece insan ile Tanrı arasındaki yakın ilişkiyi bulurlar. İnsan ve Tanrı arasındaki akıl yoluyla bulunan yakın ilişki, kilisenin eski pederlerinin Oğul/İsa ''hipostatik birleşim'' doktrininden yola çıkarak betimlenen ''evlilik imajından'' esinlenen, iki şairin şiirlerinde bolluk, aşım, verimlilik ve erotizm imgeleri ile kullanılmıştır. Bu tez, insanın varlığının mükemmel durumu olan ve Tanrı ile birleşiminin ön koşulu olan akıl'ın gerçek anlamını anlayan Milton ve Blake'ın şiirlerine odaklanır. Yazar, Milton ve Blake'in insan için akıl'ın telafi eden doğasının ortodoks yorumundan önce, Doğulu ilk dönem kilise yazarlarının formüle ettiği ilahiyatçıların Kristolojik ve Soteriolojik doktrinlerinin temel olduğu ortodoks Hristiyanlığının kapsayıcı bir tanımını sağlar. Bu tez, ortacağ sufileri tarafından ve sonrasında, Cambridge Platonistleri ve John Wesley ile temsil edilen Reformcular tarafından, Batıdaki Ortodoks Hristiyan geleneğinin devam ettirilmesinin izini sürer. Özellikle yazar, Doğulu ilk dönem kilise yazarlarının doktrinleri olan: Baba, Oğul, Kutsal Ruh, ''Hipostatik Birleşme,'' İsa'nın Tanrı'nın Logos'u olmasına ve insanın Tanrı'nın imgesi olması ifadesine odaklanır. Bu doktrinler, ortodoks Hristiyanlığının Tanrı'nın doğasını, insanın doğasını ve Tanrı ile insan arasındaki ilişki anlayışını ortaya çıkarır. Ayrıca bu doktrinler, aklın ilahi doğasının insanın ruhsal ölümsüzlüğü yolundaki tek yol olan rolünü ifade eder.

Anahtar Sözcükler

Hristiyanlık, Yaratıcılık, Akıl, Blake, Milton

ABSTRACT

ASIATIDOU, Kyriaki. The Relationship of Reason and Human Perfection in Milton's and Blake's Religious Poetry, PhD Thesis, Ankara, 2018.

This dissertation explores the use of reason in John Milton's and William Blake's poetry within the context of its orthodox Christian definition as the means of man's perfection, viz., man's attainment of his supranatural true Self. Milton and Blake identify reason in man with the nature of Christ Who is the Logos of God and thus they explore the intimate relationship of man and God. The intimate relationship of man and God through reason is delivered in the poetry of both poets with imageries of abundance, excess, fertility, and eroticism inspired by the ''marriage imagery'' early fathers of the Church used to explain the Son's/Christ's ''hypostatic union'' doctrine. This dissertation focuses on Milton's and Blake's poetry that understands the true meaning of reason as the prerequisite for man's union with God, his perfect state of being. Prior to an orthodox interpretation of the redeeming nature of reason for man in Milton's and Blake's poetry, the writer provides an inclusive definition of orthodox Christianity that is grounded on the Christological and Soteriological doctrines formulated by Eastern Patristic theologians and traces the continuation of this orthodox Christian tradition in the West by medieval mystics and later, Reformers who, in this dissertation, are mainly respresented by the Cambridge Platonists and John Wesley. Particularly, the writer focuses on the Eastern Patristic doctrine of the Trinity, the ''hypostatic union'' doctrine, Christ as the Logos of God, and man as the image of God, which comprise the orthodox Christian understanding of the nature of God, the nature of man, and the relationship of God and man and which reveal the divine nature of reason and its role as the sole path to man's spiritual immortality.

Keywords

Christianity, Imagination, Reason, Blake, Milton

ACKNOWLEDGEMENT

I thank my supervisor Assoc. Prof. Dr. Azade Lerzan Gültekin for her patience and open-mindness and for tolerating my indecisiveness during the writing of this dissertation. I am also grateful for her effective guidance in my research, pointing to me sources that have been used as pillars of the claims raised in this dissertation, as well as for her prompt, precise, and clear feedback during the long period of my dissertation's composition. Above all, I thank her for her inspiring cheerfulness and vitality that define her both as a person and an academic; she has been a model of active intellect for me.

I have also been fortunate enough to collaborate with Prof. Dr. Ufuk Ege Uygur, Prof. Dr. Nazan Tutaş, Asst. Prof. Dr. Gökşen Aras, and Asst. Prof. Dr. Kuğu Tekin, the members of my thesis committee. I thank them for allocating time to provide me with detailed feedback that significantly contributed to the improvement of this dissertation. I also thank them for their kindness and open-mindness that always dressed their constructive criticism during our meetings.

I thank all my colleagues—Gamze Külekçi Almacıoğlu, Kürşad Kaplan, Enes Kavak, Meltem Muşlu, and Tülin Zahteroğlulları, at the Western Languages and Literatures department, in Gaziantep University—demonstrating understanding and toleration and offering their friendship in praxis to the maximum degree a stressed PhD candidate may yearn for. I thank Zekiye Antakyalioğlu for her readiness to assist me both emotionally and intellectually and for making bearable the load of lessons I had to teach during the writing of my dissertation. I also thank Ela İpek Gündüz and Emel Öztaş for their help in the composition of the Turkish version of the Abstract.

I thank my sister Anna for offering me precious feedback on the writing of my dissertation and the emotional strength to complete its composition.

I thank my parents Maria and Akis for the immense emotional support as well as their physical support taking care of my household and my children during my PhD studies. I thank my husband Ismail for his great love and understanding as well as for assisting me to successfully encounter various challenges throughout the attendance of the doctoral program. I thank my children Enis Aeneas and Mikail Angelos for offering me generously their love and making me feel that I am still a good mother.

I thank God and all the invisible ''helpers'' He sent as my guides toward the completion of my doctoral studies, one of my life dreams.

I feel truly blessed being surrounded by visible and invisible mentors, friends, and family who have gravely assisted me upon the completion of this dissertation. May God bless all of them with love and wisdom in abundance!

CONTENTS

ÖZ…… i
ABSTRACT…… ii
ACKNOWLEDGEMENT……. iii
CONTENTS…… iv
INTRODUCTION……... 1

CHAPTER ONE

THEORETICAL APPROACHES OF THEOLOGY ON REASON……. 11

1.1. The Influence of Platonism and Neo-Platonism on Early Christianity... 11

1.2. The Influence of Early Christian Doctrines on the Western Mystical Theology …… 29

1.3. The Meaning of Reason in the Age of Enlightenment……. 39

CHAPTER TWO

MILTON'S AND BLAKE'S PERCEPTION OF GOD AND MAN…… 51

2.1. On the Nature of God: The Perception of God as Reason……. 51

2.2. On the Nature of Man: Man's Perfection as the Image of God/Reason ...73

CHAPTER THREE

REALITY AS SHAPED BY MAN'S REASON …….....87

3.1. Distorted Reality through Natural Reason……...87

3.2. Ultimate Reality through Divine Reason…….. 105

CONCLUSION…….. 133

BIBLIOGRAPHY…….. 139

ANNEXES……. 145

ANNEX-1. Excerpts from John Milton's *Paradise Lost*…… 145

ANNEX-2. Excerpts from John Milton's *Paradise Regained*…… 161

ANNEX-3. Excerpts of Poems from William Blake's *Songs of Innocence*..... 163

ANNEX-4. ''The Tyger'' from William Blake's *Songs of Experience*……. 165

ANNEX-5. Glossary…….. 166

CURRICULUM VITAE……... 172

‘‘The soul is like an eye: when it sees that on which truth and Being shine, the soul perceives and understands, and is radiant with intelligence.’’

Plato, *Republic*, Book VI

INTRODUCTION

This dissertation explores the nature of John Milton’s and William Blake’s common spiritual vision of man’s perfection (deification/attainment of his ideal self) through the activation of reason that resides in his soul. John Milton is a man of the seventeenth-century—the early Enlightenment period—when the definition of reason as natural reason grounded on sensual perception takes shape. Reason as natural reason shaped by the employment of the physical senses is advocated by leading seventeenth-century philosophers and scientists—such as Bacon, Newton, and Locke— and is mainly promoted by the movement of the natural religion/Deism which reaches its peak in the eigtheenth-century, the time of William Blake. Like their contemporaries of the Age of Reason, John Milton and William Blake make reason the spine of man’s process toward his deification; however, unlike their contemporaries, the two poets adopt a religious understanding of reason, following a Christian tradition fervently advocated on European soil by Christian mystical teachings of the middle ages. The roots of the Western mystical Christian tradition can be traced outside Europe, during the early years of the Church (the Patristic Period) when the theologians of the Alexandrian School and the Antiochene School formulate the Christological doctrines (related to the nature of Christ) and the Soteriological doctrines (related to the way Christ’s nature makes possible humanity’s salvation) on which Christianity is founded.

Particularly, because in Christianity God is Christ/the Logos of God, the Eastern Patristic Christian tradition’s perception of reason—and later, the Western mystical Christian tradition’s perception of reason —is rooted in the Christological and Soteriological doctrines concerning the nature of the Divine, namely, three persons equal and of the same essence (the Trinity doctrine) and the double nature of Christ, fully God and fully man (the ‘‘hypostatic union’’ doctrine).[1] An examination

[1] The Trinity and the ‘‘hypostatic union’’ doctrines are the official position of the Church that is formulated during the early period of its establishment, the Patristic Period. The formation of the Christian creed by the Council of Chalcedon in 451 clarifies the fully human nature of Christ and strengthens the Trinity creed formulated by the council of Nicaea in 325 that stresses the fully divine

of the implications of the acceptance of the Trinity doctrine and the ‘‘hypostatic union’’ doctrine makes evident the panentheistic character of Eastern Patristic and Western mystical Christian teachings. Unlike pantheism that advocates no differentiation between the essence of the One creator and the essence of His creatures (all is divine), panentheism—a term coined by Karl Krause (1781-1832) (Cooper 26)—acknowledges the different essence of the One creator and His creations and, at the same time, advocates that the One creator is a relational God Who interacts with His creations establishing a bond that permits the creations’ union with Him. In other words, the notion of the cosmos’s blending with God permeates pantheism, whereas the notion of the cosmos’s ‘‘participation in God’’—the participation of the part in the whole— permeates panentheism (Cooper 18). In *Panentheism: The Other God of the Philosophers*, John W. Cooper quotes Arnulf Zweig’s clarification of Krause’s concept of panentheism: ‘‘‘Though God contains the world, he is nevertheless other than and superior to it. The distinction between God and the world is that of whole and part’’’ (Cooper 122). In the Eastern Patristic and Western mystical teachings, Christ/Reason is the One God and creator of all Who—although He maintains His immutable, infinite, and eternal essence that is different from the essence of His mutable and finite creations, including humanity—a view reflected in the Trinity doctrine—relates to humanity as manifested in His incarnation (the ‘‘hypostatic union’’ doctrine), allowing man’s participation in Him. Assuming flesh and becoming Christ (the Incarnate Logos), God has not diminished His divinity but has elevated humanity; Christ is fully God and fully man, that is, the whole contains the part without the mingling of the two essences. Therefore, Patristic Christian panentheism—also embraced by Western Christian mystics—identifies Christ/the Incarnate Logos as the supranatural aspect of man and man’s true divine essence that resides in man’s soul and as man’s true reason which is redeeming, viz., its activation leads to man’s perfection (man’s union with God).

John Milton and William Blake appear to embrace the Patristic and mystical approach to reason as the connecting bond in the intimate relationship of God and man. In their poetry, man’s soul yearns for elevation through union with God and the intimate relationship of God and man becomes fertile through the activation of true

---

nature of Christ through the use of the term ‘‘homoousios’’ with the Father (‘‘‘one in being’ or ‘of one substance’’’) (McGrath 17).

reason/Christ in man. An interpretation of Milton's and Blake's poetry that favors a Patristic—as well as mystical—understanding of reason is strengthened by both poets' employment of imageries of abundance, excess, fertility, and eroticism referring to the union of God and man through the activation of divine reason in man. In contrast, both poets talk about the activation of man's natural reason through imageries of sterility and restrainment that reflect man's distancing from God. The imageries of fertilitiy and abundance may be inspired by the ''marriage imagery'' that Patristic theologians—and later medieval Christian mystics—exploit to explain Christ's ''hypostatic union'' (the double nature of Christ, fully God and fully man), as well as the relationship of Christ with the Church/humanity and each believer. Therefore, Milton and Blake understand the Patristic Christian meaning of reason as the prerequisite for man's union with God, his perfect state of being.

In their poetry, Milton and Blake approach the Divine as the Word of God, adopting the multiple meanings the latter has in the Patristic Christian tradition. The Greek term for Word is Logos, which means Cause/Creative force, Speech, Reason, Love, and Covenant/Promise of union between two parties. Within the context of Logos as ''cause,'' Patristic Christianity teaches that God, the Father, created the visible and invisible world through the Word/Christ. John the Evangelist writes, ''In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made'' (1:1-3). Relying on John the Evangelist, Athanasius of Alexandria (c. 293-373) opens his treatise *On the Incarnation of the Word* (Chapter 1:1-2) with the following words:

> The Word of the Father is Himself divine, that all things that are owe their being to His will and power, and that it is through Him that the Father gives order to creation, by Him that all things are moved, and through Him that they receive their being.… [the] distinctness of things argues not a spontaneous generation but a prevenient Cause; and from that Cause we can apprehend God, the Designer and Maker of all. (2-3)

Athanasius acknowledges Christ the Word as the divine creative force, God Himself; He exists before time and space and is the first cause for the creation of a multiformed world, including humanity.

In both John's and Athanasius's passages, the term Logos also takes the meaning of ''speech.'' The moment of the world's creation, the Speech is oral. This is the first outward manifestation of God—at least, the part Who is willing to reveal—allowing us to apprehend Him, whose infinity cannot be captured by the human mind. At the moment of creating nature, God is indirectly manifested in the product of His Logos. Later, the Word of God appears in a physical form as human/Jesus of Nazareth who has the ability to speak. After Jesus's ressurection, God's Logos appears as Scripture/New Testament (written Speech) and as the Holy Spirit, the dweller of the believer's soul that enables the believer to utter speech and to act according to the will of God.

Logos with the meaning of ''reason'' is the emanation/uncreated energy of God. In *On the Incarnation* (Chapter 2:8), Athanasius refers to the Son as ''the incorporeal and incorruptible and immaterial Word of God'' as well as the Father's Mind/Divine reason (7). Athanasius associates the Son with the creativity of God; that is, through His Logos, God created the world: ''He [the Son] was not far from it [our world] before [His incarnation], for no part of creation had ever been without Him Who, while ever abiding in union with the Father, yet fills all things that are'' (7). Following Athanasius's path in ''The Journey of the Mind to God,'' the mystic Bonaventure (1221-1274) quotes from Scripture, '''For thou gladdenest me, Lord, by thy deeds; I rejoice o'er the works of thy hands.' 'How manifold are thy works, O Lord. All of them in wisdom thou hast made. The earth is full of thy creations''' (Petry 138). Therefore, within a Patristic—and mystical—Christian theological context, Divine reason is synonymous with creativity, and it should be differentiated from the limited reason of fallen humanity that is based on man's sensual observation within the narrow boundaries of the physical world.

Divine reason is also identified as the Holy Spirit, the third hypostasis of God/the Trinity. In Chapter XVIII of ''On the Spirit,'' Basil of Caesarea (c. 330-379) claims that like the Son, the Holy Spirit is ''of God''; unlike the Son, however, He is not begotten but He is the breath of God. Another name of the Holy Spirit is ''Spirit of Christ'' (Schaff 201). In ''Letter XXXVIII,'' Basil brings together the two features of the hypostasis of the Holy Spirit—''of God'' and ''Spirit of Christ,'' pointing Him out as divine reason, that is the Word of God/Christ in us. The same

approach on the Holy Spirit is also taken by Athanasius who—in Chapter 2:8 of *On the Incarnation*—identifies man's reason as the Logos/Christ in us Who expresses the Father's Mind (7). Therefore, Christ and the Holy Spirit can be used interchangeably as references to divine reason.

In *On the Incarnation* (Chapter 1:3), Athanasius associates God's Reason (the Word of God/Christ) with God's Love. God created man showing special mercy: ''He bestowed a grace which other creatures lacked—namely the impress of His own Image, a share in the reasonable being of the very Word Himself'' (4). It was out of His love that God created man incorrupt despite the latter's being an earthly creature. According to Athanasius, Christ as the Logos of God is reason, creative force, and love, and all three terms may be used interchangeably. Similarly, the Holy Spirit—according to Basil—is the grace (love) of God, the first and most pivotal step in the process of man's sanctification (man's union with God). In ''Letter XXXVIII,'' Basil states, ''We say that every good thing, which by God's providence befalls us, is an operation, of the Grace as the apostle says, It is not possible for any one to conceive of the Son if he be not previously enlightened by the Spirit'' (Schaff 428).

The interchangeable use of the reason and love of God manifested in the hypostasis of the Holy Spirit also flourished within a mystical theological context. In *Sister of Wisdom: St. Hildegard's Theology of the Feminine*, Barbara Newman claims that in the visions of Hildegard of Bingen (1098-1179), the Holy Spirit—the supernatural, mysterious entity that elevates the human spirit—is called Sapientia (=Holy Wisdom) and Caritas (=Love Divine or Grace). Sapientia/Caritas is the total of all the primordial causes/uncreated energies of God, the virtues of goodness, humility, forgiveness/mercy, charity, love, power, and justice that comprise the feminine side/emanation of an abundant, fertile, and virile God (Newman 58, 60). Through a multi-layered erotic imagery, Hildegard's sapiential visions help us to grasp all three hypostases of God as one in essence. The Holy Spirit (Sapientia, Caritas, Christ, Logos, all of which may be used interchangeably) is the feminine side of God/the Father and resembles a female consort. Newman quotes from Hildegard's *Epistola* 30,

> And I heard a voice saying to me, 'This maiden whom you see is Love, who has her dwelling place in eternity. When God wished to create the world, he leaned down in the tenderest love and provided

> all that was needed, as a father prepares an inheritance for his son. And thus in a mighty blaze he ordained all his works. Then creation recognized its Creator in its own forms and appearances. For in the beginning, when God said, 'Let it be!' and it came to pass, the means and the matrix of creation was Love, because all creation was formed through her as in the twinkling of an eye. (63)

In the vision above, Christ/Logos/Holy Spirit appears as the mother of the world. She is the deliverer/the vessel through Whom God creates the universe and thus manifests His male fertility. The Holy spirit/Caritas/Sapientia is the creative force that permeates everything that exists. This erotic imagery is maintained and further enriched in the two hypostases (fully God, fully man) of the historical Christ/the Son.

In *Book of Divine Works*, Hildegard's song ''O Virtus Sapientiae'' (O Moving Force of Wisdom) addresses the Holy Spirit as absolute activity, Knowledge, Mind/Reason, Life, the Holy Trinity/God:

> O moving force of Wisdom, encircling the wheel of the cosmos,
> Encompassing all that is, all that has life,
> in one vast circle.
> You have three wings: The first unfurls aloft
> in the heighest heights.
> The second dips its way dripping sweat on the Earth.
> Over, under, and through all things whilrs the third.
> Praise to you, O Wisdom, worthy of praise! (Fox 368)

Logos with the meaning of ''covenant'' (union between two parties) applies to the relationship of man and God. It refers to the double nature of Christ that redeems the man who follows faithfully the Holy Spirit that resides within him and the Scripture/the New Testament as the new written Law of God. In the Christian tradition, the Old Testament is viewed as the Covenant of Works that signals the beginnings of humanity's faith toward God. Attempting to take man out of his frustration due to his fall, God— through His Old Law— informs man about the deadly consequences of embracing evil and the blessings of embracing good. In other words, ''inexperienced'' fallen humanity needs precise guidance—a clear set of rules pointing out what is good and bad (morality)—towards humanity's solidification of faith in God that equals humanity's justification/salvation. The God of the Old Testament is the father of humanity, and as a father, He feels anger and jealousy manifested in the practice of punishment when his children deny Him through their disobedience. In Book Three of *Scivias*, the medieval mystic Hildegard

of Bingen has the vision of God (the Trinity) as the jealous father of the Old Testament, appearing on the north corner of a building on the mountain of faith:

> [God is] a head of marvellous form […]. And this head was fiery in color, sparkling like a fiery flame; and it had a terrible human face, which looked in great anger toward the North […] it was more manly than womanly, and very terrible to see. It had three wings of wondrous breadth and length, white like a cloud; […] Sometimes these wings moved, very terribly, and struck these regions, but after a while ceased striking. (Hart and Bishop 371)

Being Himself the New Testament/the Incarnate Logos, Christ ushers man to a new period in his relationship with God. Unlike the faith that lies on ''mechanic'' obedience to a set of rules promoted in the Old Law, the faith requested by the New Law/Logos is active, foregrounding man's demonstration of pure love toward God, that is, the surrendering of man's ego/natural reason to God's will/Logos/Reason/Love. The love of the true believer mirrors the Love of God for man.[2] The erotic imagery that portrays the historical person of Christ also defines the union of God and man through His grace (the Holy Spirit/Christ in man). God connects with the believer through His feminine side,[3] and the believer—the image of God—responds uniting with God through his feminine side, viz., his love/faith for God. Faith, therefore, is synonymous with the activation of the divine Reason in man. Coming across the term ''reason'' in Milton's and Blake's poetry, the reader may apply all the meanings of Logos simultaneously and may identify reason and faith in order to have a deeper understanding of the powerful role of reason in the process of man's becoming his higher Self in union with God.

Prior to the discussion of Milton's and Blake's orthodox Christian approach to reason and reason's presentation as the ultimate means of man's deification in their poetry, a definition of ''orthodoxy'' as used in this dissertation is needed. The epithet orthodox is used with the meaning of the Eastern Orthodox Paradosis (tradition)—which is responsible for the formulation of the Trinity and ''the hypostatic union'' doctrines by the Patristic theologians of the Alexandrian and the Antiochene schools. However, it is also used with the meaning given by Alister McGrath in *Christian*

---

[2] God's Love includes the other meanings of Logos. God's Love is the Prime Cause of the universe, including humanity; that is, divine Love is Reason/Creativity.

[3] The feminine side of God—who is His emanation/virtue/uncreated energy and His bride—is Sapientia/Reason/Caritas/Love/the Holy Spirit.

Theology: An Introduction, in which he presents an inclusive and tolerant orthodox Christian tradition, in contrast to today's popular opinion that associates orthodoxy with the religious authority's—which also possesses political power—rigid opposition and systematic oppression of Christian plurality (113). McGrath explains that heretical may be considered Christian teachings that fail to advocate the redeeming for humanity nature of Jesus Christ as a prerequisite to humanity's redemption through Him (McGrath 466). Heretical teachings solely stress either the human nature of Jesus (Ebionitism) or His divine nature (Docetism), and they either profess man's capacity to save his own self (Pelagianism) or consider humanity unable to respond to salvation through Christ (Manichaeism) (McGrath 114).

Therefore, Milton's and Blake's perception of reason and its association with man's perfection in their religious poetry presented here is grounded on an inclusive, long, and rich Christian tradition whose foundations lie in the Eastern Orthodox Patristic theology[4] that may not be solely viewed as the Paradosis (tradition) of the Eastern Orthodox Church.[5] Traces of Eastern Orthodox Patristic theology's preservation and enrichment can be found in the medieval Western mystical theology as well as in the Reforming theology Milton and Blake were exposed too. In the Reformation Period, the Renaissance humanist ideal of *ad fontes* (back to the sources) is adopted toward the purification of the Medieval Western Catholic Church and its invigoration (McGrath 30).[6] In *The European Reformations*, Carter Lindberg notes that the various Reforming groups view themselves as the inheritors of the Patristic tradition, a fact that is illustrated in the following statement of Luther

[4] In *Nicene and Post-Nicene Fathers*, Philip Schaff informs that the Patristic use of the term ''theology'' is the study of the ''divine and eternal nature of Christ'' as opposed to ''oikonomia'' which addresses His ''incarnation and redemption of mankind'' (153). In this dissertation, the term ''theology'' is used catachrestically signifying both kinds of study.

[5] In 1054, the division of the Christian Church into two—the Eastern Orthodox Church and the Western Catholic Church—takes place. Remaining neutral regarding the political aspect of the Church's split, the writer of this dissertation uses the term ''orthodox'' to denote both the Christological and Soteriological doctrines of the Eastern Orthodox Church and their embracement by the Western mystical and Reforming theology.

[6] Christian humanism opposes Scholastic theology and chronologically coincides with the coming of Eastern Orthodox theologians to Europe after the fall of Constantinople in 1453—especially, in Italy, which is the center of the Christian status quo but not the center of Christian intellectual activity defined by Scholasticism in the universities of France, England, and Germany (McGrath 27). The Renaissance humanist Desiderius Erasmus's work and ideas significantly contribute to the shaping of the Reforming spirit. He publishes *The Manual of a Christian Knight* (1501)— in which he attacks Scholasticism and stresses the lay Christian's personal responsibility of reading the Scriptures and spiritually transforming himself— and produces the first printed Greek New Testament (1516) (McGrath 36).

against Papacy in the Leipzig debate (1519): ‘‘‘Against them stand the history of eleven hundred years, the text of divine Scripture, and the decree of the council of Nicea [325], the most sacred of all councils’ (*LW* 31:318)’’ (5).

This dissertation consists of five parts: Introduction, three analytical chapters, and Conclusion. The introduction familiarizes the readers with the aim of the dissertation that is the exploration of the meaning of reason and its contribution to man’s deification in Milton’s and Blake’s poetry. Furthermore, in the Introduction, the claim that Milton and Blake embrace the orthodox Christian view of reason is asserted and the key terms of ‘‘Logos of God’’ and ‘‘orthodoxy’’ are clarified. The Introduction also includes the structure of this dissertation. Chapter One—Theoretical Approaches of Theology on Reason—presents the Platonic and Neoplatonic approaches to reason that shape the orthodox Patristic and Western mystical theologies’ perception of reason as well as their perception of the intimate relationship of God and man permeated by reason. The influence of the orthodox Patristic and Western mystical theologies on Cambridge Platonism and Wesleyan Methodism during the Reformation Period is also discussed as the concept of reason is impoverished by Enlightened intellectuals and is reduced to natural reason based on sensual perception within the boundaries of the physical world. Chapter Two—Milton’s and Blake’s Perception of God and Man—is dedicated to the examination of the Divine reason as illustrated in the treatises, the marginalia, and the poetry of Milton and Blake. Milton’s and Blake’s orthodox view of the Divine as reason is examined within the context of the Trinity doctrine that allows the interchangeable use of the three persons/hypostases, namely, the Father, the Son, and the Holy Spirit. Chapter Two also focuses on the implications that Christ’s hypostatic union has on the nature of man and his relationship with the Divine and highlights the orthodox insights of Milton and Blake as uttered in their treatises, marginalia, and poetry. Chapter Three—Reality as shaped by Man’s Reason—discusses man’s distorted reality, that is, man’s detachment from God in the mental states of Ulro and Generation, as presented in Milton’s and Blake’s works. It also discusses man’s ultimate reality, that is, man’s union with God in the Beulah state and the Edenic state as presented in Milton’s and Blake’s works. In the conclusion part, the writer summarizes the main points of this dissertation and reflects on the contribution of

this dissertation toward the enrichment of academic research primarily in the field of English and secondarily in the field of theology. The writer also reflects on this dissertation's demonstration of the social role of Milton's and Blake's poetry.

GCRIS

CHAPTER ONE

THEORETICAL APPROACHES OF THEOLOGY ON REASON

To recognize the use of the orthodox Christian meaning of reason and its role as an integral part of man's deification in Milton's and Blake's poetry, a familiarization with the content of the Trinity and ''the hypostatic union'' doctrines—along with the doctrine of the Son/Christ as the Logos/Reason of God discussed in the introduction—that comprise the spine of the Christian view on the relationship of God/Christ/Reason and man is needed. The formulation of the Trinity doctrine is permeated by the Platonic spirit, whereas ''the hypostatic union'' doctrine results from the adaptation of Platonic and Neo-Platonic elements combined in such way to fit the Christian needs (Christ must be the eternal, infinite and immutable God; otherwise, Christianity loses the meaning of its existence as religion). Tracing the Platonic and Neo-Platonic elements in the core Christian doctrines produced during the Patristic period, scholars may also acknowledge the orthodoxy of mystical theology concerning the relationship of God and man built on reason, instead of following the tendency of a direct connection of mystical theology with pagan philosophy giving the false impression that mystics adopt elements outside the orthodox tradition; this is also the case for Milton's and Blake's mystical view on reason.

1.1. The Influence of Platonism and Neo-Platonism on Early Christianity

A dialogic process among Greek philosophy (particularly, Platonism and Neoplatonism) oriental religions, and Jewish mysticism[7] in the Hellenistic Period and

[7] In this dissertation, the discussion is focused only on Plato's and Plotinus's influence on the shaping of Patristic thought. In ''Christianity and the Mystery Religions,'' Shirley Jackson Case examines the impact of mystery religions on St. Paul's view of Divine Providence uttered in his words, ''That he might gather together in one all things in Christ'' (Ephesians 1:10) (3). Case points out that Christianity was born and fostered in a Roman empire permeated by a strong and variegated religious spirit. Within the first century, Antioch, Alexandria, Ephesus, and Corinth became Christianity's centers where paganism—the worship of Demeter and Dionysus, Aphrodite and Adonis, Cybele and Attis, Mithra, Ishtar and Tammux, Atargatis and Hadad, Ashtart and Eshmun, Isis, Osiris, and Serapis— prevailed for many centuries before the common era (6, 9). Noteworthy common features among the mystery cults and between the mystery cults and Christianity are the direct relationship between the believer and the deity, the believer's salvation through the worship of a deity who has experienced and defeated death (8), and the representational ceremonies and rites during which the deity's victory over death is shared by the enthusiastic participants who are pemeated by the deity's spirit (9). Furthermore, the dialogic process among Greek philosophy, oriental religions, and Judaism is illustrated in the teachings of the Jewish philosopher Philo of Alexandria (c. 20B.C.-40 A.D.)—a contemporary of Jesus. In ''Gnosticism in Its Relation to Christianity,'' Paul Carus points out that Philo considers the soul's material existence a temporary state of imprisonment caused by sin and evil

throughout the Roman Period contributed to the shaping of Christian theology during its Patristic years. Therefore, prior to the identification of philosophical/mystical elements traced in Milton's and Blake's poetry as alien to the orthodox Christian faith, their examination may take place within the context of Eastern Patristic theology.

In *Panentheism: The Other God of the Philosophers*, John W. Cooper states that Christian theology owes much to Plato (427-347 B.C.) who defines God as the ''Perfect Being—simple, absolute, infinite, eternal, immutable, omnipotent, omniscient, perfectly good, and essentially independent of the world'' (31). Plato's God—as presented in *Republic*, *Timaeus*, and *Philebus*—is the Good, the Mind (Nous)/divine Reason, and the source of the eternal and immutable world of Ideas/Rational Forms, the prototype based on which God as the Father/Demiurge/Craftsman created the mutable material world (Cooper 33, 35-36). The material world was made out of pre-existed matter, which, deprived of Form, is chaos/disorder (Cooper 33, 35). God infused the cosmos with the Form of Living Being (the World-Soul); Cooper points out that particularly in *Philebus* 30c, Plato claims that the Mind has a Soul, uttering '''There could be no reason and wisdom without soul''' (Cooper 37). Cooper notes that it is ambiguous whether Plato identifies the Mind's Soul with the World-Soul, but still, the latter is a lesser god—''being generated/participating in time''—than the uncreated Demiurge (Cooper 37). Regarding the relationship of the World-Soul and the cosmos, Plato sees the cosmos ''participating in'' the World-Soul, being a living being; however, the cosmos is not ''immanent in'' the world-Soul/world of Forms/Ideas because matter is subject to corruption (Cooper 33, 37).

Furthermore, because Plato connects reason/mind and soul/life, man as a living being has reason/mind that allows him to access ''the eternal, necessary, perfect, and changeless'' world of Ideas. Plato proposes the dialectic, the rational testing of answers man gives regarding the perception of Ideas/Forms—such as Goodness, Truth, Beauty, and Justice (Cooper 33-35). In *The Cave and the Light*, Arthur

---

and aims at the soul's restoration of its eternal spiritual esssence (505). In *Vita Mosis*, the Jewish philosopher Philo provides the example of the perfect man/soul, presenting Moses as the incarnate Logos of God (Carus 509).

Herman points out that through the dialectic—man's continuous contemplation of the divine world of Forms, the perfect model according to which the world is created—Plato claims that man increases his desire to reach his own perfection. Man engages himself into an unending process of spiritual elevation, aiming at coming closer to the knowledge of his true essence/soul/higher Self (21); still, man's attainment of complete knowledge takes place after his death when his soul is detached from his body (24). Man's desire to get to know his soul that reflects the divine (eternal, infinite, immutable) realm—especially the Form of Being/Life—equals man's seeking immortality.

In *Plato's Cosmology: The Timaeus of Plato*, Francis M. Cornford notes that in Plato's *Symposium*, Diotima identifies man's desire for immortality as Eros, which, in the world of sense, its lowest form is sexual love and its highest form is love for wisdom (contemplation of the Divine) (292). In sexual love, the seed—the means of reproduction— implies not only desire and physical immortality through the bearing of offspring, but also love for spiritual immortality since ''as actually a part of the marrow, it is continuous with the brain, the seat of the immortal and divine part'' (292-293). In other words, according to Plato, man's soul and mind/nous/reason are one engaged out of eros/love in the fertile process of reaching the realm of spiritual immortality, viz., the realm of humanity's higher Self that is also the realm of the Form of Being/Life with which the Demiurge/the Mind permeated humanity during its creation. Another idea hidden in Diotima's words is that Plato considers eros/love a prerequisite of eternal life. However, Cooper observes that in Plato's cosmology, although humanity participates in the World-Soul, this may not be also true about the relationship of God/the Demiurge/Mind and humanity (37).

In the Eastern Patristic paradosis, the Trinity doctrine of the Nicene Creed echoes Plato's theism. The Christian God is Plato's One God Who is unbegotten, eternal, infinite, immutable, and transcendent Creator, and He is identified with the first person of the Trinity, the Father.[8] The Father—the unbegotten Creator of the world —is incomprehensible to man, who is a creature; therefore, an accurate definition of the Father is impossible. In ''Adversus Eunomius,'' Basil refutes the

[8] Plato's incomprehensible God/the Father is also present in the Old Testament. With the appearance of the New Testament, man attains more knowledge of the incomprehensible God through the latter's three hypostases, which do not, however, diminish God's incomprehensibility.

Arians[9] as embracers of the theology of glory—a theology that attempts to fully understand the essence of the Divine based on kataphatic (what God is) and/or apophatic (what God is not) approaches sustained by rational thinking based on human senses (Schaff 56). Similarly, in *On the Incarnation* (Chapter 1:1), Athanasius recommends to his friend Macarius,

> True lover of Christ, we must take a step further in the faith of our holy religion, and consider also the Word's becoming Man and His divine Appearing in our midst. That mystery the Jews traduce, the Greeks deride, but we adore; and your own love and devotion to the Word also will be the greater, because in His Manhood He seems so little worth. For it is a fact that the more unbelievers pour scorn on Him, so much the more does He make His Godhead evident. The things which they, as men, rule out as impossible, He plainly shows to be possible; that which they deride as unfitting, His goodness makes most fit; and things which these wiseacres laugh at as ''human'' He by His inherent might declares divine. Thus by what seems His utter poverty and weakness on the cross He overturns the pomp and parade of idols, and quietly and hiddenly wins over the mockers and unbelievers to recognize Him as God. (2)

Referring to the doctrine of the double nature of Christ, Athanasius claims that it should be neither ridiculed nor challenged. Athanasius implies that man's perception of God's nature lies on faith/the divine reason in man, beyond the use of the reason grounded on the human senses. Athanasius echoes Basil's teaching when he projects the idea that the eternal and infinite Christian God, who is the immutable transcendental Reality, cannot be captured by the limited human reason. Basil and Athanasius stand among the first advocates of the theology of the Cross,[10] highlighting that everything is possible because God is unpredictable.

Still, the Patristic view on the nature of God is characterized by flexibility that Platonic thought is deprived of. Referring to fallen humanity's (Plato's world of senses/lower Reality) ability of a complete perception of the Father in "Adversus Eunomius,'' Basil of Caesarea states, ''There exists no name which embraces the whole nature of God, and is sufficient to declare it; more names than one, and these

[9] Arianism is a fourth-century Christian heresy that views Christ as God's creation, and thus, not of the same ousia and of equal status with the Father (McGrath 274, 466).

[10] The Patristic theologians assert that Christ suffered on the Cross as human but not as God. This claim is grounded on Christ's ''hypostatic union'' doctrine. In *On the Incarnation*—Athanasius provides the basic thought on which Luther (1483-1546) coined the theology of the Cross in the *Heidelberg Disputation* (1518). Luther's theology of the Cross focuses on the paradoxical nature of Christ. In contrast to the theology of glory that focuses on the omnipotence and omniscience of God, the theology of the Cross focuses on His suffering and humiliation (McGrath 204-205).

of very various kinds, each in accordance with its own proper connotation, give a collective idea which may be dim indeed and poor when compared with the whole, but it is enough for us'' (Schaff 56). Basil acknowledges man's incapacity to provide a complete definition of God's ousia (essence), but he underlines that man may know God through His different hypostases (modes of existence). Furthermore, Basil tries to prevent the exclusive association of God with the Father (the first hypostasis of God) who is unbegotten, pointing out that lack of knowledge of the whole essence of God should not be falsely understood as acceptance of the Father's higher degree of incomprehensibility compared to the incomprehensibility of the ousia of the Son and the Holy Spirit; all three modes of existence are of one ousia and, thus, of the same amount of incomprehensibility. In ''Letter XXXVIII'' to his brother Gregory, Basil notes, ''For the account of the uncreate and of the incomprehensible is one and the same in the case of the Father and of the Son and of the Holy Ghost. For one is not more incomprehensible and uncreate than another'' (Schaff 427). Our inability to define the Father's ousia does not equal our inability to define His hypostases. In ''Letter XXXVIII,'' Basil points out that we must focus on the hypostases rather than the ousia of God to be able to get to know the Divine through the particular attributes of each person of the Trinity (Schaff 428). The words of Basil of Caesarea echo what in theological language is called perichoresis; ''all three persons of the Trinity mutually share in the life of the others, so that none is isolated or detached from the actions of the others'' (McGrath 469). This idea is also embraced by Blake in his view of Christ as the One God (see Chapter Two).

The concepts that ornament Platonic theism, that is, the identification of Mind/Nous/Reason with God, the strong bond of the Mind with the concept of Soul/Life, and the idea of the World-Soul as Life that permeates the material world are the primary source of inspiration for the fathers of the early Church toward the shaping of the doctrine of the unbegotten Father and the incomprehensibility of the ousia of God, the doctrine of Christ as the Logos of God (Reason, Cause, Creator, Covenant between God and man) and the giver of life, as well as the identification of the second (the Son) and third hypostases (the Holy Spirit) of God. Athanasius states, ''The Word of the Father is Himself divine, that all things that owe their being to His will and power, and that it is through Him that the Father gives order to creation, by

Him that all things are moved, and through Him that they receive their being'' (*On the Incarnation,* Ch.1:1) (2). Although the hypostases of the Son and the Holy Spirit—which are both identified as the Logos of God in the introduction of this dissertation—may remind to their examiners Plato's Soul and World-Soul respectively, their identification with these Platonic concepts is false because, as Athanasius of Alexandrea and Basil of Caesarea claim, the Son and the Holy Spirit are God Himself and not lesser divinities (gods).

Plato's ideas of the finite world of matter as creation of the Mind/Reason/God, the physical world as a reflection of but distinct from the eternal spiritual world of Forms, and man's attainment of the Truth/the Divine world of Forms through the exclusive use of his mind/reason may be viewed as the foundations of the doctrine of man as the image of God, instilled with divine Reason but of different ousia (essence). Athanasius states, ''He bestowed a grace which other creatures lacked—namely the impress of His own Image, a share in the reasonable being of the very Word Himself, so that, reflecting Him and themselves becoming reasonable and expressing the Mind of God… though in limited degree'' (*On the Incarnation*, Ch.1:3) (4).

Another Platonic idea that defines the Eastern Patristic teachings is that God created the universe out of free will and in order, that is, the universe is the creation of Mind/Reason. Athanasius states, ''distinctness of things argues not a spontaneous generation but a prevenient Cause; and from that Cause we can apprehend God, the Designer and Maker of all (*On the Incarnation*, Ch.1:2) (3). God's free will is also evident in the special gift of divine Reason with which God endowed humanity exclusively: ''Upon men….He bestowed a grace which other creatures lacked—namely the impress of His own Image, a share in the reasonable being of the very Word Himself''(*On the Incarnation* Ch.1:3) (4). However, the Eastern Patristic tradition fervently opposes the Platonic claim that God—like a craftsman— created out of pre-existing matter; the Christian God is the Prime Cause of everything, creating out of nothing. Athanasius states,

> [Plato] said that God had made all things out of pre-existent and uncreated matter, just as the carpenter makes things only out of wood that already exists. But those who hold this view do not realize that to deny that God is Himself the Cause of matter is to impute limitation to Him, just as it is undoubtedly a limitation on the part of the carpenter

> that he can make nothing unless he has the wood. How could God be called Maker and Artificer if His ability to make depended on some other cause, namely on matter itself? If He only worked up existing matter and did not Himself bring matter into being, He would be not the Creator but only a craftsman. (*On the Incarnation*, Ch.1:2) (3)

Athanasius advocates God's free will in the creation of the universe; however, he also advocates that the living cosmos is the product of God's love/goodness. Referring to the need of the renewal of corrupted humanity, Athanasius states,

> Surely it would have been better never to have been created at all than, having been created, to be neglected and perish; and, besides that, such indifference to the ruin of His own work before His very eyes would argue not goodness in God but limitation, and that far more than if He had never created men at all. It was impossible, therefore, that God should leave man to be carried off by corruption, because it would be unfitting and unworthy of Himself. (*On the Incarnation*, Ch.2:6) (6)

Although humanity's creation was not necessary, its creation is an outer expression of God's Reason/Love/Goodness, divine attributes. Thus, the preservation of cosmos as an expression of the Divine attributes is necessary as an outer manifestation of the immutable, infinite, omnipotent Divine Being. In a way, Athanasius's thought reflects Plotinus's Neo-Platonic idea that ''the One is free, but in the compatibilist sense that it is not necessitated by anything other than itself'' (Cooper 42). In other words, God Himself controls the way His inner attributes are expressed; ''freedom is self-determination'' (Cooper 42).

Platonic philosophy may not be acknowledged as the sole contributor to the intellectual shaping of early Christianity. Plotinus (204-270),[11] a Platonist who elaborated Plato's view on the nature of the Creator and His creation and is considered the father of Neoplatonism/classical panentheism,[12] may also be recognized as an equally important source of inspiration for the formulation of the Christological and Soteriological doctrines of the Eastern Patristic theology. Plotinus embraces Plato's eternal, infinite, and all transcendent One Form/Good; that is, he views God and the universe ontologically different (Cooper 42). However, he enriches Plato's classical theism with the concept of emanations/hypostases.

[11] In *The Cave and the Light*, Andy Herman notes that Plotinus was born in the city of Lyco, Egypt that was founded by worshippers of Osiris (137). Plotinus was raised in a pagan environment permeated by religious ideas similar to the Christian doctrines developed during Plotinus's adult life.
[12] In this dissertation, the use of ''panentheism'' is anachronistical when the writer discusses Christian theology prior to the development of Krause's panentheistic theology.

According to Plotinus, the Intellect/Mind/Demiurge/all Forms, the World-Soul/Life, and the cosmos (all living beings, including humanity) are generated hierarchically (Great Chain of Being); the One's contraction does not diminish Him. Like Plato, Plotinus views the Mind and the World-Soul as divine and distinct from the world of matter, but unlike Plato, Plotinus considers each of these hierarchically ordered emanations to generate a lesser being. At the same time, reinforced by eros/love and in an upward movement starting from the very bottom, each emanation tries to unite with the One (Cooper 40-41). In contrast to Plato's theism and dual reality, there are two basic features of Neoplatonism that are related to Plotinus's new concept of panentheism. Firstly, Plotinus claims that the One emanates/contracts not out of free will but necessity while It remains distinct from Its contracted/ing beings and undiminished by Its contractions (Cooper 42). Secondly, Plotinus clarifies and substantiates the material world's ''participation in'' the Divine, releasing it from the ambiguous status of mere reflection. Although the One remains distinct, the Mind/Demiurge is in the One, the World-Soul is in the Mind, and the cosmos/the world of matter is in the World-Soul; thus, the material world is in God through the ''mediation'' of the ''divine,'' ''distinct,'' and ''transcendent'' World-Soul (Cooper 42-43).[13]

Plotinus draws the portrait of a relational God that foreshadows the Christian God. Plotinus's philosophy and Christian theology center on the love relationship of the eternal, infinite, transcendent God with the finite world of matter. The Eastern Orthodox Patristic theologians adapted Plotinus's idea of the relational God Who interacts with the world of matter through the process of emanation/participation. In *Christian Theology*, Alister McGrath provides an illuminating statement about Christ that helps us understand the panentheistic character of Eastern Christology and Soteriology present in Milton's and Blake's common Christian vision of humanity's salvation/deification: ''The Eternal enters time, the Whole lies hidden in the part, God takes on a human face'' (265). The first sentence addresses the divine nature of Christ, the second stresses His human nature that coexists with His divine nature, and the third His redeeming nature for humanity.

[13] Cooper quotes from Plotinus's *Enneads* 4.3.22 '''There is a part of the soul in which the body is and part in which there is no body''' (42).

Christian panentheism as shaped by the Eastern Patristic theology is a variation of Plotinus's panentheism that serves the Christian needs and values. In the orthodox Christian tradition, panentheism is absent in the perception of the Divine/the One as expressed in the Trinity doctrine (three hypostases of one ousia). In the Trinity doctrine, the One God Himself is addressed—not His emanations, who are divine but lesser beings of the One. Like Plotinus, the fathers of the Church employ the term ''hypostasis'' (mode of existence) to define the Father, the Son, and the Holy Spirit, but they disassociate it from the original meaning of emanation given by Plotinus and consider God's hypostases as divine manifestations of one ousia (of the same essence). In the Nicene Creed, the term ''begotten'' attached to the Son does not imply hierarchical emanation; rather, it strengthens the meaning of one ousia (homoousios) of the Son with the Father. Furthermore, that the Holy Spirit proceeds from the Father— not from the Son—shatters any misconception of the Christian meaning of ''begotten'' relating the latter to Plotinus's use of the concept of emanation, that is, if the Trinity abided to the process of emanation identified by Plotinus as a hierarchical order, the Holy Spirit would proceed from the Son.

Eastern Patristic theologians reject the idea of panentheism regading the nature of the Trinity, which they perceive as the One God, adopting through this way Plato's classical theism. Discussing the divine nature of Christ/the Son, Basil of Caesarea explains that the predicates ''unbegotten'' and ''begotten'' attached to the Father and the Son respectively do not reveal ousia but hypostasis. We cannot assert that each of the many predicates which may be attached to the divine alter its essence. According to Basil in ''Adversus Eunomius,'' Biblical passages that may be used in support of the Father's and Son's different essence—such as I Cor. xv. 28. ''On the Subjection of the Son,'' John xiv. 28 ''My Father is Greater than I,'' John vi. 57. ''I live by the Father,'' John v. 19 ''The Son can do Nothing of Himself,'' Coloss. i. 15. ''Firstborn of every Creature,'' and Prov. vii. 22. ''The Lord created Me'' (LXX)[14] —address Christ's incarnate hypostasis and not His ousia (Schaff 62-69).

[14] Basil presents additional excerpts from the Bible used by sympathizers of Arianism, including Philipp. ii. 9., Matt. xxiv. 36., John xv. 1., John xvii. 5., John xvii. 3., Matt. xx. 23., and Ps. xviii. 31, LXX. (Schaff 63-73).

Employing the logic based on which he previously advises his readers to avoid defining divine generation based on human standards, Basil further supports his argument on the same essence of the Father and the Son—and of their equal status—pointing out the necessary avoidance of the literal function of prepositional phrases in Biblical passages about God. In ‘‘On the Spirit,’’ Basil attacks Arians[15] and semi-Arians who attach to ‘‘in which’’ the meaning of time and space, ‘‘on account of which’’ the meaning of end/purpose, ‘‘according to which’’ the meaning of pattern/design, ‘‘of which’’ the meaning of material, ‘‘by whom’’[16] the meaning of creator (the Father), and ‘‘through whom’’ the meaning of means (Christ), claiming that the endowment of an exclusive meaning to these prepositions only proves that heathen philosophy is ‘‘unpractical and vain delusion’’ (Schaff 145-146); the Word of God is free from pagan logic and the meaning of prepositions is changeable based on the specific verbal context they are used each time in Scripture (Schaff 147).[17]

Basil strengthens his claim on the Scriptural use of prepositions, highlighting that ‘‘it is not only in the case of theology that the use of terms varies, but whenever one of the terms takes the meaning of the other we find them frequently transferred from the one subject to the other’’[18] (Schaff 153). Basil’s insistence on the meaning of prepositions must be placed within the framework of his efforts to prove the

---

[15] Arius (c.250-c.336) is one of the protagonists in the debate on the nature of the Son that led to the formulation of the Nicene Creeed in 325. He argues that Christ is not homousios with the Father, but he is the first creature and the creator of the worlds and, thus, superior to them (McGrath 274-275). Arius’s predecessor is Origen (c.185-c.254) who accepts that the Logos and the Father are coeternal but not equal and that the human soul of Christ shares the properties of Logos because of their union in the incarnation (McGrath 274). In *Nicene and Post- Nicene Fathers*, Schaff quotes from Arian Eunomius’s (c. 335-c. 394*) Apologia*, ‘‘‘We believe in one God, Father Almighty, of whom are all things; and in one only begotten Son of God, God the word, our Lord Jesus Christ, through whom are all things’’’ (Schaff 55); although Eunomius’s creed sounds orthodox, Basil claims that Eunomius implies Christ’s inferiority to the Father because he is begotten. According to Basil, Eunomius perceived the Son as a ‘‘creature’’ of God ‘‘and, at best, a hero or demigod’’ (Schaff 56). Arius and Eunomius were accused as heretics by Athanasius and Basil respectively.

[16] In chapter IV of ‘‘On the Spirit,’’ Basil observes that those theologians who follow the Arian path attach to the prepositional phrase ‘‘of whom’’ the meaning of the Father based on apostolic usage and not heathen philosophy (Schaff 147); through this way, Basil weakens the validity of their insistence on the single connotative meaning of the rest of the prepositions.

[17] In chapter V of ‘‘On the Spirit,’’ referring to the false connotations related with the ascription of specific prepositions to each of the three persons of the Trinity, Basil demonstrates his claim through several examples from Scripture, including a quotation from Paul’s Rom. xi. 36 ‘‘of him and through him and to him are all things’’ which he connects with a previous reference of Paul to Isaiah xl.13; Basil concludes that all the prepositions refer to God/the Father and none to the Son (Schaff 149-151).

[18] I.e. ‘‘Adam says, ‘I have gotten a man through God,’ meaning to say the same as from God’’ (Schaff 153).

divine origin of Christ, His equal status with the first person of the Trinity, the Father, and above all, to prove that Father and Son are of one essence, that is, there is only one God. In the *Second Letter of Clement*—written in the late first century —it is stated, ‘‘Brethren, we ought so to think of our Lord Jesus Christ as of God’’ (1.1). The theologian Arthur Michael Ramsey (1904-1988) claims that the importance of the epithet ‘‘Lord’’ to address Jesus Christ ‘‘is not only that Jesus is divine, but that God is Christlike’’ (Mc Grath 267).[19]

Although the Eastern Patristic theologians do not endow the term ‘‘hypostasis’’ with Plotinus’s meaning, they adapted Plotinus’s optimistic idea of the elevation of the world of matter (particularly, humanity) that aims at union with the transcendent God through the divine emanation of the World-Soul. Indeed, both Plotinus’s Neo-Platonism and Patristic tradition are permeated by the same spirit of union and not of separation between the Divine realm and the material realm. Like in Plotinus’s panentheism in which the One God never diminishes out of His contraction and the generation of His emanations and always preserves his distinct essence from the world of matter, in Patristic panentheism, the ‘‘contraction’’of the Son/the Logos of God (the second person of the Trinity) assuming flesh does not diminish His divinity and does not result in the mingling of the two natures (divine and human). The Eastern Patristic theologians embrace Plotinus’s panentheism and his meaning of participation in the case of humanity through the formulation of the Hypostatic Union doctrine.

The early fathers of the Church were challenged by the nature of Christ. They had to explain the double nature—divine and human—of Jesus, proving that the Three-person God of the New Testament was the One God of the Old Testament, that is, Jesus was the only God, self-revealing. In 451, the double nature of Christ—fully God and fully man— is solidified by the council of Chalchedon (McGrath 266). The ‘‘Chalechedonian definition’’ is the product of the long and hard labor of the Alexandrian and the Antiochene Schools. Christ/the Son is homoousios (consubstantial) with the Father, and for the salvation/deification/immortality of a

[19] In Greek, Lord is Kyrios, the translation of the Hebrew term adonai. Out of respect towards the Divine, the Jews preffered to use adonai instead of the ‘‘Tetragrammaton,’’ YHWH (Yahweh/Jehovah), the name of God in the Old Testament (McGrath 270).

fallen/mortal humanity, Christ—God himself or part of Him willing to be revealed—became man, that is, He is the Incarnate God.[20]

Athanasius of Alexandria—a major voice of the Alexandrian school's doctrines—claims that out of His grace, God made man according to His image, making him capable of escaping natural corruption (*On the Incarnation*, Ch.1:4) (4). According to Athanasius, only God could save humanity because no creature can redeem another creature. In *On the Incarnation* (Chapter 1:1), he states, ''The renewal of creation has been wrought by the Self-same Word Who made it in the beginning. There is thus no inconsistency between creation and salvation for the One Father has employed the same Agent for both works, effecting the salvation of the world through the same Word Who made it in the beginning'' (2).

Athanasius further explains that God had to act radically assuming human nature because humanity's repentance could not have reversed their natural corruption; repentance cannot eliminate the consequence of humanity's transgression but their further sinning (*On the Incarnation*, Ch.2:7) (6-7). An arbitrary favor of God toward humanity would jeopardize Divine consistency (*On the Incarnation*, Ch.2:7) (6) since '''The keeping of His laws is the assurance of incorruption''' (*On the Incarnation*, Ch.1:4) (5). According to Athanasius, the necessity of God's becoming man is that man's fall was man's own responsibility, the product of the free will of a reasonable creature that expressed God's Mind (*On the Incarnation*, Ch.1:3 and Ch.2:8) (3-4; 7). The liberation of man from the law of death could only be fulfiled by man himself who transgressed out of his own will through his victory over death, a task only a being of double nature could perform: ''Taking a body like our own, because all our bodies were liable to the corruption of death, He surrendered His body to death instead of all, and offered it to the father'' (*On the Incarnation*, Ch.2:8) (7); later, Athanasius quotes Paul's 1 Cor. 15:21-22, '''For since by man came death, by man came also the ressurection of the dead. Just as in

[20] Some Biblical passages which support that the Father and the Son are of the same essence: ''Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. And the word was made flesh, and dwelt among us, and we beheld his glory, the glory as of the only begotten of the Father, full of grace and truth'' (John 1: 13-14); ''For God so loved the world, that he gave his only begotten Son: that whosoever believeth in him, should not perish, but have everlasting life'' (John 3:16), "I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live" (John 11:25); ''Let not your heart be troubled: ye believe in God, believe also in me'' (John 14:1).

Adam all die, even so in Christ shall all be made alive''' (*On the Incarnation*, Ch.2:10) (9).

Athanasius points out that God appeared in bodily form to appeal to the senses of those who only perceive sensually: ''Took to Himself a body and moved as Man among men, meeting their senses, so to speak, half way. He became Himself an object for the sense, so that those who were seeking God in sensible things might apprehend the father through the works which He the Word of God, did in the body'' (*On the Incarnation*, Ch.3:15) (13). The Son's becoming flesh and taking a specific form allows man to perceive the Divine—which is infinite and eternal— through the particular, and thus, to effectively imitate Him targeting his renewal, that is, his own becoming Human form Divine in union with Christ. Athanasius stresses, ''He [the All-holy Son of God], the Image of the Father, came and dwelt in out midst, in order that He might renew mankind made after Himself'' (*On the Incarnation*, Ch.3:14) (12). What Athanasius implies by saying ''half way'' is his embracement of the divine nature of Jesus's father Who is God and the human nature of His mother, the theotokos (=the mother of God). Athanasius's embracement of Mary's virginity signals the beginnings of the restoration of humanity's ideal state and the preparation of her body by Christ Himself to become His temple. Mary's body becomes the vessel through which Christ/Jesus of Nazareth experiences death as any mortal but also maintains divine capacity to become triumphant over death through His subsequent ressurection:

> He took our body, and not only so, but He took it directly from a spotless, stainless virgin, without the agency of human father—a pure body, untainted by intercourse with man. He the Mighty One, the Artificer of all, Himself prepared this body in the virigin as a temple for Himself, and took it for His very own, as the instrument through which He was known and in which He dwelt. (*On the Incarnation*, Ch.2:8) (7)

The theologians of the Antiochene school also contemplated and supported the double nature of Christ, but they found the Alexandrian explanation of the double nature of Christ possibly misunderstood as ''mingling'' of the divine and the human nature of Christ into one (McGrath 279). The Antiochene theologians argued that Christ has two distinct natures indivisible in one person, coining the concept of

the‘‘hypostatic union.’’[21] In the *eighth Catechetical Oration*, Theodore of Mopsuestia (c. 350-428) calls the double nature of Christ the ‘‘union of good plesure,’’ alluding to the relationship of a husband and a wife. McGrath quotes,

> ‘The distinction between the natures does not annul the exact conjuction, nor does the exact conjuction destroy the distinction between the natures, but the natures remain in their respective existence while separated, and the conjuction remains intact because the one who was assumed is united in honor and glory with the one who assumed, according to the will of the one who assumed him […] The fact that a husband and wife are ‘‘one flesh’’ does not impede them from being two. Indeed, they will remain two because they are two, but they are one because they are also one and not two. In this same way here [i.e., in the incaranation] they are two by nature and one by conjuction; two by nature, because there is a great difference between the natures, and done by conjuction because the adoration offered to the one who has been assumed is not divided from that offered to the one who assumed him, since he [i.e., the one that is assumed] is the temple, from which it is not possible for the one who dwells in it to depart.’ (279-280)

Special attention must also be given to the use of the epithet ‘‘Son of God’’ and ‘‘Son of Man’’ attached to Jesus. In the Patristic tradition, the double nature of Jesus Christ is confessed in the use of the epithets ‘‘Son of God’’ and ‘‘Son of Man.’’ In the Old Testament, the meaning of ‘‘ Son of God’’ is ‘‘belonging to God’’ and is used generally for the Israelites and particularly for the Jewish kings, the leaders of Israel. In the New Testament, this epithet is used by Paul to entitle Jesus Christ God’s own son, and through their faith in Jesus Christ, who is both fully divine and fully human, Christian believers—men and women—become children of God too (McGrath 269-270). The epithet ‘‘Son of Man’’ stresses the human nature of Jesus Christ. In the Old Testament, its use connotes prophet Ezekiel, the humbleness of humanity, and the coming of the messiah who will usher humanity to the period of the end of the world and the Judgment day. In the New Testament, the third connotation of the epithet Son of Man is brought on the foreground, endowing Jesus Christ with the identity of humanity’s Redeemer (McGrath 270). Assuming human nature, Christ— the creator of the world becoming also the only savior, according to St. Athanasius’s words in *On the Incarnation*—elevates human nature, and thus, man’s humbleness is glorified. The epithet ‘‘Son of Man’’ that reminds us

[21] McGrath also provides the watertight compartments imagery to help us understand the Antiochene School’s concept of the double nature—human and divine— of Christ (279).

Jesus, the historical Christ, brings in union the divine and human nature of the second person of the Trinity, the Son. The interchangeable use of the epithets ‘‘Son of God’’ and ‘‘Son of Man’’ is explained by Athanasius who clarifies that it is Christ, as the Divine, who contains everything while He remains ‘‘Uncontained’’:

> His body was for Him not a limitation, but an instrument, so that He was both in it and in all things, and outside all things, resting in the Father alone. At one and the same time—this is the wonder—as Man He was living a human life, and as Word He was sustaining the life of the universe, and as Son He was in constant union with the Father. (*On the Incarnation*, Ch.3:17) (14)

Humanity participates in the divine realm because the Incarnate Word/Christ died as man and was resurrected as God. Athanasius states, ‘‘through this union of the immortal Son of God with our human nature, all men were clothed with incorruption in the promise of the resurrection. For the solidarity of mankind is such that, by virtue of the Word’s indwelling in a single human body, the corruption which goes with death has lost its power over all’’ (*On the Incarnation*, Ch.2:9) (8). What we may infer from Athanasius’s words is that the orthodox Christian view of the nature of man is built on Christ’s double nature, a view also present in Milton’s and Blake’s poetry. It is Divine Providence that desires the perfection of man manifested in the Incarnate Logos, which is also the theme of Milton’s *Paradise Regained*. Thus, man as the image of God must aim at becoming Christlike, his ideal state/man’s salvation/perfection. Paradoxically, man’s access to a perfect state/complete union with God becomes possible after his fall; this central Christian belief becomes the main theme of Milton’s *Paradise Lost*. In *On the Incarnation* (Chapter 1:3), Athanasius states that in the Beulah state—the state of eternal happiness and immortality experienced by humanity prior to the fall—man was an image of God having ‘‘a share in the reasonable being of the very Word Himself’’ but an imperfect one, ‘‘in limited degree’’ but endowed with free will, ‘‘the will of man’’ to preserve his blessed status (4). It is because of God’s love for humanity that God descends and attains flesh (the hypostatic union) to spiritually elevate humanity without diminishing Himself: ‘‘He assumed a human body….that men might be renewed according to the Image’’ (*On the Incarnation*, Ch.3:13) (12). It is the recreation of humanity by the Divine through the double nature of Christ that made humanity’s access to perfection/the Edenic state possible. It is the Edenic state—

higher than the Beulah state—which Blake urges Albion/humanity to attain, which becomes the subject of conversation between Raphael and an impatient Adam to be spiritually elevated in Milton's *Paradise Lost*, and which is illustrated in Milton's *Paradise Regained*.

The marriage imagery employed by the Antiochene theologians to explain Christ's double nature is further used by the Antiochene theologians to define the relationship of Christ with His Church.[22] In ''The Permanent Influence of Neoplatonism upon Christianity,'' W. R. Inge points out that on the nature of man, Plotinus and the Patristic theologians Augustine—a contemporary of the Antiochene theologian Theodore of Mopsuestia who constructed the marriage imagery of Christ's ''hypostatic union''—and Athanasius reach concensus, stressing man's ultimate aim in life to be his deification (336). The Christian understanding of the nature of man is permeated by the idea of panentheism because the soul is a distinct Self and, at the same time, an inseparable member of the divine body of Christ. Inge states, ''Plotinus and Augustine believe that they can save personality while insisting upon unity. The true sign of individuality is not separation, but distinction; but the obstacle to union between beings is separation, not distinction'' (336). Reflecting on the meaning of the soul's individuality, Inge also touches on the second part of the marriage imagery of the ''hypostatic union,'' that is, the strong bond of Christ with his bride, the Church. The Church/Ecclessia is the brotherhood of man within which each soul, beyond its distinct Self, enjoys union with the other creations of God. It is the union of the Church/the unified humanity—not of the individual—with Christ that Augustine calls '''*unus Christus*'''; similarly, according to Inge, Plotinus advocates that ''We have a double life…. we share in the life of the cosmos, in the

[22] The Antiochene theologians might have used as their source of inspiration the mystery religions dominant in the eastern mediterraenean region during the Hellenic and Roman periods. In ''Christianity and the Mystery Religions,'' Shirley Jackson Case points out the worship of Demeter and Dionysus, Aphrodite and Adonis, Cybele and Attis, Mithra, Ishtar and Tammux, Atargatis and Hadad, Ashtart and Eshmun, Isis, Osiris, and Serapis (9). It may be noted that the deities worshipped are couples representing both feminine and masculine fertility, and in some of these mystical cults, the masculine partner experiences death and resurrection, such as in the case of Attis and Adonis; the men and women who participate in rites honoring the resssurected deity/ ''redeemer god'' symbolically share his immortality (Case 11-12). Devotees—like those of Dionysus—engaging in ecstastic ceremonies were being possessed by the spirt of the deity (theolipsia) (Case 10).

half-personal World-Soul which works as a whole in individual part-souls. All that lives has fellowship and membership together'' (337).

Plotinus claims that the fallen man/fallen soul preserves within him traces of his divine nature; his nous (=mind) is God in him. Thus, through contemplation, the active man encounters God in this life, before dying. Plotinus connects man's activity towards his salvation—and as a member of a society, the restoration of humanity's divinity— with rejection of selfhood and complete surrender to God. Plotinus states,

> Those who contemplate are the ones who truly love [God is love]. […] The nous bears in itself a likeness to the first principle from which it comes. In the soul's hidden depths is the image of the One and of the Good. Imperfect though the resemblance be, it makes possible the seeking and finding of the first principle by the intelligence. […] The soul sees the beautiful in so far as it becomes beautiful. Let him who would contemplate God and Beauty become comformable to God and to the Beautiful. […] Contemplation is conditioned on the purification of the nous. The nous renounces all, itself included, in order to become, in its action, only a trace of the One within it. Since we truly are that which we are in act, and since activity at its best is contemplation, we become that which we contemplate. (Petry 26)

From Plotinus's words, we may infer much of orthodox Christian thought, including the idea that humanity is an imperfect image of God, the idea that humanity can be elevated through the voluntary action of getting to know God, the idea that man's union with God/deification is an inward mental process, the idea that to reach his true Self man should give up his ego shaped by self-love and a sensual understanding of reality, and the idea that reality is mental.

Following the path of Plotinus, the process of man's elevation is described in the orthodox tradition as an inward process associated with our getting to know our true Self in union with God through the employment of reason/faith, a divine gift given to humanity as a manifestation of our divine origin and a means of union with God (our spiritual expansion leading to our perfection). In *On the Incarnation* (Chapter 1:4), Athanasius states,

> Instead of remaining in the state in which God had created them, they were in process of becoming corrupted entirely, and death had them completely under its dominion….By nature, of course, man is mortal, since he was made from nothing; but he bears also the Likeness of Him Who is, and if he preserves that Likeness through constant

> contemplation, then his nature is deprived of its power and he remains incorrupt. (4-5)

Athanasius agrees with Plotinus that the fallen man has not totally cut his ties with God. His corruption is a process the same way his salvation and perfection is a process, depending upon his free will—''the will of man could turn either way'' (*On the Incarnation*, Ch.1:3) (4)—and the use of his corrupted or pure reason respectively. Like Plotinus, Athanasius defines corrupted reason as man's ego manifested in an exclusive sensual perception of reality (see *On the Incarnation*, Ch.3:15). Toward his union with God, Athanasius advises man the use of reason/Logos in him/the Holy Spirit (what Plotinus names purified nous) through contemplation, so that he may access the eternal reality/truth that is supranatural.

Similarly, in the *Divine Names*, employing Plotinus's imagery of the spokes of a wheel that ''touch equally at their engendering, unifying center'' (Petry 36), the Patristic theologian Dionysius the Areopagite (c. 500) notes that the relationship of God and each believer is qualitative rather than spatial. Dionysius argues that we must not confuse a creature's proximity—living nearer or farther— to God with the creature's degree of access to Divine grace. All creatures of God have equal access to Him that is shaped by their free will and '''the measure of powers or merits in each''' (Petry 36).[23] Dionysius's idea may not be oversimplified and associated with the Pelagian doctrine of ''Grace by Merit''[24] that solely associates our salvation with our deeds. Dionysius highlights the responsibility of the individual to respond to God's calling and to arrange himself into the universal hierarchy by freely employing his reason to the maximum. It must be noted that the Patristic theologians enriched Plotinus's concept of purified nous/reason of man with the meaning of faith. When Athanasius of Alexandrea pleads with Macarius to take a leap of faith (see *On the Incarnation* 2; ch.1:1), he encourages Macarius to quit natural reason, so that

---

[23] Newman quotes Hildegrad of Bingen, who also employs the wheel imagery in *Causae et Curae*: '''God remained whole like a wheel…. The round of the wheel is fatherhood, the fullness of the wheel is divinity. All things are in it and all stem from it, and beyond it there is no creator''' (156).

[24] Pelagius (c. 360-418 AD) was a monk, contemporary of the Patristic theologian Augustine of Hippo (354 AD-430 AD). He argued that man's morality—based on the Law of the Old Testament and the example of Christ—leads to his salvation; through his view, Pelagius advocated human autonomy in the process of sanctification. Augustine refuted Pelagius, pointing out that although man has free will, without God's grace his salvation is impossible since his corrupted state reinforces his inclination to sin. The beliefs of the movement of Pelagianism are shaped by Pelagius, Caelestius, and Rufinus (McGrath 351-352, 469).

Macarius can see the eternal truth. Similarly, in Chapter XVIII of ‘‘On the Spirit,’’ Basil of Caesarea defines faith as reason that transcends naural reason based on human knowledge as means of getting to know God; referring to the acknowledgment of the Trinity—the Father, the Son, and the Holy Spirit as the One God although there are three hypostases, Basil states,

> But O, Wisest sirs, let the unapproachable be altogether above and beyond number […] let holy things be counted consistently with true eligion. There is one God and Father, one Only-begotten, and one Holy Ghost. We proclaim each of the hypostases singly; and, when count we must, we do not let an ignorant arithmetic carry us away to the idea of a plurality of Gods. (Schaff 200)

1.2. The Influence of Early Christian Doctrines on the Western Mystical Theology

During the Middle Ages and Renaissance Period, Western mystical theology embraces the Patristic definition of reason/Logos and elaborates its identification as faith/Logos in man, employing the marriage imagery used by the Antiochene theologians to describe the nature of Christ and His relationship with humanity as two spouses who are bonded together by love/eros and, therefore, are indivisible but still distinct. The fully Divine nature (the male lover) unites with the fully human nature (the female lover). The creation of this fertile union is the New Man/New Adam associated both with the person of Christ and the elevated human race. Similarly, the love synergy between God and the human soul (the believer)—in which the Holy Spirit (Sapientia/Caritas) is the connecting bond—is captured in the erotic imagery of the female partner (the soul of man)[25] who yields herself to her beloved (God) out of fervent eros.[26]

In *On the Incarnation* (Chapter 1:1), Athanasius addresses Macarius as ‘‘true lover of Christ’’ and stresses the way the believer ‘‘adores’’ and shows his ‘‘own love and devotion’’ to the mystery of the Word (2). Sexual love’s defining the synergy of man and God is also stressed by Dionysius the Areopagite, who claims that Eros (=sexual love) must be placed above Agape (=charitable love) because Eros

---

[25] In Christian tradition, the pronoun ‘‘she’’ is used for the human soul.

[26] It should be noted that although in the relationship of God and man, God is the male lover and man is the female lover, both parties unite with each other through their feminine sides. Christ in man appears as the Holy Spirit which is depicted in the mystic Hildegard’s visions as Caritas/Sapientia, the female partner of God. Christ/God may appear as male or female depending upon the religious imagery of which He is part.

is the kind of love that is connected with the excessive fertility of God as well as with man's ecstacy (Petry 35). Following the Patristic tradition, Western mystical theology attaches to faith/Logos in man the meaning of the believer's love and devotion to the Incarnate Word/Christ. In ''That The Soul, Seeking God, Is Anticipated By Him: And In What Consists That Search For God ın Which It Is Thus Anticipated (Sermon LXXXIV On The Song Of Songs),'' Bernard of Clairvaux (1090-1153) confesses,

> I have sought, says the bride, him whom my soul loveth. […] You would not seek him at all, O soul, not love him at all, if you had not been first sought and first loved. […] Is it not thou, O my soul, who, having left thy first Bridegroom, by whose side all had been well with thee, hast broken the faith first pledged to him, and gone after others? (Petry 76-77)

Similarly, in ''The Blanquerna: Of the Book of the Lover and the Beloved,'' Ramon Lull (c. 1232-1315) writes,

> 'Say, O Fool! Wherein is the beginning of wisdom?' He answered, 'In faith and devotion, which are a ladder whereby understanding may rise to a comprehension of the secrets of my Beloved.' 'And wherein have faith and devotion their beginning?' He answered, 'In my Beloved, who illumines faith and kindles devotion.' (Petry 162)

Both Mystics bring on the foreground the meaning of Logos as covenant, connotating the vows of union between a couple. Being the male partner, Christ takes the initial step toward the making of this covenant; still, the female partner's/the human soul's seeking to respond to the male partner's love is essential toward the completion of the union and manifests the active role of the believer in his relationship with the Divine. The creation of this erotic union is the sanctification of the believer, that is, his becoming the New Adam, Christlike. This erotic imagery is also applied to the union of each illumined by the Holy Spirit man with his fellowmen through his feminine side (soul), creating the New Jerusalem/Ecclesia (an illumined by Reason brotherhood of man). Ecclesia becomes the bride of Christ, eternally being an integral part of God.

Later, in *The manual of a Christian Knight*, the Christian humanist Erasmus of Rotterdam (1466-1536) provides an interesting image of Christ as ''the jealous lover of souls'' and advises his readers, ''Be not minded to part thyself into two, to the world and to Christ: thou canst not serve two masters'' (119). The embracement of

the Incarnate Logos as humanity's new pact/union with God toward the attainment of sanctification/perfection also stands among the primary doctrines of the Reformation. Broadly speaking, all reforming groups—the German, the Swiss, the Radical, and the English (particularly, Puritanism)—stressed the importance of the individual's efforts to strengthen his faith as a prerequisite for the establishment of a true Christian ecclesia/ lover of Christ.

The Antiochene doctrine of Christ's ''hypostatic union''/ ''the union of good pleasure''—that is, the marriage union of God/Christ and the human soul, with the latter delivering a spiritually awakened soul through the fertile seed of Reason/the Holy Spirit—is expanded by the mystics who often correspond the marriage of a man and a woman to the union of the two natures of Christ and the union of God and the believer or the Church (the believers collectively). In *Sister of Wisdom: St. Hildegard's Theology of the Feminine*, exploring the works of Hildegard of Bingen, Barbara Newman coins the concept of the theology of the feminine. Beside her analysis on Hildegard's visions of the feminine aspect of the Divine—the Holy Spirit as Sapientia and Caritas, the emanations and brides of God (see introduction)—Newman explains the complementary relationship of man and woman reflected in Hildegard's visions. Newman observes that Hildegard's interest in the complimentary relationship of man and woman is rooted in the twelve-century mystic's interest in the incarnated rather than the purely spiritual God (92). In *Scivias*, Hildegard claims that God made man out of clay so that man, although Godlike, would preserve his humility, and in *The Book of Divine Works*, she points out that Adam was made out of clay and Eve out of flesh and blood (Newman 95). The union of the male and the female symbolizes the double nature of Christ (the hypostatic union); Adam symbolizes the divine nature of Christ, whereas Eve His human one (Newman 93). Newman quotes from Hildegard's *Causes and Cures*, ''For when Adam looked at Eve, he was utterly filled with wisdom, for he saw the mother through whom he would beget children. But when Eve looked at Adam, she gazed at him as if she were seeing into heaven, as a soul that longs for heavenly things stretches upward, for set her hope in the man'' (98). The sexual union of the couple further symbolizes man's contemplation of the Divine in the process of his regeneration and perfection. The man's erotic gaze of the woman symbolizes man's

rejection of self-love (Newman 97). Rephrasing Hildegard' s words uttered in *The Book of the Rewards of Life*, Newman states, ''for the increase of love and knowledge''—qualities of man's faith as a response to Reason/Holy Spirit in man—''it is not good for man to be alone'' (98).

The Church's vivid interest in the relationship of man and woman is inherited by the Reformers. In *Puritanism: A Very Short Introduction*, Francis J. Bremer points out that Martin Luther (1483-1546) is the first Reformer who touches upon a married couple's relationship and creates the basis on which the Protestant view on the institution of marriage is erected (52). Luther rejected clerical celibacy and projected the married life as the ideal state of the Christian, emphasizing companionship over procreation (Bremer 52). Following Luther's teaching, Protestants—including Milton and Blake—viewed the sexual life of a couple ''not simply as a means for having children, but as a joyous expression of love that bound the couple together'' (Bremer 52).

The marriage/erotic imagery offered by the Antiochene school as an attempt of man to apprehend and unite with Christ is the quintessence of Christianity. It is the root of all doctrines uttered by mystics, mainstream Reformers, and radical Reformers which have also inspired Milton and Blake. As it is shown in detail in Chapters Two and Three, Milton's and Blake's poetry is dominated by imageries of fertility, eroticism, and marriage (i.e. the fertile nature, the erotic relationship of Adam and Eve, Eve as a foreshadowment of the New Eve/Virgin Mary, and Jerusalem as the bride of Christ) that are used by the two poets as an effort of analogical language to express the renewal of mankind through the fertile relationship of Christ/Reason and man.

However, the contribution of Western mystical theology in the Patristic tradition built around the concept of reason is that particularizes man's process of perfection through the activation of faith/ Logos in him. In ''The Way to Contemplation,'' Richard of St. Victor (1110-1173) creates a concrete image of divine reason in man. He describes the process of the union of man's soul with God/Christ, referring to a fourfold human soul–reason, affection, imagination, and sensuality— as consort(s) of God. Bilhah/Imagination delivers her children before

Rachel/Reason, immediately after the birth of Judah/Love, who is Leah's/Affection's son:

> Then when Judah waxeth, that is to say, when love and desire of unseen true goods is rising and waxing in a man's affection, then coveteth Rachel for to bear some Children; […] But who is he that woteth not how hard it is, and near-hand impossible to a fleshly soul, the which is yet rude in ghostly studies, for to rise in knowing of unseeable things, and for to set the eye of contemplation in ghostly things? For why: a soul that is yet rude and fleshly knoweth nought but bodily things, and nothing cometh yet to the mind but only seeable things. And, nevertheless, yet it looketh inward as it may; and that that it may not see yet clarly by ghostly knowing, it thinketh by imagination. And this is the cause why Rachel had first children of her maiden than of herself. (Petry 101)

Richard the Victorine describes the soul in the Beulah state, where love and imagination dominate but are not yet perfected; that is, man's soul has not become one with Christ who is infinite and eternal creative imgination and infinite and eternal love. Still, the Beulah state is the high mental state man should experience prior to his reaching the Edenic state within the physical world. Influenced by Patristic teachings, Richard asserts that the children of Rachel/Reason are born last. Benjamin/Contemplation is Rachel's/Reason's last child that signals the soul's entering to the Edenic state (sanctification/perfection/complete union with God). Upon the deliverance of the last offspring—Benjamin/Contemplation—of the love synergy between the soul and God, ''She [Rachel/reason] multiplieth her study, and whetteth her desires, seeking desire upon desire''; in this process reason is always assisted by God, ''[…] Yet may a man [his soul] never come to such a grace by his own slight'' (Petry 111-112).

Richard of St. Victor employs the biblical characters of Jacob, his wives Rachel and Leah, and his wives' maidens Bilhah and Zilpah as symbols of God, reason, affection, imagination, and sensuality respectively to create an erotic imagery—connotating productivity/creativity—that desctribes man's contemplation of God. Jacob/God has children with his wives and their maidens, and their offspring— like Blake's Zoas—are neither good nor evil but essential aspects of human nature and the steps that comprise the process of man's union with the Divine/Christ, that is, reaching the Edenic state. Addressing imagination as the maiden of reason and sensuality as the maiden of affection, Richard of St. Victor

rejects the idea that reason is supported by the senses (natural reason); instead, the basis of reason is imagination. Richard provides a complete picture of Logos in man/the Holy Spirit. He dissects it and reveals to us its distinct and indivisible elements that reflect the double nature of Christ, whose divine and human nature are dictinct but indivisible. Richard's perception of reason in man and the process of his union with God/Christ also mirrors the influence of the Patristic doctrine of the Holy Spirit/Christ in man and the love synergy between Christ and his Church as coined by the Alexandrian and Antiochene schools.

Another mystic who touches upon man's contemplation of the divine toward his elevation and dissects man's mental faculty of reason is Meister Eckhart (c. 1260-1328). In ''Sermon on the Eternal Birth,'' he addresses the mental fertility of the physical man, identifying three different mental states: an active intellect, a passive intellect, and a potential intellect. The active intellect, defined by energy, allows man to contemplate on God and His glory; the passive intellect enables man to surrender to God; but the state of potential intellect—''the mind must have a prevision of what is to be done''— makes the synergy of the other two stages possible and leads to perfection (Petry 177-178). Like his predecessors, Eckhart identifies love as the active intellect, reason that has an imaginative basis as the passive intellect, and the synergy of the two comprise man's contemplation of the divine, which, in turn, produces the ultimate union of man and God. Eckhart quotes St. Paul says '''I can do all things through Him that strengtheneth me and in him; I am not divided''' (Petry 181).

Ekchart further highlights that ''the mind has a pure, unadulterated being of its own. When it comes across truth or essence, at once it is attracted and settles down to utter its oracle—for it now has a point of reference'' (Petry 181). Eckhart may refer not only to Athanasius's claim of humanity's elevation through the Incarnate Word and the preservation of our elevated status through our personal contact, that is, contemplation based on the reason/Logos in us but also to the believer's contact with the second physical manifestation of God's Logos, the Scripture/New Testament. He seals the importance of the spiritual experience of the learned and illumined by God and the Scripture over outward worship (i.e. praying, reading, singing, watching, fasting, and doing penance) that is assigned by the institution of the Church as mere

techniques/tricks that help the believer to focus on a spiritual living within a sinister material world. Eckhart quotes St. Paul, ‘‘‘The letter killeth [that is, all formal/outward practices], but the spirit maketh alive [that is, the inner experience of the truth]’’’ (Petry 184).

Richard’s and Ekchart’s identification of the steps toward the complete activation of faith/reason in man that signals his perfection is strengthened by the distinction between man’s physical and spiritual senses as presented in the late fourteen-century anonymous work ‘‘German Theology.’’[27] Chapter VII opens with a reference to Jesus Christ; the writer distinguishes between Christ as God the eternal—Who has preknowledge of the fall of humanity and knows human nature before He assumes it, that is, before He is physically born—and the historical Christ, Who is fully man and fully divine. According to the writer, the soul of Christ the Divine has two eyes which are also maintained during His historical existence. Through the inward right eye, the historical Christ’s eternal essence is connected with God and the realm of infinite bliss, and through the outward left eye, his material hypostasis is connected with man’s fallen nature, a state of unhappiness by the limitations experienced in the finite material world:

> The inner man of Christ, according to the right eye of his soul, stood in perfect enjoyment of his divine nature, in perfect bliss, joy, and eternal peace. But the outward man and the left eye of Christ’s soul stood in perfect suffering, in all tribulation, affliction, and travail. And this befell in such sort that the inward and right eye remained unmoved, unhindered, and untouched by all the travail, suffering, grief, and anguish that ever befell the outward man. (Petry 327)

The term ‘‘soul’’ reveals ‘‘German Theology’s’’ intention to place gravity on the spiritual essence rather than the material existence of both Christ and humanity. Because of His double nature, the historical Christ becomes the New man and opens the path to man to access the divine realm. Becoming Christlike is the end of man who seeks eternity and union with Christ/God.

---

[27] Other mystics who refer to man’s inward eye are Richard Rolle (c. 1330-1349), who, in ‘‘The Mending of Life,’’ states, ‘‘[…] Except our inward eyes to Christ unwearily be raised we may not escape the snares of temptation’’ (216) and Catherine of Siena (1347-1380), who, in ‘‘A Treatise of Divine Providence,’’ presents God addressing the human soul, ‘‘Open the eye of thy intellect, and gaze into me, and thou shalt see the beauty of my rational creature’’ (271).

A combination of the teachings of Richard the Victorine, Meister Ekchart, and ‘‘German Theology’’ finds expression in the seventeenth-century Lutheran mystic Jacob Behmen’s (1575-1624) *Dialogues on the Supersensual Life*. Behmen touches upon the supranatural, eternal reality and the steps a believer of Christ may take to experience the Edenic state. Stressing the importance of discourse, communication, and active listening toward one’s perfection, Behmen composes his work in the form of a dialogue in Platonic style between a spiritual teacher and his student. Like all his predecessors of the orthodox tradition, Behmen focuses on man’s eternal and infinite spiritual essence rather than his physical hypostasis, pointing out the orthodox belief that the believer must look inwardly where his soul/the divine spirit resides to listen to God’s speaking/the Truth. Furthermore, as a Lutheran, Behmen embraces Martin Luther’s orthodox doctrine of ‘‘justification by faith’’grounded on Augustine’s doctrine of grace, viz., man’s free will toward his salvation/sanctification is tainted because his fall forces him to incline toward sin and thus God’s intervention through love is needed for the recuperation of man’s free will (McGrath 351-352). Luther is the first Reforming theologian to publicly present his position on ‘‘justification by faith’’ alone, living in a period of time when the religious authority/prelates stressed the importance of the believers’ deeds as the criterion of their eternal salvation or damnation, increasing thus the sentiments of fear and shame in the believers’ hearts among whom Luther stood. In 1515, Luther experiences epiphany, teaching Paul’s epistle to the Romans 1:17, ‘‘‘For therein is the righteousness of God revealed from faith to faith: as it is written, The just shall live by faith’’’ (Gonzalez 24-25). Luther opposes his contemporary Church’s pelagianism, following the Patristic and Western mystical tradition that perceives faith in the love synergy between God and the believer as the latter’s surrendering to God’s gift of love and reason in him, namely, the Holy Spirit/Christ within the believer. Similarly, in Behmen’s *Dialogues on the Supersensual Life*, the master advises his student to completely surrender his will— the ego as it is shaped by reason and the senses within the confining physical reality— to God’s will, meaning that a man’s true will is God’s will since the former has always been part of God: ‘‘Nothing truly but thine own willing, hearing, and seeing do keep thee back from it [the place where God is seen and heard], and do hinder thee from coming to this supersensual state’’ (Holland 16).

Stressing that physical reality is the product of man's fallen mental state, in the *Dialogues on the Supersensual Life*, Behmen foregrounds man's personal responsibility for his experiencing the yoke of ego:

> In as much as in thine own seeing thou dost see in thine own willing only, and with thine own understanding thou dost understand but in and according to thine own willing, as the same stands divided from the Divine Will. This thy willing, moreover, stops thy hearing, and maketh thee deaf towards God, through thy own thinking upon terrestrial things, and thy attending to that which is without thee, and so it brings thee to a ground where thou art laid hold on and captivated in Nature. And having brought thee hither, it overshadows thee with that which thou willest, it binds thee with thine own chains, and it keeps thee in thine own dark prison which thou makest for thyself, so that thou canst not go out thence, or come to that state which is Supernatural and Supersensual. (Holland 16)

Behmen explains that God created man as a ruler—being the image of God—of all earthly creations. But God did not intend the creation of a ruler of ''bestial''/outward Nature but of ''Angelical''/inward nature, ''the intellectual Life, which is a State of living above Images, Figures, Shadows'' (Holland 19). According to Behmen, the physical world cannot be dominant over man because man—in union with God when he looks inwardly— is the divine creator: ''For thou art like All Things, and nothing is unlike thee'' (Holland 19). To successfully control Nature[28]—the female will as Blake calls it—man must enter the state of Innocence (the Beulah state). He should reject the physical world/Satan's kingdom made up of anxiety, death, and earthly desires, he should acknowledge his ignorance of an eternal and infinite knowledge in the fallen state he is, and he should become completely dependent on God, becoming a child that perceives things intuitively (Holland 21).

Like ''German Theology,'' in the *Dialogues on the Supersensual Life*, Behmen does not ignore the challenges the natural man must face to get to know God. Behmen claims that man's fallen mental state of Hell plays a catalytic role toward the spiritual advancement of man since it results to the coexistence of two wills in man's soul—the inferior will/self-hood that pushes man toward ''without and below'' (death impulse)—viz., man's distancing himself from God—and the superior will/Love that draws things ''within and above'' (life impulse)—viz., man's uniting

[28] Blake calls nature the female will because it corresponds to the ego/distinct will of man—who is the female lover in the union of God and man—the will of God (the male lover). The domination of the female will is the cause of man's separation from God.

with God (Holland 40). The two opposing wills are performed by the two eyes of man that are distinct and operate at once in their own spheres. The ‘‘Eye of Time’’— the outer Left Eye, according to ‘‘German theology’’— sees the Light of Nature, whereas the ‘‘Eye of Eternity’’—the inner Right Eye, according to ‘‘German Theology’’— sees the light of God (Holland 54). Behmen does not reject the operation of the Eye of Time; however, he asserts that the Eye of Eternity must dominate over the Eye of Time, so that the latter becomes strengthened and man can reach and preserve his union with God:

> All is confusion if thou hast no more than the dim Light of Nature, or unsanctified and unregenerated Reason to guide thee by…. the Light of Nature in thee, with the properties thereof, will be made to shine seven times brighter than ordinary. For it shall receive the stamp, image and impression of the Supersensual and Supernatural, so that the sensual and rational life will hence be brought into the most perfect order and harmony. (Holland 56)

Mystical theology identifies two distinct kinds of reason. Natural reason is the practice of reason based on the employment of the physical senses; natural resason results from the domination of man’s ego and his detachment from God. Divine reason in man is the practice of reason based on the employment of the spiritual senses. Man was created endowed with divine reason; thus, man’s employment of divine reason mirrors man’s innocent love for God manifested in the voluntary submission of his soul to the Divine will and contributes to the good union of God and man.

Because faith is a love activity that incorporates the believer’s response of sincere love to God’s Love manifested in the divine Reason/Holy Spirit that resides in his soul, a question of the degree of man’s free will engaging himself into the process of union with God may be raised, that is, whether man can consciously respond to the workings of divine reason/Holy Spirit in him. The Eastern Patristic view is uttered by Athanasius who asserts that man’s fall—associated with corruption and mortality-- is the product of man’s free will God granted to man who was created as His image (*On the Incarnation*, Ch.1:3) (4). Through the death and resurrection of the Incarnate Word, God ‘‘re-newed and re-created the soul in the Image of God’’ (*On the Incarnation*, Ch.3:13) (12). Man’s salvation is possible through faith in the redeeming nature of Christ/the Holy Spirit that resides in his

soul. Augustine agrees with Athanasius. In *The City of God*, Book V, Chapters 9 and 10, Augustine distinguishes God's foreknowledge—because He is past, present, and future—from the conventional meaning of fate according to which ''all things happen in a certain order'' produced by causes ''in a certain order'' (Dodds 190-195). Refuting Cicero's claim that God's foreknowledge deprives man of his free will, Augustine supports that the Christian man confesses both God's foreknowledge and man's free will. Augustine believes that man has limited/partial will, meaning that the Christian man's will should be God's will, being the image of God (see Genesis 1:27). Man is free to have a destructive will, but its fulfillment inevitably would lead to man's separation from God because of the absolute constructive nature of the Divine. (Dodds 196-197). Compared to Athanasius, Augustine appears to stress more God's Grace than man's voluntary response to it; however, consideration must be given to the theological context within which Augustine utters his view on the role of man's free will in his salvation. Augustine refutes Pelagianism that asserts man's complete free will toward his salvation without the assistance of God's Grace (McGrath 352). The samples of mystical theology presented in this dissertation reveal that Medieval and Renaissance mystics embrace the orthodox Patristic view on man's free will, asserting the paradox that for his perfection/salvation man must spiritually toil by demonstrating passivity through the surrender of his ego (natural reason) to the will of God (Reason). Man's deification process demands man's conscious response to the saving divine love force that is within him.

1.3. The Meaning of Reason in the Age of Enlightenment

Milton is artistically active amid the seventeenth-century trend of the rationalization of the Christian faith triggered by the rise of the natural sciences that reached its peak in the eighteenth-century, the time of Blake. Milton was aware of dangerous earlier voices, such as Bacon's voice in *Novum Organum*—which elevated human reason and scientific observation toward man's attainment of the Truth— and Newton's scientific discoveries. The writing of Milton's *Paradise Lost* (1667) and *Paradise Regained* (1671) coincides with Spinoza's publishing *Tractatus Theologico-Politicus* (1670). Just more than a decade after Milton's death, John Locke's *An Essay Concerning Human Understanding* (1689) and *Reasonableness of Christianity* (1695) were published. Furthermore, many works of radical political

ideas were published, including a translated full version of Spinoza's *Tractatus Theologico-Politicus*, a work that inspired the Deists—among whom stand Matthew Tindal, John Toland, Charles Blount, Charles Gildon, and Anthony Collins—to form their religious and political views (Colie 32). In ''Spinoza and the Early English Deists,'' Rosalie L. Colie presents features of deism that address the relationship of man and God. The Deists strongly challenged the reliability and authority of Scripture uttering arguments against its historicity; they also challenged prophecy, miracles, and the afterlife, and they encouraged their readers to search the truth through the use of empirical reason. (Colie 30, 31, 39). Moreover, the Deists acknowledged the political threat of an overpowered Christian authority in English politics and advocated freedom of thought and religion (Colie 33-36). The Deists also stressed moral necessity—viz.,man is defined by the cooperation of his senses and reason—that helps him understand the limitations of human life as well as the need to comply to Divine Providence (rejection of man's free will) (Colie 42).

Deism also penetrated the body of the seventeenth-century Anglican Church. In *William Blake's Religious Vision: There's a Methodism in His Madness*, Jennifer G. Jesse points out that the rationalization of the Christian faith by the established Anglican Church in the form of Latitudinarianism, fuelled by the popularity of natural religion (Deism), inevitably changed the meaning of faith from man's inwardly experiencing the divine love and reason in him to man's outwardly practising morality and good works (100),[29] jeopardizing the orthodox Christian view on man's nature and the relationship of man and God. In ''Archbishop John Tillotson and the 17th Century Latitudinarian Defense of Christianity, Part I,'' Julius J. Kim names John Tillotson, Simon Patrick, Edward Fowler, Joseph Glanvill, Edward Stillingfleet, and Gilbert Burnet standing among the most noteworthy Milton's contemporary Latitudinarian theologians (130).

However, in ''Mysticism in Seventeenth-Century English Literature,'' Elbert N. S. Thompson observes that during the seventeenth century, the strengthening of the spirit of rational reason due to scientific progress is counterbalanced by the profound interest of both sixteenth-century and seventeenth-century poets— such as Spenser, Southwell, Quarles, Drummond, Crawshaw, Traherne, Herbert, Vaughan,

[29] In *Christian Theology: An Introduction*, McGrath points out sterile ''doctrinal correctness'' as another feature of Latitudinarianism (53).

Norris, and Milton— in the composition of religious poetry influenced by Medieval mystical theology (171). Thompson asserts that it is the fierce argumentation within the body of the official Church that reinforces the poets to establish a private relationship with God toward attainment of the Truth, through cutting off from reality shaped by sense experience and reason and looking inwardly where the divine truth resides (172-173, 180). The rejection of the world of senses makes these religious poets ‘‘only in possession of a truer sanity, a farther vision’’ than that of the man whose reasoning abides solely to the natural law (Thompson 176). Thompson quotes from John Norris’s *On a Musician*, in which the poet eloquently describes the transcendence of the man who explores the spiritual paths of his soul where his reason is expanded and is not identified with rational reason: ‘‘‘Poor dull mistake of low mortality,/To call that madness which is ecstacy./Tis no disorder of the brain,/His soul is only set t’an higher strain./Out-soar he does the sphere of common sense,/Rais’d to diviner excellence;/But when at highest pitch, his soul out-flies,/Not reason’s bounds, but those of vulgar eyes ’’’ (176). In other examples of seventeenth-century mystical poetry, the poet—being aware of the seventeenth-century limited meaning of ‘‘reason’’based on the physical senses— replaces ‘‘reason’’ with ‘‘faith’’ to address ‘‘divine reason in man.’’ In *Hymn of Saint Thomas*, Richard Crawshaw exclaims, ‘‘Down, down, proud Sense! Discourses dy!/Keep close, my soul’s inquiring ey! Nor touch, nor tast, must look for more/But each sitt still in his own dore./ Your ports are all superfluous here,/Saue that which lets in Faith, the eare./Faith is my skill: Faith can beleiue/As fast as Loue new lawes can giue.’’ In Crawshaw’s poem, the activation of the intimate relationship between Faith (the love response of the believer to the divine Reason/Holy Spirit in him) and Love/Christ becomes the means of man’s attaining knowledge of the Truth. Crawshaw seems to embrace the orthodox Patristic tradition that endows Logos/Christ with the multiple and simultaneous meanings of reason, love, and covenant.

The seventeenth-century poets’ flirting with mystical theology is reinforced by the popularity of the movement of Cambridge Platonists (i.e. Benjamin Whichcote, John Smith, Henry More, and Ralph Cudworth) , who, although they adopt a moderate approach to reason proposing the cooperation of (natural) reason and faith (intuition/an inner power that connects man with the Divine realm) as the Christian

means of attaining the Truth/getting to know God (Thompson 196), foreground the orthodox Patristic meaning of reason through their embracement of Patristic Christian panentheism. In ‘‘The Heritage of Patristic Platonism in Seventeenth Century English Philosophical Theology,’’ D. W. Dockrill claims that contemplating on the nature of God and man, as well as the relationship of God and man, ‘‘The Cambridge thinkers of mid-century most sought to preserve the Plotinian hierarchy of being within the framework of Christian theism’’ (59). Thus, Benjamin Whichcote states, ‘‘‘[The] Christian religion is not mystical, symbolical, enigmatical, emblematical; but uncloathed, unbodied, intellectual, rational, spiritual’’’ (Thompson 195). Following the Patristic tradition, the Cambridge Platonists acknowledge that man is created by God as His image. Dockrill presents Henry More’s orthodox thought as expressed in *The Immortality* of *the Soul* (1659): ‘‘To describe the soul as a ray of God, he teaches, is to speak metaphorically of its created character ‘but in no other sense that I know of, unless of likeness and similitude, she being the Image of God, as the Rays of light are of the Sun’’’ (61). Futhermore, following the Patristic tradition on the relationship of man and reason, the Cambridge Platonists embrace the immaterial and immortal essence of man’s soul/mind, where Reason resides, the part of man that connects him with God. Referring to his own intellectual approach to Genesis in the Old Testament, More explains that on which his understanding relies. Dockrill quotes More,

> ‘a Principle more noble and inward then Reason it self […] I must confesse I received it neither from Man nor Angel. Nor came it to me by Divine Inspiration, unlesse you will be so wise as to call the seasonable suggestions of that Divine Life and Sense that vigorously resides in the Rational Spirit of free and well-meaning Christians, by the name of Inspiration. But such Inspiration as this is no distractor from, but an accomplisher and an enlarger of the humane faculties.’ (63)

What More refers to is the rich meaning of reason in man which Patristic theologians and mystics toiled to describe and which does not oppose reason based on senses but strengthens and illumines man’s fallen reason. More’s view of an illumined rational reason abides to the Victorine Richard’s full employment of all human faculties as the basis of reason. More’s view is also agreeable with the teachings of Athanasius’s in *On the Incarnation* (Chapter 3:12), in which the Patristic theologian acknowledges the partial knowledge of God through science and morality:

> For men can learn directly about higher things…. They could look up into the immensity of heaven, and by pondering the harmony of creation come to know its Ruler, the Word of the Father, Whose all-ruling providence makes known the Father to all…. Or else….they could cease from lukewarmness and lead a good life merely by knowing the law. (11)

While later in the same chapter of his treatise (Chapter 3:15), Athanasius points out the inadequacy of rational reason: ‘‘Men had turned from the contemplation of God above, and were looking for Him in the opposite direction, down among created things and things of sense’’ (13).

In the age of Milton, the orthodox Patristic view on man’s capacity to freely employ divine reason in him aiming at his perfection also finds expression in the theology of Jacobus Arminius (1560-1609) and Moise Amyraut (1596-1664). In *The Theology of Freedom in Paradise Lost*, Benjamin Myers highlights the common elements of Arminian and Amyraldian theologies, both echoing mystical teachings. Arminian theology centers on experiential faith according to which divine Grace is sufficient (gratia sufficiens) but not efficacious (gratia efficax); God’s grace is given equally to all and is redeeming but man should practise his free will to respond to it to be saved (Myers 79-80). A similar belief is held by Amyraut who explains that what makes possible the salvation of fallen man whose will is tainted is the ‘‘predestination faith’’; despite the fact that our reason is corrupted, God has granted man with an intellectual inclination towards the true and good. Man’s illumined reason cures his will that transforms into faith (Amyraut’s theology of conversion) (Myers 85-87).

In the following chapters, it is shown that Milton seems to stand among the poets who are influenced by Arminian and Amyraldian theologies as well as Cambridge Platonism. However, it may be noted that the seventeenth-century spiritual influences on Milton echo the Patristic understanding of reason as it is expressed by Athanasius of Alexandria in *On the Incarnation*. Athanasius talks about the active believer whom God has endowed with reason and free will and who— by demonstrating faith, that is, by surrendering his will/natural reason to Reason/the Holy Spirit in him—responds with pure love and reason to God’s grace (divine love and reason) that is given to all generously (see *On the Incarnation* 1:1, 1:3, 2:8, and 2:10).

The debate of faith versus rational reason that is created in the seventeenth century lasted throughout the eighteenth century. Deism's purely material essence made it more familiar, friendly, approachable, and understandable to the common man. The republican and revolutionary spirit of Deism has an impact on the eighteenth century English politics because it appeals to many unresting souls who, in their majority, are coming from the newly-formed middle-class. The middle-class becomes economically more prosperous from trading both in and out of England and pays heavy taxes to support the highly expensive but successful military expeditions of Britain. Therefore, it demands fair political representation for the satisfaction of its own interests. Throughout the eighteenth century, the middle-class actively participates in the shaping of the modern British state (Harling 11-26). Consequently, the most important factor of Deism's popularity is the favorable political conditions, especially after the Glorious Revolution (1688). The eighteenth century English politics is defined by a shared power among King, Lords, and Commons, and all three branches of central govenrment have as their primary responsibility the protection of the lives and properties of the citizens from tyranny (Harling 11-26). The influence of Deism upon the revolutionists is also noticeable. Benjamin Franklin, one of the writers and signers of the Declaration, was influenced by Shaftesbury's criticism of religious dogmatism and Shaftesbury's belief in man's natural benevolence as presented in *Characteristicks of Men, Manners, Opinions, Times* (1711) (Aldridge 297). In *Age of Reason* (1793-4), Thomas Paine states that the existence of God is manifested in mechanistic nature and provides the example of a mill as a microcosm of the universe (Frye 66).

In *William Blake's Religious Vision: There's a Methodism in His Madness*, Jennifer G. Jesse points out that following the teachings of seventeenth-century Latitudinarian theologians, eighteenth-century Anglican theologians—including Richard Watson, Joseph Butler, and Samuel Johnson—equal the divine gift of reason to man with rational thinking and assert that Christian doctrines must be validated by rational thinking (100-101). To balance their public role as the authority of revealed religion and their personal inclination to natural religion, Latitudinarian theologians stress tainted reason's inadequate redeeming nature. Still, they reduce the Christian faith to mere morality since their flexible position on dogmatic and liturgical matters,

their preaching of a Christlike living through performing the Covenant of Works, and their favoring silence about Christological doctrines mirrored their equating Christian truth with rational truth (Jesse 100-101).

Against eighteenth-century Latitudinarianism and Deism, the Patristic and Western mystical theologies' orthodox view on the nature of man's reason finds support in the teachings of John Wesley, a major representative of the Pietist movement, which attains a public voice through Philip Jakob Spener's *Pious Wishes* in 1675 (McGrath 53-54)— that is, just few years after the publication of Milton's *Paradise Regained* in 1671—opposing the trend of the rationalization of the Christian faith. John Wesley (1703-1791) is the moderate theologian who defends the orthodox Patristic meaning of reason not only against Latitudinarians and Deists—who overestimate rational reason (Jesse 100, 196) but also radicals like the Muggletonians who disassociate faith from imagination and reason—which, according to the orthodox tradition, are primary meanings of Logos in man—rejecting the ''satanic'' reason, which they associate only with the physical senses, and imagination, which they view as ''the bottomless pit'' of reason (Jesse 131, 135-136).

In *The Case of Reason Impartially Considered*, Wesley states,'''Is not the middle way best? Let reason do all that reason can: employ it as far as it will go. But at the same time acknowledge it is utterly incapable of giving either faith, or hope, or love; and consequently of producing either real virtue or substantial happiness''' (Jesse 196) and in *Earnest Appeal*, Wesley differentiates between man's ''natural senses'' and ''spiritual senses,''

> …And seeing our ideas are not innate, but must all originally come from our sense, it is certainly necessary that you have senses capable of discerning objects of this kind—not those only which are called 'natural senses,' which in this respect profit nothing, as being altogether incapable of discerning objects of a spiritual kind, but spiritual senses, exercised to discern spiritual good and evil…. And till you have these internal senses, till the eyes of your understanding are opened, you can have no apprehension of divine things, no idea of them at all. Nor consequently, till then, can you either judge truly or reason justly concerning them, seeing your reason has no ground whereon to stand, no materials to work upon. (Jesse 197-198)

Wesley refers to the limitations of rational reason without disregarding this mental faculty's contribution toward man's attainment of the Truth through sensual

observation (scientific deism) and the existence of human conscience associated with morality (humanistic deism).[30] He believes that beyond his natural senses, man possesses spiritual senses that help him to understand the truth and to have faith, which is the foundation of reason. Wesley, as defender of the orthodox Patristic tradition, does not oppose the natural religion's definition of human reason; in contrast, he enriches it.

Wesley also abides to the orthodox Patristic tradition by connecting the activation of the spiritual senses with faith, the Holy Spirit in man. In *Earnest Appeal*, Wesley states, '''Faith is that divine evidence whereby the spiritual man discerneth God and the things of God''' (Jesse 198). Similarly, in his sermon ''Salvation by Faith,'' Wesley advocates that saving faith takes place in the present. He notes that saving faith is neither moral virtue in praxis—as Pagans believe— nor the mere acknowledgment of Christ as the Incarnate God—as Devil does or even the Apostles' commitment to Christ whom they asked to increase their faith although they had experiencing Him physically. Wesley claims that saving faith is a surrendering love to Christ/Reason. Wesley asserts, ''It [Faith] is not barely a speculative, rational thing, a cold lifeless assent, a train of ideas in the head; but also a disposition of the heart. […]It acknowledges his death as the only sufficient means or redeeming man from death eternal, and his resurrection as the restoration of us all to life and immortality'' (''Salvation by Faith'' 41-42). Wesley highlights that man's perfection may take place within physical reality and the only means is love, which, however, may not be perceived as a mere affection. Wesley uses the concept of love with the rich orthodox Patristic meaning of Logos/Christ/the Holy Spirit Who is love, reason, creative force and the covenant that seals man's salvation/perfection. In his sermon, Wesley sounds like Augustine, who, in *Confessions*, states, ''For had you not created me and differentiated me from the beasts of the field and the birds of the air, making me wiser than they? And yet I was wandering about in a dark and slippery way, seeking you outside myself and thus not finding the god of my heart [6.1.1]'' (72) and ''Let me learn from you, who are truth, and put the ear of my heart to your mouth'' [4.5.10] (45). Therefore, the believer's love toward the redeeming Christ is rejection of self and total submission to God, that is, the believer's love is a

[30] About scientific deism and humanistic deism, see Aldridge 298.

mirror-response to Logos. In the same sermon, few lines later, Wesley clarifies what saving faith is; ‘‘And the love of God is shed abroad in their hearts through the Holy Ghost which is given unto them’’ and ‘‘There is therefore no condemnation now to them which believe in Christ Jesus’’ (‘‘Salvation by Faith’’ 42-43). Like Athanasius, Augustine, Richard, Eckhart, ‘‘German Theology,’’ Behmen, and More, Wesley’s reason illumined by the Holy Spirit/faith enables man to attain perfection.

Scholars often tend to see Blake as an enthusiast who celebrates imagination. However, Jesse asserts that Blake is influenced byWesleyan Methodism’s moderate approach to reason. Jesse’s claim is sustained by an examination of Blake’s response to the Latitudinarians and Deists and his treatment of reason in his poetry. Following the Patristic tradition, Milton and Blake distinguish the infinite and eternal Logos of God from the limited natural reason/Satan that is shaped by the senses and morality. Both poets also agree that the perfection of man (the Edenic state) lies on the synergy of man and God defined by Logos/Christ/Holy Spirit (reason, creativity, love). In the late eighteenth century and early nineteenth century, the popularity of the orthodox Patristic Christian vision of man’s perfection through the activation of man’s poetic genius/Logos of God in man that is carried from Milton to Blake is evident in the appraisal of Milton and Blake by leading Romantics, such as William Wordsworth and Samuel T. Coleridge who hope for the revival of the Miltonic vision. In ‘‘London’’ (1802), Wordsworth wishes Milton— ‘‘like a star [that] dwelt apart’’— were alive to spiritually awaken/stir like a ‘‘sea’’ the early 19th ‘‘selfish’’ Englishmen who have a leading role in religion, politics, military, and letters and whom Wordsworth compares to ‘‘stagnant waters.’’ For Wordsworth, Milton is a godly man whose poetry is ‘‘Pure as the naked heavens, majestic, free.’’ Similarly, in Lecture X (1818), Coleridge praises Milton,

> In his mind itself there were purity and piety absolute; an imagination to which neither the past nor the present were interesting, except as far as they called forth and enlivened the great deal, in which and for which he lived; a keen love of truth, which, after many pursuits, found a harbor in a sublime listening to the still voice in his own spirit, and as a keen love of his country, which after a disappointment still more depressive, expanded and soared into a love of man as a probationer of immortality. (Elledge 495)

In the same lecture, Coleridge also notes the spiritual universality of *Paradise Lost*,

> The superiority of the Paradise Lost is obvious […] that the interest transcends the limits of a nation. But we do not generally dwell on this excellence of the Paradise Lost, because it seems attributable to Christianity itself; —yet in fact the interest is wider than Christendom, and comprehends the Jewish and Mohammedan worlds; —nay, still further, inasmuch as it represents the origin of evil, and the combat of evil and good, it contains matter of deep interest to all mankind, as forming the basis of all religion, and the true occasion of all philosophy whatsoever. (Elledge 496)

Wordsworth and Coleridge also express their admiration for Blake. In his diary (1812), Crabb Robinson writes, ‘‘Wordsworth ‘considered Blake as having the elements of poetry —a thousand times more than either Byron or Scott’’’ (Bentley 133). In a notebook of Dorothy and William Wordsworth (1800-8), ‘‘Wordsworth copied out poems by Blake from Malkin’s account of him (1806), and later he told a friend: ‘I called the other day while you were and stole a book out of your library—Blake’s Songs of Innocence’’’ (Bentley 133). Samuel palmer writes in 1862, ‘‘He [Wordsworth] read and read and took it [the collection of Blake’s poetry] home and read and read again’’ (Bentley 133). In a letter (1818), Coleridge characterized Blake ‘‘‘a man of Genius…certainly a mystic emphatically …. I am in the very mire of common-place common-sense compared with Mr Blake, apo- or rather ana-calyptic Poet, and Painter!’’’ (Bentley 133). In a letter (1826), Crabb Robinson reports, ‘‘‘Coleridge has visited B. & I am told talks finely about him’’’ (Bentley 133). Finally, in ‘‘The Inventions of William Blake, Painter and Poet’’ found in London University Magazine, II (1830), the writer comments, ‘‘‘Blake and Coleridge, when in company, seemed like congenial beings of another sphere, breathing for a while on our earth’’’ (Bentley 133).

In chapter One, the writer of this dissertation has discussed the nature of Patristic Christian panentheism, which is the context within which this dissertation discusses humanity’s perfection through the activation of man’s intellect/reason as envisioned by Milton and Blake. Unlike pantheism that lies on the idea that creator and creature(s) comprise one world, that is, the Divine permeates all and thus, the world of matter shares the divine attributes, the idea of panentheism lies on classical theism, viz., the acknowledgment of the distinct essence of the eternal, infinite, and immutable Creator/God from the essence of His creations, who are subject to the law of corruption and thus, mutability. However, unlike in classical theism, in

panentheism, Creator and creature(s) relate to each other, assuming a specific place in a hierarchy. Patristic Christian panetheism—which is manifested in the orthodox doctrines of the Trinity and the hypostatic union— borrows and combines key concepts from Plato's classical theism and Plotinus's Neo-Platonism. The Patristic theologians of the Alexandrian School and the Antiochene School adapted to the needs of Christianity— which is a monotheistic, abrahamic religion—the Platonic idea of the different essence of Creator from the essence of His creations, including humanity, Plato's envisioning of God as the Mind/Nous/Reason, the Platonic concept of the World-Soul through which God has endowed the world with life, and Plato's idea that without a soul/life, there is no reason and wisdom. Beside Plato's classical theism, traces of Plotinus's Neo-Platonism in the Trinity doctrine and the hypostatic union doctrine of Patristic Christian panentheism are evident. There is the Christian adaptation of Plotinus's view of God's contraction manifested in His emanations/hypostases—without, however, the Patristic theologians' attaching to the term hypostasis the meaning of a contraction that diminishes the divinity of the three persons of the Trinity— and Plotinus's ideas of Great Chain of Being and the relational God reflected in the relationship of Christ and humanity. Furthermore, Patristic Christian panentheism has borrowed from Plato the idea that all creatures yearn for immortality and are characterized by the erotic desire to unite with the One, and has combined it with Plotinus's idea that man engages himself into an upward movement reinforced by eros/the World-Soul. The love relationship of God and man is addressed in Patristic theology through the doctrine of the double nature of Christ/the Incarnate Logos (Reason) which is explained by the early fathers of the Church through the use of the marriage imagery, the union of a husband and a wife. The same imagery is also applicable in the relationship of Christ and the Church (the believers as a collective whole) as well as the relationship of Christ and each believer. Plato's World-Soul who is wisdom, reason, creative force, and life is also—according to Plotinus's—love and covenant between the world of matter and the One; the orthodox Patristic tradition attaches all these meanings to the identification of Christ as Logos/Reason.

In an effort to strengthen the claim that the seventeenth-century Milton and the eighteenth-century Blake, who are both Protestants, embrace the orthodox Patristic

Christian panentheism and praise reason as the means of man's deification attaching to it the orthodox Patristic meaning, the writer has also shown that the dogmatic spine of the orthodox Christian faith—namely, the embracement of the relational God who is Christ/ Logos/Reason and man's salvation though his participation in Christ—permeates the medieval Western Mysticism that perceives the One God/Christ as the relational God and focuses on the erotic relationship of God and the believer toward the spiritual elevation of the latter, that is, the believer's attainment of his true/ideal self through the activation of Christ/ Logos that resides in the human soul and keeps her alive. It is further argued that the orthodox character of Western mysticism is acknowledged, preserved, and advocated by major theologians outside the European mystical circles during the late Middle Ages and Renaissance, including Desiderius Erasmus and later Martin Luther, whose preaching has formed the basis of Protestantism. Throughout the Enlightenment, which was permeated by the spirit of scientific progress, although the increasing veneration of natural reason led to the rationalization of faith that was expressed within the body of the official Church of England by the movement of Latitudinarianism and outside the main body of the Anglican Church by Deism, the domination of natural reason and the growth of the natural religion were counterbalanced by the popularity of the Cambridge Platonists—during Milton's lifetime— and by Wesleyan Methodism—a sound voice of the Pietist movement during Blake's lifetime. In Chapter One, the writer has pointed out that both Cambridge Platonism and Wesleyan Methodism foregrounded the role of the divine reason that resides in the soul of each man as the sole means of man's perfection, providing a definition of reason closely related to the orthodox Patristic teachings. Chapter One has ended with the writer's effort to draw attention on the impact of Cambridge Platonists on Milton and of John Wesley on Blake. In Chapter Two, the writer attempts to sustain and further validate her claim of the domination of orthodox Patristic panentheism and the mediatory role of reason in the union of God and man (viz., man's path to perfection) in the religious poetry of Milton and Blake, through the incorporation of excerpts from the two poets' religious works that echo the orthodox Patristic view on the Divine essence/ reason as God Himself and the human essence/reason as God in man.

CHAPTER TWO

MILTON'S AND BLAKE'S PERCEPTION OF GOD AND MAN

2.1. On the Nature of God: The Perception of God as Reason

In ''Letter XXXVIII,'' fighting against the Pneumatomachoi,[31] Basil claims the interchangeable use of the attributes of the Father, the Son, and the Holy Spirit of the Trinity:

> He who perceives the Father, and perceives Him by Himself, has at the same time mental perception of the Son; and he who receives the Son does not divide Him from the Spirit, but, in consecution so far as order is concerned, in conjuction so far as nature is concerned, expresses the faith commingled in himself in the three together. He who makes mention of the Spirit alone, embraces also in this confession Him of Whom He is the Spirit. And since the Spirit is Christ's and of God, as says Paul, then just as he who lays hold on one end of the chain pulls the other to him, so he who ''draws the Spirit,'' as says the prophet, by His means draws to him at the same time both the Son and the Father. (Schaff 429)

Basil's words echo perichoresis. All the meanings attached to the Logos of God (Reason) address not only the Son/Christ and the Holy Spirit but also the Father. Applying perichoresis in the interpretation of Reason in Milton's and Blake's treatises, letters, and poetry, readers may have an understanding of Milton's and Blake's view of the Divine as Reason.

Milton and Blake advocate that the New Testament/Christ/Logos of God is not law with the conventional meaning of the word, that is, a particular set of rules of proper behavior and morality.[32] In *Christian Doctrine*—Chapter XXVI: Of the Manifestation of the Covenant of Grace: Also the Law of God—Milton claims that ''The Law of God is either written or unwritten. The unwritten law is the law of

---

[31] Pneumatomachoi, like Eunomius, are those who supported that each person of the Trinity (the Father, the Son, and the Holy Spirit) has its own essence. Pneumatomachoi valued these three distinct essences like gold, silver, and copper respectively (Schaff 55).

[32] In the Patristic period, Justin Martyr (100-165) and Tertullian (160-225) claimed that the Old and New Testaments must be treated as equal; however, Athanasius and Augustine give importance to the New Testament because it is associated with the Logos of Christ, Who is humanity's Saviour. In *On the Incarnation*, Athanasius indirectly supports the distinction made many centuries later by late sixteenth century theologians of federal theology—such as Dudley Fenner and William Perkins (Bremer 40-41)—between the Old Testament as a Covenant of Works and the New Testament as a Covenant of Faith. A Covenant of Works promotes salvation by merit; man's moral behavior and good deeds according to the Ten Commandments leads to his salvation. In contrast, a covenant of faith makes imperative the believer's complete surrender to the redeeming love/grace of God.

nature given to the first man. A kind of gleam or glimmering of it still remains in the hearts of all mankind'' (Elledge 421). The unwritten law of God is the (divine) reason that God instilled in man when He created him, a belief also uttered by Athanasius in *On the Incarnation* (Chapter 1:3).

Blake refers to the unwritten law of God. He names it ''conscience,'' and differentiates it from morality, which Blake equates with natural reason, the sign of our fall. In ''Marginalia: On Watson's *An Apology for the Bible*,'' Blake states, ''Conscience in those that have it is unequivocal, it is the voice of God Our judgment of right & wrong is Reason [E613]'' (456) and in ''Marginalia: On Thornton's *The Lord's Prayer, Newly Translated*,'' Blake exclaims, ''If Morality was Christianity Socrates was The Savior [E667]'' (Johnson and Grant 468). Milton's ''(divine) reason in man'' and Blake's ''man's conscience'' express the existence of Christ in man, Who is Logos, both reason/wisdom and cause/creative force. Therefore, both poets highlight man's poetic genius (intellectual activity) though the use of the New Testament (the Logos of God/Christ/ Reason in man) toward getting to know God that signals man's perfection.

Regarding the written law of God, both Milton and Blake warn the Christian man to practise a watchful, non-literal reading of the Old Testament. Their advice is grounded on the orthodox Patristic teachings that promote the reading of Scripture through man's spiritual inner senses. In *Dogmatic Treatises*, Book VII, the Eastern Patristic theologian Gregory of Nyssa states,

> If any one applies himself according to the obvious sense, he will make the Scripture a doctrine of death. Accordingly, he says that over the perceptive powers of the souls of men who handle what is written in too corporeal a manner, the veil is cast; but for those who turn their contemplation to that which is the object of the intelligence, there is revealed, bared, as it were, of a mask, the glory that underlies the letter. And that which is discovered by this more exalted perception he says is the Lord, which is the Spirit. (269)

In *Christian Doctrine*—Chapter XXVI: Of the Manifestation of the Covenant of Grace: Also the Law of God—Milton echoes Gregory of Nyssa,

> THE MOSAIC LAW WAS A WRITTEN CODE, CONSISTING OF MANY STIPULATIONS, AND INTENDED FOR THE ISRAELITES ALONE. IT HELD A PROMISE OF LIFE FOR THE OBEDIENT AND A CURSE FOR THE DISOBEDIENT. ITS AIM WAS TO MAKE THE ISRAELITES HAVE RECOURSE TO THE

> RIGHTEOUSNESS OF THE PROMISED CHRIST, THROUGH A RECOGNITION OF MANKIND'S, AND THEREFORE OF THEIR OWN DEPRAVITY. ITS AIM, ALSO, WAS THAT ALL WE OTHER NATIONS SHOULD AFTERWARDS BE EDUCATED FROM THIS ELEMENTARY, CHILDISH AND SERVILE DISCIPLINE TO THE ADULT STATURE OF A NEW CREATURE, AND TO A MANLY FREEDOM UNDER THE GOSPEL, WORTHY OF GOD'S SONS. (422)

Milton points out the limitations of the Old Testament, viewing it as a system of morality designed upon the pattern of reward and punishment that addresses the immature people of Israel. Milton justifies his view providing the example of Moses's failure to redeem the Israelites from the yoke of slavery by leading them to the Promised Land (422). According to Milton, for the rest of humanity, the Old Testament demonstrates the degree of man's fall, and through this way, it helps us to contemplate on the need of humanity's elevation through faith in Christ (man's mirror-response to divine Love/Reason). Blake agrees with Milton when in ''Marginalia: On Watson's *An Apology for the Bible*,'' he notes, ''The Jewish Scriptures….are only an Example of the wickedness & deceit of the Jews & were written as an Example of the possibility of Human Beastliness in all its branches [E614]'' (Johnson and Grant 457).

The embracement of the absolute authority of revealed religion—especially of the Incarnate Word (New Testament)— is an important concern of both Milton and Blake. Although Milton died before the solidification of the movement of Deism in the early 18th century, he rejects—like Blake and the Deists—the meaning the prelates have endowed revealed religion with. Milton and Blake agree with the deists that the prelates base their apostolic succession on the revealed nature of Christianity—the mystery that surrounds miracles and prophecies— to establish their exclusive authority on the performance of rituals and the interpretation of the Bible. In *Paradise Lost*, Book XII, lines 507-514 (see Annex 1), Archangel Michael informs Adam that the prelates who will succeed the Apostles will corrupt the Christian tradition incorporating superstitions and will seek secular power. Archangel Michael advises man to follow his own conscience (Reason in man) and the New Covenant (Christ/Reason) as the only authentic source of truth. Like Ramon Lull who—in ''The Blanquerna: The Lullian Ideal''—criticizes his contemporary prelates through Pope Blanquerna's observation that ''the world has come to such a

sinful state that there is scarce any man who has his intent directed toward that thing fort he which he was created, nor for for the which he holds the office which is his'' (Petry 149), Milton condemns prelates who do not serve God but put obstacles to man's perfection through rituals and interpretations that make the teachings of Scripture obscure and incomprehensible. The imagery of ''wolves'' that are dominated by predatory instincts is contrasted to the ideal portrait of the servants of God that are meek and mild. Milton asserts that man's understanding of the Logos of God requires an inward revolution that must take place in the soul/mind of each reader through the use of the inner eye that becomes the basis of the full employment of (divine) reason instilled in man. Each believer should be ready to establish a personal relationship with God through faith that seals man's acknowledgment that God should be the only ruler whom he should obey, not out of fear but pure love.

Milton is a fervent advocate of revealed religion—the authority of God manifested in His Incarnate Logos/Christ/the New Testament—as the only true path to man's spiritual illumination and man's union with God. However, his definition of ''revealed' differs from the state religion's meaning of the revealed character of Christianity that focuses on divine obscurity and incomprehensibility, as well as the exclusive access of prelates to God's secret. Beyond prelates who abuse the meaning of revealed religion, Milton also targets embracers of the natural religion who, spiritually blinded by their ego, attach to God's mysteriousness only negative connotations and vainly employ natural reason to get to know God. In *Paradise Lost*, Milton illustrates the false definition of revealed religion—embraced both by prelates and rationalists— as a manifestation of man's ego/natural reason. He employs the same analogical language—particularly, the terms ''secret'' and ''hide,'' as well as some of their synonyms— to address God, Who is divine reason and life, and Satan, who is man's ego, natural reason, and death. Particularly, Milton attaches to ''secret'' and ''hide'' different meaning, depending on the specific verbal context within which these terms are used. Milton uses diction of secrecy—''mysterious,'' ''robe,'' ''covered,'' ''conceal,'' and ''hid''—with positive meaning when he refers to the relationship of God and Satan as well as to the relationship of Christ, Who is Perfect humanity and Divine reason, and fallen humanity who is dominated by natural reason. Milton's use of diction of secrecy with positive meaning reflects the

incapacity of the man of natural reason to apprehend the Divine. Examples may be found in Book IX, lines 1070-1075 (see Annex 1) and in Book X, lines 171-173 and lines 220-223 (see Annex 1).

That the aim of revealed religion is not to restrain but to advance man's knowledge is also evident in parts of *Paradise of Lost* in which Milton stresses that all the obscurities of Christianity cease to exist when all the interacting entities are characterized by an active divine reason. In *Paradise Lost*, when the Son takes intiative to properly deliver man's supplication to the Father, Milton/the narrator points out the immediate relationship and good communication of the Father and the Son through his commenting on the way God/the Father responds to His Son's pleading: ''To whom the father, without cloud serene'' (Book XI, line 45) (Elledge 260) and ''But let us call to synod all the blest/Through heav'n's wide bounds; from them I will not hide/My judgments, how with mankind I proceed'' (Book XI, lines 67-69) (Elledge 261). Similarly, in *Christian Doctrine*— Chapter XXVII: Of the Gospel, and Christian Liberty— Milton states,

> THE GOSPEL is THE NEW DISPENSION OF THE COVENANT OF GRACE. IT IS MUCH MORE EXCELLENT AND PERFECT THAN THE LAW. IT WAS FIRST ANNOUNCED, OBSCURELY, BY MOSES AND THE PROPHETS, AND THEN WITH ABSOLUTE CLARITY BY CHRIST HIMSELF AND HIS APOSTLES AND THE EVANGELISTS. IT HAS BEEN WRITTEN IN THE HEARTS OF BELIEVERS THROUGH THE HOLY SPIRIT, AND WILL LAST UNTIL THE END OF THE WORLD. IT CONTAINS A PROMISE OF ETERNAL LIFE TO ALL MEN OF ALL NATIONS WHO BELIEVE IN THE REVEALED CHRIST, AND A THREAT OF ETERNAL DEATH TO UNBELIEVERS. (Elledge 423)

Milton features the common essence of the Son/Christ/the Incarnate Word and the Holy Spirit/the Word as Spirit. Milton acknowledges the multiple meanings— creative force, covenant/union/love— attached to the Logos of God/the Son/Christ Who appears both in physical form—the historical person of Christ and the book of the New Testament—and spiritual form—the Holy Spirit (wisdom/creativity and

love) in us. Furthermore, Milton highlights the universality of the New Testament/Christ and the freedom with which the New Testament/Christ endows humanity. He encourages his readers to infer that a godly man should acknowledge that the New Testament/the Logos of God—beyond being the written speech of God, manuscript (written speech)—is Christ as (divine) reason/conscience and creative force. All believers who activate their divine reason rather than their natural reason get to know the Truth. In Chapter XXX: Of the Holy Scripture of *Christian Doctrine*, Milton defends the personal reading of Scripture of the believer who is responsive to Christ—the divine reason and the Covenant—through faith:

> The scriptures, then, are plain and sufficient in themselves. Thus they can make a man wise and fit for salvation through faith, and through them the man of God may be fully prepared and fully provided for every good work. Through what madness is it, then, that even members of the reformed church persist in explaining and illustrating and interpreting the most holy truths of religion, as if they were conveyed obscurely in the Holy Scriptures? Why do they employ all their useless technicalities and meaningless distinctions and barbarous jargon […] as if scripture did not contain the clearest of all lights in itself […] Every believer is entitled to interpret the scriptures; and by that I mean interpret them by himself. He has the spirit, who guides truth, and he has the mind of Christ. […] No visible church, then, let alone any magistrate, has the right to impose its own interpretation upon the consciences of men as matters of legal obligation, thus demanding implicit faith. (Elledge 426-427)

Milton advocates that the New Testament is the revealed religion that gives the believer who has allowed the Holy Spirit/divine reason to work upon his soul access to the knowledge of the Truth/God, without the need of mediators who claim possessing exclusive knowledge about the Divine.

Like Milton, Blake attaches the same meaning to the adjective ‘‘revealed,’’ agreeing with Milton that the term ‘‘revealed’’ has been severely misinterpreted intentionally by the State religion which Blake severely criticizes in ‘‘How to Know Love from Deceit’’: ‘‘Deceit to secresy confind/Lawful cautious & refind/To everything but interest blind/And forges fetters for the mind’’ (Johnson and Grant 384). Blake—and his family— preferred private reading of the Bible over public worship and catechism (Bentley 7). In ‘‘The Everlasting Gospel,’’ Blake exclaims, ‘‘Both read the Bible day & night/ But thou readst black where I read white’’ (e, N33, lines 13-14) (Johnson and Grant 453). According to Blake, the good christian

understands better the Word through the grace in him. Blake's ''the grace in him'' and ''man's conscience'' have the same meaning that is synonymous with Christ/divine reason/creative force. Furthermore, in ''Marginalia: On Watson's An Apology for the Bible,'' Blake's claiming ''That the Jews assumed a right Exclusively to the benefits of God, will be a lasting witness against them. & the same will it be against Christians [E615]'' (Johnson and Grant 457) supports Milton's inclusive approach to the revealed religion/the New Testament as uttered in Christian Doctrine, Chapter XXVII: Of the Gospel, and Christian Liberty, in which Milton highlights the universality of Christ/the Covenant identifying Him as man's illumined conscience.

Unlike the Deists and mainstream Christians who embrace a literal reading of Scripture through the employment of natural reason, Blake asserts that the Bible is a poem—product of the creative powers/poetic genius of man (Frye 121). In ''All Religions Are One,'' Principle 3—''No man can think, write, or speak from his heart, but he must intend truth. Thus all sects of Philosophy[33] are from the Poetic Genius, adapted to the weaknesses of every individual''—Principle 5—''The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is every where call'd the Spirit of Prophecy''—and Principle 6—''The Jewish & Christian Testaments are An original derivation from the Poetic Genius. This is necessary from the confined nature of bodily sensation''(Abrams 41)—Blake argues that Christ—the Logos of God/Reason—is the totality of all artistic works, the products of man's poetic genius/imagination. In *Fearful Symmetry*, Frye remarks that according to Blake, the Bible should be interpreted in an ''infernal or diabolical,'' that is, a dialogical way and that ''the poem's meaning is its existence'' (115). The Bible does not have a fixed meaning but various ones, depending on the way each reader's mind perceives the text (Frye 109, 114); therefore, all readers become creators since through their active mind the Bible is infinitely re-created. Frye notes that the poet is partially conscious of his creation's meaning because his art always means more than what he wants it to mean (112-13).

[33] Principle 3 and Principle 5 may also be discussed within the context of Justin Martyr's logos spermatikos (''seed-bearing word'') viz., the idea that the Christian truth may be found in classical philosophy and other pagan writing preparing, thus, the ground for the coming of Christ and the full revelation of the truth (McGrath 10).

In ‘‘Marginalia: On Reynolds’s Works,’’ Blake states, ‘‘Every Eye Sees differently As the Eye—Such the Object [645]’’ (Johnson and Grant 464).

When the nature of the Divine is explored focusing on Logos as Covenant/Gospel that is a union of love between God/Christ and man, the latter’s conscious and free response is needed. Like the active believer who understands the true meaning of the Covenant through the activation of divine reason/creativity in him, according to Blake—Frye points out in *Fearful Symmetry*— the true prophet, or the true miracle performer, can be anyone among us (82). Christ never exercises his mysterious power arbitrarily but encourages the recipient to work the miracle upon himself (Frye 82). The real miracle is the dialogic interaction of the imaginative effort of the agent (Christ) and the imaginative response of the recipient (the believer) (Frye 82). Milton and Blake seem to echo a blend of the Arminian belief of ‘‘experiential faith’’ and the Amyraldian belief of ‘‘predestination of faith’’ since Logos/the Holy Spirit in man is innate but man’s activation of It is needed. The active man, who successfully frees himself from the yoke of natural reason/selfhood, is capable of self-healing through the use of his innate imaginative/creative power that is Logos/divine reason in man. This is also the man whom Blake and Milton call a believer. In ‘‘Marginalia: On Watson’s *An Apology for the Bible*,’’ Blake displays his view on prophecies:

> Prophets in the modern sense of the word have never existed Jonah was no prophet in the modern sense for his prophecy of Nineveh failed Every honest man is a Prophet he utters his opinion both of private & public matters/ Thus/ If you go on So/ the result is So/ He never says such a thing shall happen let you do what you will. a Prophet is a Seer not an Arbitrary Dictator. It is mans fault if God is not able to do him good. for he gives to the just & to the unjust but the unjust reject his gift [617]. (Johnson and Grant 458)

Blake refutes prophecy’s exclusive—given only to God’s few chosen people—and incomprehensible nature. For Blake, prophecies were uttered in the past, are uttered at present, and will be uttered in the future, and all men are gifted with the potential to foresee what the future may be for them depending upon how intellectually active they are in their lives, that is, whether their life-impulse or the death-impulse prevails. Every wise/highly imaginative man is a prophet of God. Blake’s democratic and man-centered approach to the nature of prophecy is also adapted to the nature of miracle. In ‘‘Marginalia: On Watson’s *An Apology for the Bible*,’’ Blake writes,

> Jesus could not do miracles where unbelief hinderd hence we must conclude that the man who holds miracles to be ceased puts it out of his own power to ever witness one The manner of a miracle being performd is in modern times considerd as an arbitrary command of the agent upon the patient but this is an impossibility not a miracle neither did Jesus ever do such a miracle. Is it a greater miracle to feed five thousand men with five loaves than to overthrow all the armies of Europe with a small pamphlet. look over the events of your own life & if you do not find that you have both done such miracles & lived by such you do not see as I do True [616]….Christ & his Prophets & Apostles were not ambitious miracle mongers [617]. (Johnson and Grant 458)

Blake's example of a miracle maker becomes—to the surprise of the conventional/passive Christian—Thomas Paine, the deist revolutionist whom Reverend Watson has accused of attacking Christianity. Blake's defence of Paine is based on Blake's belief that ''every revolution hides within it the imaginative vision of a better world'' (Frye 67).

Milton's and Blake's view on Scripture and their advocacy of the employment of the creativity/reason (Logos in man) of the virtuous Christian reader of the Bible is in accordance with the orthodox Patristic tradition as well as it is orthodox with the inclusive meaning of the latter, viz., accepted by the mystics and Puritans/Dissenters. Scripture (the New Testament) is a covenant of faith, that is, a restored relationship of love between believer and God based on active contemplation and not passive practice of outward observances. The particular features of Milton's and Blake's full embracement of the sole authority of Scripture (Logos/Christ)— both as a literary work and as the living spirit of Christ in the human soul in the form of divine reason /creative imagination—can be summarized in what Erasmus identifies as ''the religion of the Gospel.''[34]

Adopting the Patristic Christological and Soteriological doctrines, Milton and Blake agree that humanity is an organic whole, the church/bride of Christ, and all of us are priests of each other by practising our divinely assigned role among equals.

[34] Erasmus continues the Patristic and mystical teachings of the inner kingdom of Christ in the heart of each believer. His teachings find expression in both mainstream and radical Protestant doctrines— as in the case of the Lutheran doctrines of ''the universal priesthood of all believers'' and ''the sanctity of the common life'' (Gonzalez 53), the Anabaptist concept of ''the believers church'' (Weaver 21-22), Zinzendorf's ''religion of the heart'' (McGrath 54) and Wesley's ''living faith'' (McGrath)— all of which accentuate church membership based on responsible personal choice rather than custom and comprise the connecting bond among all Protestants, including Milton and Blake.

The supremacy of the New Testament embraced by the Christian tradition Milton and Blake follow strengthens each Christian's relationship to the Word of God. Encouraging the Christian individual to submit exclusively to Christ, Milton's and Blake's orthodoxy is permeated by a revolutionary spirit against any authority (whether religious or secular) that is part of the physical world. Through this way, the individual assumes the complete freedom—and responsibility—to become master of his own self by solely following the Word.

Whereas Milton's and Blake's view of God/Christ as the Covenant aligns with the orthodox Patristic teachings, the two poets' view on the nature of God/the Father appears to deviate from the orthodox Patristic tradition. However, a careful examination of the way God the Father is presented in Milton's and Blake's poetry allows an interpretation that relies on the practice of perichoresis by both poets. In *Christian Doctrine*, Book I/ Chapter II: Of God, Milton fully embraces the person of the Father as the benevolent creator of all things (Elledge 401-402) and in Book I/ Chapter V: Of the Son of God, he asserts that the Father's superiority is also applicable in the case of Christ, the Son who ''existed in the beginning, under the title of the Word or Logos, that he was the first of created things, and that through him all other things, both in heaven and earth, were afterwards made'' (Elledge 408). Milton rejects that the Son is homoousios and of equal status with the Father, clearly echoing Plotinus's panentheism that in the early Church found expression in the teachings of Origen, Arius, and Eunomius, theologians who were accused of heresy by Athanasius and Basil. In *Christian Doctrine*, Book I/Chapter III: Of Divine Decree, Milton also supports the Arian claim that the incarnation of the Son manifests his mutability, whereas God is immutable (Elledge 404). In *Christian Doctrine*, Chapter V: Of the Son of God, Milton continues to elaborate on the nature of the Son differentiating between substance and essence. He states, ''[…] He was in a real sense Father of the Son, whom he made of his own substance. It does not follow, however, that the Son is of the essence as the Father'' (Elledge 408). Milton's claim is confusing. In the ''Chalechedonian definition'' homoousios'' means ''consubstantial.'' Probably, Milton tries to differentiate either between ''homoousios'' (=of the same substance) and ''homoiousios'' (=of similar Fclaim, Milton states, ''Indeed, if he were, it would be quite incorrect to call him Son''

(Elledge 408). If Milton tries to differentiate between ousia and hypostasis in this passage, then he does not oppose Athanasius's and Basil's orthodox teachings.

Although Milton questions the Trinity doctrine, he acknowledges the Son's incarnation. In *Christian Doctrine*— Chapter XIV: Of Man's Restoration and of Christ the Redeemer— Milton states,

> Christ, then although he was God, put on human nature, and was made flesh, but did not cease to be numerically one Christ. Theologians are of the opinion that this incarnation is by far the greatest mystery of our religion, next to that of the three persons existing in one divine essence. There is, however, not a single word in the Bible about the mystery of the Trinity, whereas the incarnation is frequently spoken of as a mystery. (Elledge 420-421)

Milton accepts the advice of Athanasius to take a leap of faith acknowledging God's incarnation. The fact that Milton challenges the doctrine of Trinity but wholeheartedly accepts Christ's double nature makes us realize the central role of the double nature of Christ—divine and human—in Milton's vision of a redeemed and perfect humanity. Although Milton sounds heretical embracing a view on the nature of the Divine that deviates from the orthodox Trinity dogma, his point of view may be perceived as an error and he may still be considered orthodox based on the inclusive definition of ''orthodoxy'' provided in the introduction of this dissertation. Christianity is a religion that focuses on the relationship of God and man and not on the definition of God Who—according to orthodox Patristic teachings such as those of Athanasius and Basil—is incomprehensible even if through the divine hypostases humanity may partially know God. The embracement of the divine nature of Christ without attempting to further explore it and above all, the embracement of his redeeming nature for humanity because of His double nature (''the hypostatic union'' doctrine) that is fully advocated by Milton make the poet to preserve his ''wounded'' orthodoxy. Milton may be excused for his deviation from orthodox dogmas in matters of opinion since in matters of faith he remains faithful to the orthodox Patristic teachings. Such approach to Milton's Chrisitanity is validated by Georg Calixtus (1586-1656) who coined Christian syncretism according to which,

> Only that which relates to salvation is fundamental and absolutely necessary. The rest is equally true, and is also important, for otherwise God would not have revealed it. But it is not essential for being a Christian. There is a difference between heresy and error. The former

> is the denial of something that is essential for salvation. The latter is a denial of another element of revelation. (Gonzalez 226-228)

According to Calixtus, the standards of judging what is primary and secondary in the Christian faith is provided by the Eastern Patristic tradition, ‘‘‘the consensus of the first five centuries’’’ (Gonzalez 227). In ‘‘Christian Doctrine,’’ Milton, like Calixtus, diminishes the significance of his view of the inferiority of the Son towards the Father, pointing out that we must be able to ‘‘distinguish correctly in religion between matters of faith and matters of opinion’’ (Elledge 399). The superiority of the Father toward the Son is for Milton of secondary importance compared to his desire—also shared by Blake—to awaken his fellowmen about their salvation, which is a matter of faith in Christ.

Therefore, scholars who study Milton’s religious epics—*Paradise Lost* and *Paradise Regained*—may focus on the relationship of Christ and humanity rather than on the relationship of the Son and the Father, and to treat the Father and the Son as of one essence, that is, of the same qualities. In Chapter XXVII of ‘‘Christian Doctrine,’’ Milton confesses that Christ’s Gospel has superceded the moral law given by the God of the Old Testament, stressing out that the gospel, that is, Christ/Logos/Reason is the clearest revelation of God:

> THE GOSPEL IS THE NEW DISPENSATION OF THE COVENANT OF GRACE. IT IS MUCH MORE EXCELLENT AND PERFECT THAN THE LAW. IT WAS FIRST ANNOUNCED, OBSCURELY, BY MOSES AND THE PROPHETS, AND THEN WITH ABSOLUTE CLARITY BY CHRIST HIMSELF AND HIS APOSTLES AND THE EVANGELISTS….Once the gospel, the new covenant through faith in Christ, is introduced, then all the old covenant, in other words the entire Mosaic law, is abolished….[Rom.] vi. 14: *you are not under the law but under grace*, and vii. 4: *you have become dead to the law in the body of Jesus Christ*…..See also viii. 15: *you have not received the spirit of slavery again in fear*. (Elledge 422-423)

That the Incarnate Christ introduced something new and specific in humanity’s relationship with God prevents us from misunderstanding Milton’s outlook on God. Milton validates the necessity of Christianity as religion and, consequently, the worship of Christ as God. Milton himself weakens the importance he attaches to the hierarchy that defines the relationship of the Father and the Son. The Son has the authority to abolish the Old Law, to introduce a new agreement based on His grace,

and to save humanity from the tyranny of death and fear that comprise our fallen state, all of which are actions that can be implemented only by God. Milton's view on the superiority of the Father over the Son harmonizes well with heretical voices like that of Origen, Arius, and Eunomius who echo Plotinus's panentheism in its pure form by applying the idea of the Great Chain of Being also in the case of the nature of the Divine, the three hypostases of God. Milton deliberately counterbalances his heretical outburst with his embracement of Christ's double nature and his assertion of the salvation of humanity through Christ. Indeed, Milton uses the term Reason to define the Divine (the Father, the Son and the Holy Spirit), endowing it with the Patristic meaning of creative imagination and love. This claim is also evident in Milton's ''Of Reformation in England and the Causes that Hitherto Have Hindered It,'' in which the poet refutes the Apologists (the early Churh fathers/theologians Justin Martyr, Origen, and Tertullian) who attempted to defend the Christian faith on the basis of natural/human reason, the product of their Hellenistic education (Moore 10).

Milton's full embracement of the God of the New Testament Who is Christ/Logos is clearly illustrated in *Paradise Lost*. In *Paradise Lost*, Jehovah/the Father— the God of the Old Testament who is known to a JudeoChristian audience as the distributor of justice and who resembles the thunderous Zeus—unexpectedly appears as creator, a role that is associated with construction/life, rather than as punisher, a role that is associated with destruction/death. He addresses His Son—Who is the Word and Who, later, becomes the Incarnate Word/Christ— within a spirit of collectiveness: ''Let us make now in our image, man/In our similitude'' (Book VII, lines 519-520) (Elledge 177). In this brief statement, Milton achieves to strengthen the ethos of Christ as the God of the New Testament, presenting the Father/Jehovah to appear Himself as a creative force, a major attribute of the Son/Logos. The above lines reveal Milton's desire to highlight that the God of the Old Testament and the New Testament is one and the same toward the validation of the New Testament, weakening, thus, Milton's opinion regarding the inferior status of the Son compared to that of the Father.

In *Paradise Lost*, the readers' initial exposure to the knowledge of God takes place through Satan who in Milton's epic has an allegorical function symbolizing

natural reason/ man's ego. Corrupting humanity, Satan will succeed to expand his kingdom from Hell to earth, that is, man's complete isolation from God occurs through the domination of natural reason. The reality of Satan is based on the Greek ideals of reason, democracy, equality, pluralism, justice, courage, and fighting spirit—concepts central in the European heritage: ''Their summons called/From every band and squared regiment/By place or choice the worthiest'' (Book I, lines 757-759) (Elledge 31). In *Paradise Lost*, Book I, lines 87-91 (see Annex 1), Satan utters to Beelzebub words permeated by the spirit of solidarity; solidarity among the fallen angels is also seen in Book I, lines 559-562 (see Annex 1). In Books I and II, Satan and his companions deceitfully create God's image as the ruthless ruler who arbitrarily maintains his power through the use of force: ''his empire'' (Book I, line 114) (Elledge 12), ''the tyranny of heav'n'' (Book I, line 124) (Elledge 12), ''heav'ns perpetual King'' (Book I, line 131) (Elledge 12), ''our conqueror (whom I now/of force believe almighty)'' (Book I, lines 143-144) (Elledge 12), ''the angry Victor hath recalled/His ministers of vengeance and pursuit'' (Book I, lines 169-170) (Elledge 13), ''satiate fury […] from our foe'' (Book I, line 179) (Elledge 13), and ''[…]But he who reigns/Monarch in heav'n, till then as one secure/Sat on his throne, upheld by old repute,/Consent or custom, and his regal state/Put forth at full'' (Book I, lines 637-640) (Elledge 27), ''his [God's] tyranny''(Book II, line 59) (Elledge 34), and ''the torturer'' (Book II, line 64) (Elledge 34). God does not resemble a virtuous leader who respects his subjects by being an active listener of their needs and being open to criticism and who takes seriously his duty to continuously test himself as the worthy leader of a community. Rather, he is despotic, wrathful, thirsty for revenge, unjust, and aggressive. In *Paradise Lost*, in Book I, lines 92-96 and lines 171-177 (see Annex 1) and in Book II, lines 26-30, lines 165-168, lines 172-174, and lines 263-268 (see Annex 1), Satan strengthens the belittling of God by resembling him to the pagan god Zeus, the father of the Greek gods and the ultimate judge of all, who punishes those who challenge him by striking them with his thunderbolt.

In *Paradise Lost*, Books I and II, Milton purposely gives Satan a voice immersed in Greek ideals. Milton voices Satan like the virtuous leader of a Sophoclean tragedy who provokes the pity and fear of the audience. Making Satan's falsehood to sound dangerously convincing to a non-contemplative Christian

audience, Milton maximizes the emotional shock of his audience, forcing them to realize how easily they can be deceived by natural reason/ego and can jeopardize their desired spiritual immortality/perfection. Satan is as convincing and powerful as the politicians and prelates of Milton's time, especially during the Restoration period, when Anglicanism becomes the official religion with the restablishment of monarchy in England. From Book I, the more conscientious Christian audience sees Satan's reality as deception and perceives Satan as the tragic (anti)hero[35] who is permeated by excessive pride (hubris)/ego and experiences blindness of the intellect (hatei). Thus, the same audience looks forward to experiencing catharsis when Satan's falsehood is fully revealed and the distribution of divine justice (dike) comes in Book XII under the form of felix culpa.

The use of Zeus's imagery also functions as an allusion for God/Jehovah, the God of the Old Testament, who appears as the father figure and the judge/punisher of the Jews. Within this context, Satan intends to distort the Truth, referring to the way God is presented in the Old Testament (the Covenant of Works). The Old Testament, however, has been superceded by the New Testament/Christ, Whose love for humanity is redeeming. Satan confuses *Paraside Lost's* readers, encouraging the mingling of morality and love. Yet, a part of Milton's audience, viz., those who have faith in Christ, cannot relate to the Divine the way Satan/natural reason perceives Him.

Like Satan, Milton, the prophet-narrator, refers to Jehovah, employing the imagery of the thundering Zeus: ''Jehovah thund'ring out of Zion, throned'' (Book I, line 386) (Elledge 20) and ''God from the mount of Sinai, whose gray top/Shall tremble, he descending, will himself/In thunder lightning and loud trumpet's sound/Ordain them laws'' (Book XII, lines 227-230) (Elledge 289). Milton's inner

[35] *Paradise Lost* is a religious epic poem. Epic poetry, dating back in the Archaic Period, is a literary genre that majorly contributed to the brith of tragedy in the Classical period. In Greek tragedies—especially in Sophocles's *King Oedipus* that seems to be one of the classical sources of inspiration for Milton—the hero—a virtous man—falls because of his excessive pride/ego, but at the end, he realizes his flaws and the audience experiences catharsis. Satan, as the personification of ego, could never be the hero of a tragedy because the hero maintains some of his virtues even when he falls. As an entity, Satan—previously an angel in Heaven and now fallen—fully embraces his ego, and thus, readers are not led to catharsis through his role in *Paradise Lost*. In opposition, Adam/mankind –even after his falling because of his ego— preserves the needed amount of virtue that enables him to criticize his own self; it is through the virtous speech of fallen Adam that the readers of *Paradise Lost* experience catharsis.

eye perceives differently the thunderous Father. Unlike Satan who wishes to degrade God through the latter's limited presentation, Milton highlights the different attributes of God appearing in the Old Testament (the Covenant of Works) and the New Testament (the Covenant of Love/Faith). Although he acknowledges that the God of the two covenants is the same, Milton, as a Christian, favors the God of the New Testament, encouraging his readers not to confuse the Christian God with the God of the Jews. In Chapter XXVII of *Christian Doctrine*, Milton asserts, ''Once the gospel, the new covenant through faith in Christ, is introduced, then all the old covenant, in other words the entire Mosaic law, is abolished'' (Elledge 423). According to the Patristic tradition embraced by Milton, Logos/Reason, the God of Love/the Covenant reigns supreme.

However, even if Milton's wrathful God Who resembles Zeus is the God of the New Testament, Milton's choice still abides to the mystical teachings that continue the Patristic tradition. The prophet-narrator echoes the Victorine Richard's point of view that hate/wrath is desirable when it springs out of pure love, and the Christian God is Love. In *Paradise Lost*, Book X, lines 31-33, Milton/the narrator says, ''[…] the Most High/ Eternal Father from his secret cloud,/Amidst in thunder uttered thus his voice'' (Elledge 230). In Book X, lines 34-37 and lines 58-62 (see Annex 1) are dedicated to the wrathful God's speech that is permeated by the spirit of understanding, forgiveness, and fairness. Similar depictions of the loving Father are found in Book X, lines 1046-1048 and lines 1057-1059 (see Annex 1), in which Adam responds to a desperate Eve.

Milton does not reject the Greek ideals, but, as a Christian, he endows them with a Christian meaning that transcends the illusionary physical world, the Kingdom of Satan. Through the employment of the Greek/pagan ideals in Satan's speech, Milton expresses the orthodox Patristic view of the gap between the Divine realm of Reason—which is infinite and eternal— and the material realm/natural reason. If the Greek ideals were to be used in the form of analogical language in a Christian context, their meaning would be again quite different from the one that Satan (natural reason/ ego/the corrupt religious status quo) applies to them. Reason would be associated with the wisdom and love of God; equality would be associated with all creatures' equal access to God's grace and equal hope of union with Him; pluralism

would connote the various manifestations of God's creativity, or—in matters of Christian faith— tolerance among Christians; God's justice would connote man's salvation; and courage and fighting spirit would be associated with the inward battle of the believer against his own will/ego. Another noteworthy interpretation of the depiction of God as the thunderous Zeus may be grounded on the words of the Eastern Patristic theologian Gregory of Nyssa who, in ''On the Faith,'' states,

> For the name of "thunder" is given in mystical language to the Gospel. Those, then, in whom arises firm and unshaken faith in the Gospel, pass from being flesh to become spirit, as the Lord says, "That which is born of the flesh is flesh, and that which is born of the Spirit is spirit [John iii.6]." It is God, then, Who by stablishing the voice of the Gospel makes the believer spirit: and he who is born of the Spirit and made spirit by such thunder, "declares" Christ; as the Apostle says, "No man can say that Jesus Christ is Lord but by the Holy Spirit [1 Cor. xii.3]. (Schaff 466)

Gregory of Nyssa provides a mystical reading of God's thunder, identifying it as the Holy Spirit/ Gospel/the New Testament that is redeeming for man. In this case, the prophet-narrator's thunderous God is Christ, God the Redeemer and not Satan's oppressive God.

As it is forementioned, Satan's aim—which, according to Milton, coincides with the aim of the political and religious authorities—is to produce confusion among the body of the believers about who God is and what the nature of his rule is, in a vain effort to satisfy his own self interest/will which is desire for power and riches. Therefore, Satan attaches to God political titles which limit and degrade His glory endowing Him with earthly honors and false attributes. In contrast, Milton, as the prophet-narrator, chooses neutral, superlative terms that address the absolute perfection of God which is incomparable, including epithets such as ''the Most High'' (Book I, line 40) (Elledge 9), ''the Almighty Power'' (Book I, line 44) (Elledge 9), ''th' Omnipotent'' (Book I, line 49) (Elledge 10), ''Eternal Justice'' (Book I, line 70) (Elledge 10), and ''the will/ And high permission of all-ruling Heaven''(Book I, lines 211-212) (Elledge 14). Moreover, Milton follows the orthodox Patristic tradition which acknowledges the God of the New Testament as the eternal, infinite, creator of all, and thus, the transcendent God. Epithets such as ''the throne and monarchy of God'' (Book I, line 42) (Elledge 9), '' th' invisible King'' (Book VII, line 122) (Elledge 166), and ''the King of Glory'' (Book VII, line

208) (Elledge 168) are accepted and used by the Christian tradition, stressing His absolute rule beyond time and space.

Milton also employs similar epithets to address the Son, wanting his readers to realize the close bond between the Father and the Son. Consequently, the strong ties of the Father and the Son (the Word) extend to Christ, the Incarnate Word; that is, the supreme authority of the Father over the visible and invisible world extends to the Son/the Word and Christ/the Incarnate Word. In *Paradise Lost*, Milton/the narrator states about the Son, ‘‘[…] With radiance crowned/Of majesty divine, sapience and love /Immense, and all his Father in him shone’’ (Book VII, lines 194-196) (Elledge 168) and ‘‘The King of Glory in his powerful Word/And Spirit coming to create new worlds’’ (Book VII, lines 208-209) (Elledge 168), and ‘‘th’Omnific Word’’ (Book VII, line 217) (Elledge 168). As a Christian writer, Milton refutes Satan’s false rhetoric, pointing out that the absolute rule of the Father/the Son lies on wisdom, love, and creativity rather than on physical or political power. The title of the monarch is not given to Him externally but exists internally and infinitely solely consisted of the virtues of God. All the epithets Milton attaches to the Son reflect the Patristic definition of the Son as Logos of God/Reason, namely, cause/creative force, speech, love, and covenant. Milton also seems to follow Hildegard of Bingen’s view of the Holy Spirit/the Son/Christ as Sapientia (wisdom) and Caritas (love), Who are God’s virtues/brides/feminine side through which He connects with humanity (Newman 58, 60) and Who, according to the Patristic Christian understanding, are His emanations, that is, God’s manifestations undiminished from His contraction, an idea reflected in the Trinity doctrine through the three persons/hypostases of God that are coequal and consubstantial.

Milton’s reason is the Word of God and the Incarnate Word/Christ; thus, Milton advocates what Blake asserts in ‘‘Marginalia: On Bacon’s *Essays*,’’ ‘‘Rational Truth is not the Truth of Christ [E621]’’ (Johnson and Grant 460). However, in ‘‘The Marriage of Heaven and Hell,’’ Blake states about Milton’s reason, ‘‘In Milton, the Father is Destiny, the Son, a Ratio of the five senses, & the Holy –ghost, Vacuum! (Plate 5)’’ (Abrams 74). In this statement, the Father appears as the oppressive ruler in whose hands lie the fate of a passive creation, the Holy Spirit is nothing, and the transcendent divine Son/Christ appears as natural reason.

This is the voice of a devil—a name Blake has used to negatively identify Latitudinarians and Deists but also to positively identify active believers. Still, it is clear that this is not the voice of Rintrah, who is the prophet of God already in union with Christ/Logos/divine Reason and who appears only in The Argument of ''The Marriage of Heaven and Hell.'' Commenting on the devil's perception of the way Milton perceives the Trinity, scholars may not ignore that both Milton and Blake use the devil/Satan to symbolically identify the fallen man confined within physical reality (Hell) and thus, his perception of Truth through his reason/Urizen may not be accurate.[36] In ''The Marriage of Heaven and Hell,'' the devil is a man who simply expresses his own opinion about Milton's God, and an opinion may be erroneous.

In ''The Marriage of Heaven and Hell,'' the Father is perceived as destiny, connotating the God of the Jews, Jehovah. Unlike Milton who acknowledges Jehovah as the Father and, to some degree, His role as a Punisher in the Old Testament (two beliefs in accordance with the Christian tradition), Blake rejects Jehovah as the Father, as well as the Father-Punisher in the Old Testament,[37] viewing God in the Old Testament as fallen man's distorted perception of the Divine. Opposing the Christian tradition, Blake views Jehovah—the sixth eye of God— only as an aspect of God/Jesus. In *A Blake Dictionary: The Ideas and Symbols of William Blake*, S. Foster Damon points out that for Blake, Jehovah is Mercy, whereas Elohim[38]— the third eye of God—is Justice (God the Punisher) and the Creator of Adam and nature (Damon 119).[39]

Blake challenges the conventional Christian worship of Jehovah as the Father— whom, as Frye points out in *Fearful Symmetry*, Blake calls the ''old Nobodaddy'' (62) —and acknowledges Christ as the only true God, the loving God of the New Testament. Frye presents Blake's meaning to Zechariah's ''Seven Eyes of God'' (128). In *Fearful Symmetry: A Study of William Blake*, Frye notes that Blake sees human history divided into seven periods, each with a dominant religion;

---

[36] Possible definitions of Urizen and its role in man's process of perfection are discussed in Chapter Three.

[37] ''Jehovah is the name of God revealed to Moses at Horeb (Exod iii:14; Vi:2-3)'' (Damon 205).

[38] Elohim is a trinity (Damon 119), but it should not be confused with the Trinity (the Father, the Son, and the Holy Spirit) that comprise God/Jesus.

[39] '''Nature is a Vision of the Science of the Elohim' (*Milton* 29:65)'' and '''…in [Albion's] Chaotic State of Sleep, Satan & Adam & the whole World was Created by the Elohim' (*Jerusalem* 27)'' (Damon 119).

each period is a divine attempt to awake Albion (=humanity (128)). The sixth eye is Jehovah and the dominant religion is Judaism under the leadership of Abraham, Moses, David, and Solomon; the age of Jehovah signals the end of Druidism and the passing from human to animal sacrifice as well as the worship of a thunderous God-tyrant whose relationship with humanity is built upon a moral law ceremonial worship, namely the Old Testament (Frye 132-133). A step further to the awakening of Albion takes place during the age of Jesus/Christ (the seventh eye), when the relationship of God and humanity is elevated as manifested in the New Testament (Frye 134). Blake's rejection of Jehovah may be seen as the product of an enthusiastic Christian's desire to defend the existence of Christianity as religion, ''The Religion of Jesus'' (*Jerusalem: The Emanation of the Giant Albion*, ''To the Jews,'' Plate 27) (Johnson and Grant 239). What differentiates Christianity from Judaism is that it acknowledges the passing to a new age and a new pact between God and man with the coming of Christ.

Blake also rejects Jehovah, viewing the latter as the false image of the Divine purposely promoted by corrupt religious leaders who act as servants of the political authority. Frye quotes Blake, '''God is only an Allegory of Kings & nothing Else….God is The Ghost of the Priest & King, who Exist, whereas God exists not except from their Effluvia''' (*Fearful Symmetry* 62). Blake observes that the prelates' use of the adjective ''mysterious'' addressing God connotes His elusiveness rather than His infiniteness and perfection that are incomprehensible by human reason. Analyzing Blake's view on the established Church's mysterious God, in *Fearful Symmetry*, Frye states,

> If God moves in a mysterious way, a mysterious God may be capable of anything. And as all mysteries are nightmares, this one increases in horror the longer we continue to think of what he may do to us. But as only the worst of men would torture other men in hell endlessly, given the power, those who believe God does this worship the devil, or the worst elements in man. (62)

Blake's view of the religious authority's approach to the Divine as satanic is well-grounded on orthodox Christian theology. Whereas the Christian leadership embraces the fearful God-punisher of the Old Testament, Patristic theology is centered on the loving God of the New Testament, Christ, and the love synergy between Christ and man. Furthermore, Frye highlights Blake's abhorence of a blood

thirsty God, reminding us of Ramon Lull's and Desiderius Erasmus's criticism against the established Church's support of the crusades as evidence of a Christianity that has gone astray. All the above reasons that force Blake to reject the image of Jehovah as the portrait of the true God may be examined within the context of Blake's association of Jehovah's false perception in the Old Testament with the domination a fallen Urizen/Reason, one of the four Zoas that comprise Albion/humanity.

Although Blake seems to break away from the Christian tradition, rejecting the Jehovah of the Old Testament as the Father, his embracement of the Trinitarian God as One (of the same ousia/esssence) may be seen as perichoresis. Blake is not a heretic; in contrast, his one God/Christ becomes the strongest evidence of the Blakean vision's adoption of the orthodox Patristic view on God. Like Basil of Caesarea, Blake confesses that the Father, the Son, and the Holy Spirit are homoousios (of one essence). That Blake's God/Jesus is the Holy Trinity is manifested in ''Marginalia: On Thornton's *The Lord's Prayer, Newly Translated*,'' in which Blake prays, ''Jesus, our Father, who art in thy Heavens calld by thy Name the Holy Ghost [E 668] (Johnson and Grant 469) and in ''The Laocoon,'' in which ''God is Jesus''(Johnson and Grant 352). Blake's prayer, although not the standard one, abides to Basil's claims of the oneness of the three persons of the Trinity.

The Blakean vision of the Father/Jesus as a loving and fertile God in union with Man/Albion also comes in harmony with Athanasius's view of the Father as a loving and fertile God in union with Man, who is God's image. In *On the Incarnation* (Chapter 1:1), Athanasius explains that it is the Father's love that enables the revival of humanity and the creation of the New Man (attainment of humanity's prelapsarian state). He states, ''The Word of the Father, so great and so high, has been made manifest in bodily form. He has not assumed a body as proper to His own nature, far from it, for as the Word He is without body. He has been manifested in a human body for this reason only, out of the love and goodness of His Father, for the salvation of us men'' (2). The words of Athanasius create multiple erotic imageries concerning the relationship God-mankind: the birth of Christ, as the Child of the union of God and Virgin Mary/the New Eve connotes eroticism; the hypostatic union—the double nature of Christ being fully God and fully man—itself

connotes an erotic union between Christ and man; and after His resurrection, the Word appears as the Holy Spirit/Christ in man, again connoting an erotic union between the Divine and mankind. With His wisdom and love (Logos/Christ as the Holy Spirit/Christ in us), God impregnates the faithful who desires God.

The same loving and fertile God is also present in the vision of Hildegard of Bingen whose cosmic figure Vir—the source of all strength and all things—closely resembles Blake's Christ Who is the gigantic cosmic figure, part of Whom is the giant Albion (=humanity). In the *Book of Life's Merits*, Hildegard of Bingen sees God the Father as a giant with wings whose body covers the space of pure ether (head to shoulders), a shining cloud (shoulders to thighs), the air of the physical world (thighs to knees), the earth (knees to kalves), and the waters of the abyss (feet). This cosmic figure is called Vir from ''Vis'' (=the source of all strength'') and ''Vivunt''(=the source of all living things) (Newman 18). The virility of God is manifested not only in the creation of the universe but also in the fertile love relationship He has established with humanity through the Incarnate Word/the historical person of Christ and through the Holy Spirit/Christ in us.

The same fertile God is also present in Milton's *Paradise Lost*. God's presence is depicted through imageries of abundance, excess, and fertility. Talking about the excess and abundance of heaven, Satan states, ''This continent of spacious heav'n, adorned/With plant, fruit, flow'r ambrosial, gems and gold'' (Book VI, lines 474-475) (Elledge 150). Similarly, the creation praises the Father's virility—omnipotence and creativity— which is also juxtaposed to Satan's sterility, ''Great are thy works, Jehovah, infinite/Thy power; […] To create/ Is greater than created to destroy'' (Book VII, lines 602-607) (Elledge 179) and ''His [Satan's] evil/ Thou usest, and from thence creat'st more good'' (Book VII, lines 615-616) (Elledge 179). In the same book of *Paradise Lost*, there is the sexual imagery of God's creative force/love/Logos impregnating earth as well as the earth's positive response: ''The earth obeyed, and straight/ Op'ning her fertile womb teemed at a birth/ ınnumerous living creatures, perfect forms'' (Book VII, lines 453-455) (Elledge 175) and ''Earth in her rich attire/Consummate lovely smiled'' (Book VII, lines 501-502) (Elledge 176).

Both Milton's and Blake's view of the Father, the first person of the Trinity, consists of various elements whose proximity to mainstream teachings vary in degree. Seeing beyond the surface, what appears as a difference between Milton and Blake— or between each poet and the orthodox Christian tradition—may be a similarity in essence. Milton calls the Father Jehovah, whereas Blake calls Him Jesus. However, both poets embrace Jehovah as the Merciful God Who is not fully revealed in the Old Testament but in the Gospel/Christ Who is Love. In Milton's *Paradise Lost*, Jehovah's portrayal is predominantly Christian rather than Judaic, that is, the Father and the Son/Christ share the same attributes, and in Blake's ''The Marriage of Heaven and Hell,'' the voice of the Devil is heard, "Know that after Christ's death, he became Jehovah [PLATE 5]'' (Abrams 74).

2.2. On the Nature of Man: Man's Perfection as an Image of God/Reason

Milton's narration of human essence and hypostasis appears to be linear. Man has a starting point, being a creation of God that experiences immortality out of God's grace (the eternal Beulah state). Man has a middle point (the finite Generation and Ulro states), becoming mortal because of distancing itself from God (domination of man's ego). Man has a turning point (the Beulah and the Edenic states within the natural world), employing the Holy Spirit Who lies within him and Who ushers man to the infinite and eternal reality (the Edenic state). In the Edenic state, man becomes an elevated immortal creation in full union with God.

Blake sees human existence in a circular way without beginning and end. He views man as an infinite and eternal part of the body of Christ, Who is a gigantic human body consisted of the council of God/eternals/patriarchs, among whom is Albion/humanity (''all humanity we know in the world of time and space''); when in union with Christ, humanity experiences its Edenic state (Frye 125). The mental fall of Albion is provoked by the domination of Urizen over the other three Zoas that comprise Albion; the other three are Urthona/Imagination, Luvah/Emotions, and Tharmas/Senses. All Zoas should coexist harmonically. The arbitrary domination of Urizen has caused the fragmentation of Albion, his detachment from the body of Christ, and the creation of Adam and the material world by Elohim (the finite Beulah, Generation, and Ulro states) (Frye 41, 126). For Blake, the natural man is Albion in the sleeping/passive state. Albion should awake and restore his perfect

state within the boundaries of the physical world through the practice of love and creative imagination—the Logos/Reason in man—that respond to the Beulah and Edenic states respectively. Therefore, according to Blake, the prelapsarian state is Edenic, whereas, according to Milton, it is the Beulah state. Still, Milton believes that through Christ man will be upgraded into a state that he did not experience in the garden of Eden before the Fall. Below, the excerpts from the poetry of Milton and Blake demonstrate that Milton's view on the ideal state of man, which Adam and Eve did not experience in the garden of Eden, is very similar to Blake's. Furthermore, like Blake's humanity, Milton's humanity does not have an end, returning to the infinite and eternal body of Christ (the Edenic state). Both approaches on humanity's existence spring from the orthodox Christian tradition, both poets being influenced by Patristic and Western mystical teachings but in different degrees.

In *Paradise Lost*, Milton echoes Athanasius's teachings as they are elaborated in *On the Incarnation*. In Book VII, lines 519-547 (see Annex 1) and Book IV, lines 411-432 (see Annex 1), out of the Divine's free grace, man is made as the image of the Trinity. Divine Providence wills humanity to procreate, to enjoy happiness, and to completely control all other creatures of the physical world, under the condition of staying away from death/the tree of knowledge (compare with Athanasius's *On the Incarnation* Ch.1:3). In Book III, lines 89-99 (see Annex 1), humanity disobeys and sins out of self-will fostered by Satan's jealousy (compare with Athanasius's *On The Incarnation* Ch. 1:4-5). In Book III, lines 233-235 (see Annex 1), humanity is incapable to save itself unassisted by God because rejecting God's love—which is Life— humanity succumbs to the law of corruption (compare with Athanasius's *On the Incarnation* Ch. 2:7). In Book III, lines 236-265 and lines 283-294 (see Annex 1), humanity's restoration depends on God's intervention through the coming of the Incarnate Word/Christ who is fully God, fully man, and born by a virgin; Christ renews humanity, dying as man and resurrecting as God, and He gives, thus, man access to perefection/union with God through man's participation in His death and resurrection (compare with Athanasius's *On the Incarnation* Ch. 2:8-9, Ch. 3:13, Ch. 3:16, Ch. 4:20, Ch. 4:25). Milton's narration of the New Man in Christ echoing Athanasius's teachings is also repeated in Book VII, lines 152-161 (see Annex 1), in

which the Son speaks to His Father about His intervention to save fallen humanity out of His love. Through repetition, Milton stresses the importance of humanity's renewal/perfection through faith in Christ.

Moreover, Dionysius the Areopagite's theory of the universal hierarchy and each creature's relationship to the Divine—an elaboration of the Alexandrian and Antiochene schools' Christian panentheism inspired by Plotinus's Neoplatonism—is illustrated in Milton's *Paradise Lost*, through Raphael's words to Adam in Book V, lines 469-479 (see Annex 1). Raphael highlights to Adam that each species's relationship with God is not spatial but qualitative and that all creatures of God have been endowed with divine reason/the life force that enables them to be spiritually elevated according to the amount of reason endowed with. What Adam should infer from Raphael's words is that man—the image of God out of God's grace (*On the Incarnation* 1.3)— has more divine reason in him than any other creature and thus the capacity to progressively unite with the Divine. In Book VIII, lines 219-228 (see Annex 1), Raphael strengthens his claim stressing that man is made as an image of God endowed with the divine gift of reason in abundance. Milton's Christian audience also associates Raphael's words with the strengthening of divine reason in man through the redeeming death and resurrection of the Incarnate Word/Christ through Whom the renewed humanity has more access to the Divine than man in his prelapsarian state.

Blake's central myth of the sleeping Albion/fallen humanity is found in *The Manual of the Christian Knight*, in which Erasmus states, ''Ought not we madmen on the other side to arm ourselves and take weapons in our hands to keep watch and have all things suspect? But we as though all things were at rest and peace, sleep so fast that we rowte again and give ourself to idleness'' (44). Furthermore, containing the history of the world from its creation to the Last Judgment, Blake's seven eyes/attempts of the Divine to awake Albion (Frye 125)[40] echo Athanasius's view as

[40] Although neither Milton nor Blake favors the Old Testament that falsely fosters passive worship of a god who ''dwells, not within us, but high above'' (Damon 160), both of them embrace it as a stage in the process of the awakening of sleeping Albion/fallen humanity and the establishement of a new relationship between humanity and God/Christ Who is the Spirit within us. According to Blake, the last four eyes of God—Shaddai, Pachad, Jehovah, and Jesus –are divided into twenty-seven churches, among which the first twenty churches are civilizations/historical cycles during which the eyes of Shaddai and Pachad attempt to awaken Albion through through the religion of Druidism (Frye 130). The Eye of Jehovah signals the passing from human to animal sacrifice—a step forward in the

depicted in *On the Incarnation* (3:16), in which Athanasius claims that defining reality through the sensible world is an evidence of the fallen mental state of man and that the incarnation of God's Logos was a Divine attempt to awake humanity by appealing to man's senses and to show that man is part of God. A similar imagery to Blake's seven eyes of God and a characteristic example of the visions of mystics about the supremacy of Christ's covenant over the covenant of the Jews is found in Hildegard of Bingen's *Scivias*, Book Three. On the mountain of faith, there is a four-sided building—resembling a four-walled city—surrounded by a wall made of light and stone: ''These two materials met at the east and north corners, so that the shining part of the wall went uninterruptedly from the east corner to the north corner, and the stone part went from the north corner around the west and south corners and ended in the east corner'' (from Vision Two: The Edifice of Salvation 325). According to Bernard McGinn, the four corners of the building symbolize the different steps that comprise perfect faith in the Son of God, Who is the east corner, the Cornerstone, the initiator of humanity's salvation. The north corner symbolizes humanity's faith expressed through the observance of the Old Testament under the leadership of Abraham and Moses. The west corner signals the end of this period through the coming of Christ, the incarnate God. The south corner symbolizes man's faith strengthened by the grace of the Logos/Christ /the New Testament (McGinn 327-328). Another possible interpretation points the south corner as Adam, the limit of man's fall. The east corner is Noah and symbolizes man's initial attempt to elevate himself by demonstrating his faith to God through the obedience of the Law (Noahide Laws); Noah's ark is functioning as prooikonomia to the perfect faith with which the love of the sacrificed and resurrected Son of God will save humanity. The north side is Abraham and Moses who, following the steps of Noah, further adorn human faith with the jewels of circumsicion and the Law (the ten Commandments).

---

awakening of humanity—initiated by the Hebrew culture under the leadership of patriarch Abraham (the twenty-first church); the twenty-second church is the moral law and the ceremonial worship—the old Testament—introduced to humanity by Moses, and the twenty-third church, under the guidance of David and Solomon, enriched the worship of God the Punisher with a political character. During the seventh attempt of God/Jesus to awaken Albion, the remaining churches of Paul, Constantine, the Church during the Middle ages and the Reformation period, as well as eighteenth-century Deism) strengthen the tyranny of the God of the Old Testament and therefore, make the error more obvious. These twenty-seven ''Heavens,'' as called by Blake, are constructive errors leading humanity progressively to the Truth, the age of Apocalypse, the twenty-eighth church of Milton (Frye 132-134).

Finally, the west corner is God earthly manifested in the baptism of the Saviour Christ, opening the way to the establishment of New Jerusalem (McGinn 327-328).

The orthodoxy of Blake's central myth has also as fountain of inspiration the teachings and visions of Bernard of Clairvaux and Hildegard of Bingen, particularly those which center not on the creation but the Incarnate God/Christ. In ''On the Love of God,'' quoting Matthew 6:10: ''Thy will be done on earth as it is in heaven,''Bernard exclaims, ''O chaste and holy love, affection sweet and lovely! O pure and clean intention of the will, the purer in that now at last it is divested of self-will, the lovelier and the sweeter since its perceptions at last are all divine! To become thus is to be deified'' (Petry 64). Bernard's words support Blake's idea that the human soul/Albion was in complete union with God/Christ (the Edenic state) before his fall and that the ultitmate end of man is the restoration of his Divine essence (the Edenic state). Like Athanasius, Bernard is another theologian who verifies Blake's perception of reality as mental and stands among the first mystics who highlight the burden of the soul's selfhood—what Blake names the female will. Bernard's association of the Divine will with love functions as the basis of Blake's description of the Beulah state as man's rejection of selfhood and practice of love, that is, Divine will. In *Sister of Wisdom: St. Hildegard's Theology of the Feminine*, Newman points out that in Hildegard's visions, the creation of the physical world is free from negative connotations of a sinful and guilty fallen humanity and expresses the organic bond between Creator and creature (44). Like Bernard of Clairvaux, Hildegard strongly relates physical reality with the doctrine of the absolute predestination of Christ, presenting the incarnation of God's Logos/Christ as the cause of the creation and fall of humanity. Newman explains that having the Logos within, humanity is Caritas/Sapientia—''the divine ideas, eternal in the mind of God and bodied forth in creatures; the world soul'' (44-45)—reaching its highest manifestation through the Incarnation of Logos/Chirst. Newman notes that Hildegard perceives the Incarnation of Logos not as a single event but an event ''continually renewed and extended until the whole world has been subsumed in the Body of Christ'' (46). According to Hildegard, ''Divinely human Virtues descend through grace and ascend through good works'' comprising an endless circulation of the energy of love'' (Newman 45). Similarly, in Blake's mythology, God's/Christ's

attempt to reintegrate humanity/Albion (man's essence is spiritual, whereas his hypostasis is physical)—the feminine portion of Christ— to his infinite and eternal body is central. However, whereas Hildegard sees the physical world as an act of Christ's creative energy, Blake sees it as the result of Albion's passivity. According to Blake, Albion enters the mental state of passivity when he objectifies his feminine portion/Emanation, viewing it with awe: ''the body is the soul seen from the perspective of this world'' (Frye 74); Adam/the natural man (fallen Albion) has lost control over his emanation that is now the female will perceived by Adam as nature or woman (Frye 126). For Blake, Albion will restore his union with Christ when he is able to reintegrate his feminine portion; in the Edenic state, Albion is the bisexual male, that is, his emanation/feminine portion is not annihilated but becomes an active part of him (Damon 120).

Regardless of some variations in Milton's and Blake's pattern of humanity's existence, Milton and Blake dedicate their poetry to man's realization of his present fallen mental state—the state of Generation and the lowest state of Ulro—which is the product of the sole employment of natural reason and the need of the attainment of his ideal mental state of his immortal higher Self through the activation of Logos/Reason in him that is love and creativity. Both poets believe that humanity is closer to God when they experience the Beulah state, symbolized by the peaceful living of the couple Adam and Eve in the fertile garden of Eden, and the closest to God when humanity experiences the Edenic state in complete union with the Divine. The two poets' consensus on the need of pushing the boundaries of human intellect beyond the Beulah state is grounded on the orthodox Christian tradition—from Athanasius to the mystics and from Cambridge Platonists to Wesley—asserting the elevation of humanity because of the redeeming double nature of Christ. Milton's *Paradise Lost* is dedicated to the description of the Beulah state, whereas *Paradise Regained* illustrates the Edenic state. Blake's ''The Marriage of Heaven and Hell'' and *Jerusalem: The Emanation of the Giant Albion* are dedicated to man's entering the Beulah state and the Edenic state, employing the marriage imagery that connotes fertility. Both poets agree that the Beulah state finds expression in the sexual love defining a monogamous marriage, and the Edenic state is the restoration of the bisexual male, exemplified in the person of Christ.

All mental states of man are permeated by reason, either natural reason (Generation state and Ulro state) or divine reason (Beulah state and Edenic state). As it has already been shown, Milton and Blake embrace the loving and creative God/Holy Trinity. Because both poets view man as the image of God (see Athanasius's *On the Incarnation* 1:3; *Genesis* 1:27), they also embrace the loving and creative man who perceives reality through the divine reason that resides in his soul. Milton prefers the use of the general term ''reason,'' whereas Blake uses the terms ''creative imagination'' and/or ''poetic genius'' which means active intellect/nous/mind (or the mind/nous that creates) and is identical with Logos/Reason. Therefore, both Milton and Blake talk about the activation of Logos in man. A problem, however, occurs with one of Blake's four Zoas that make up Albion's essence, namely, Urizen/reason. In *A Blake Dictionary: the Ideas and Symbols of Willism Blake*, S. Foster Damon traces possible interpretations of Blake's Urizen. Urizen/reason may be perceived as a pun, meaning ''Your reason'' (Damon 419). This is a valid neutral interpretation of Urizen in which Urizen is simply perceived as an attribute of man. According to Damon, another popular interpretation is Kathleen Raine's association of Urizen/reason only with natural reason, ''the limiter of energy''; Raine traces the origins of the word in the Greek ''orizein,'' the root also of the word horizon (Damon 419). Within the framework of the orthodox tradition, this interpretation is valid when Urizen is perceived solely in his fallen/tainted state, viz., natural reason that limits man's life force that is Logos/Christ/the Holy Spirit in man. If so, Urizen is identical with Milton's and Blake's Satan. Damon also presents Kerrison Preston's interpretation of Urizen, explaining that because a fourfold Albion is the image of God, then God must be fourfold. Tharmas corresponds to the Father, Luvah corresponds to the Son, Urthona corresponds to the Holy Spirit, and Urizen is ''that aspect of deity which, when fallen, becomes Satan'' (Damon 419). The connecting bond between Urizen/reason and Elohim (the Judge/ Punisher and Creator of Adam and the material world) is Satan, whose name in Greek is Diavolos (=the Accuser) (Frye 65). Damon claims that the association of Urizen/reason, Satan, and Elohim/the Judge becomes for Blake a means of explaining the Original Sin. Satan convinces Eve that eating from the tree of knowledge, ''ye shall be as gods [judges], knowing good and evil''

(Genesis iii:5). The deceived humanity assumes the role of judges, making the error of ''dividing all human realities into good and evil'' (119). Furthermore, Damon refers to a conversation of Blake with Crabb Robinson during which Blake ''refers to Nature as the work of the Devil'' (Damon 119).

Preston's and Damon's interpretation of Blake's Urizen is well-sustained; still, viewing Blake's Urizen/Your reason within the context of the orthodox Christian tradition, a variation of this interpretation may be produced. Albion/humanity is the image of God, and as the image of God shares God's reason/the Holy Spirit in man. Albion's fourfold nature— Tharmas, Luvah, Urthona, and Urizen in harmonius synergy—are strikingly similar to the Victorine Richard's description of the synergy of man's sensuality, affection, imagination, and reason in the process of his contemplation of God/union with God. Tharmas corresponds to sensuality, Luvah corresponds to affection, Urthona corresponds to imagination, and a collaborative Urizen corresponds to reason, mirroring the workings of God's reason/the Holy Spirit in man toward the latter's sanctification/deification. Furthermore, in the orthodox Christian tradition, theologians such as Athanasius, Augustine, and Wesley identify the process of man's contemplation of the Divine, that is, the workings of Christ in us as faith. When man's contemplation goes astray because of the lack of synergy of the four elements of man's essence, man gets to know a false god. The refusal of reason to harmoniously collaborate with the other Zoas reflects man's denial to enact God's grace in him through which he can be illumined and attain the truth. In other words, a deviant relationship among Albion's four Zoas symbolizes man's denial of surrendering his will to God's will, causing his fall and his tainted perception of reality. The arbitrary domination of Urizen over the other Zoas is Your reason separated from divine reason; man's will as distinct from God's will is ego/selfhood. Satan, within a theological context, is a symbol of man's ego, fallen man. Therefore, Urizen is rational reason/the female will, man's ego, and Satan, which are one thing and can be perceived as man's loss of faith. Such an interpretation is also applicable to Blake's view of nature as the creation of devil/Satan, meaning that nature is the product of the fallen man who has lost his faith. This interpretation also leads to Preston's and Damon's conclusion that Blake does not connect Urizen with the Divine but with man's disillusioned perception of

the Divine and strengthens the two scholars' idea of Urizen as a misfunctioning of the divine by identifying it as a misfunctioning of the Holy Spirit in man, that is, inadequate faith that results from man's free will.

Milton's definition of divine reason in man includes all the attributes of Blake's four Zoas (Tharmas, Luvah, Urthona, and Urizen) in a harmonious union because Milton views man's reason as God's Logos in man with its multiple meanings making up an indivisible whole. In *Paradise Lost*, Book V, lines 100-113 (see Annex 1), after a distressed Eve confides in her loving partner Adam her dream of an angel inviting her to taste from the tree of knowledge, Adam consoles his beloved Eve reminding her of the wisdom humanity is endowed with and which enables man to cope up effectively with falsehood in all fields of human activity. Adam portrays reason that resides in man's soul as the mental faculty that is properly activated when the other mental faculties act as its helpers and not as its masters. Adam points out that an imagination which is based on sensuality and which fails to collaborate with reason produces a distorted reality.

Blake also relates reason and imagination in his letter to the Reverend Dr. John Trusler, August 23, 1799. He quotes his enemy Bacon who surprisingly admits, '''Sense sends over to Imagination before Reason have judged & Reason sends over to Imagination before the Decree can be acted'''(Johnson and Grant 471).[41] Within an orthodox Christian context, Richard of St. Victor provides an authoritative Christian support to Milton's and Blake's view of divine Logos in man as creative force, viewing imagination as the servant of reason. Richard's view on reason is not what Blake describes as a restrainer of energy —''the bound or outward circumference of Energy''— in ''The Marriage of Heaven and Hell,'' Plate 4 (Abrams 74). In ''The Marriage of Heaven and Hell,'' Blake refers to natural reason, a distorted reason formed by the lack of coordination among the four faculties that comprise the soul/essence of man, namely, sensuality, affection, imagination, and reason. The impoverished natural reason is solely shaped by man's imagination that lies on sensual perception. However, in ''The Way to Contemplation,'' Richard of St. Victor describes the process of the activation of divine reason in man, pointing out that man's sensuality (Zilpah), affection (Leah), imagination (Bilhah), and reason

[41] In his letter, Blake informs that he quotes from Bacon's *Advancement of Learning* Part 2 P 47 of first edition.

(Rachel) should deliver their offspring maintaining an orderly collaboration among them (see Chapter 1.2). In *Jerusalem: The Emanation of the Giant Albion*, Blake seems to be familiar with the teachings of Richard of St. Victor stating that when Albion is overwhelmed by natural reason and becomes the Spectre of his true self, there is ''Deadly Hate between Leah & Rachel'' (Plate 69, line 11) (Johnson and Grant 300). Furthermore, in ''The Way to Contemplation,'' in Capitulum X, Richard's reason shares with Blake's creative imagination an unending desire for more productivity: ''Rachel…multiplieth her study, and whetteth her desires, seeking desire upon desire'' (Petry 112). Richard also views reason as ''a working soul'' (Petry 111), viz., energy, and thus, he agrees with Blake who says, ''Energy is the only life….Energy is Eternal Delight'' (''The Marriage of Heaven and Hell,'' Plate 4) (Abrams 74). Richard of St. Victor states that when Benjamin/contemplation is born, Rachel/reason dies. Within an orthodox Christian context, the death of reason is what Blake identifies as the completion of the Individual. Contemplation, carried by the mental faculty of reason that has an imaginative basis,[42] is man's mental activity in the highest degree of the Edenic state as experienced by man within physical reality. The end of man's contemplation signals the union of man and Christ, namely, man's (the part's) reintegration in the body of Christ (the whole); the union of man and Crist/God is humanity's end of spiritual immortality and ultimate happiness. We may notice that Richard, as a representative of the orthodox Christian tradition, uses the imagery of Rachel, the female, to depict divine reason in man[43] because the virtues of God—who are one and who are the Logos of God— comprise the feminine side of God. Richard's view of the union of man and God through the labor of the feminine reason is strikingly the same with Blake's view of the union of Albion and Christ through their feminine sides. It is through his feminine portion that man unites with God Who also connects with Man through His feminine side, Christ (Damon 120-121). The death of man's reason (Rachel) who resides in man's soul and who laborously produces contemplation (Benjamin) does not have a negative meaning. As Richard explains in ''The Way to Contemplation,'' Capitulum X, ''a

[42] In ''The Way to Contemplation,'' Richard of St. Victor says that Bilhah/Imagination, who is the servant of Rachel/Reason, delivers her children before Rachel (see Chapter 1.2.).
[43] The imagery of divine reason in man as female juxtaposes the depiction of natural reason that provides man with a distorted experience of reality as male in Blake's poetry.

soul is ravished above itself by abundance of desires and a great multitude of love, so that it is inflamed with the light of the Godhead, sikerly then dieth all man's reason'' (Petry 112). Richard explains that a man in the contemplative state transcends the boundaries of physical reality and has a temporal experience of the eternal and infinite Reason/Christ. The fertility and death of Rachel become the sole means of man's experiencing eternal life. The fertility of Rachel symbolizes man's active intellect/poetic genius and her death symbolizes the participation of man's poetic genius (the part)—perfect but still confined within physical reality—in Christ's infinite and eternal poetic genius (the whole).

Richard's imagery of the fertility and death of Rachel/man's reason also illustrates Blake's idea that when the soul reaches the Edenic state, the soul's feminine portion, which is reason, ''is absorbed into the Individual, of whom she is still an active part, though without a separate will'' (Damon 120). Blake utters the orthodox view on the need of the active and illumined by the Logos of God human reason when he states that man's reason must follow the yearnings of the human soul of union with God and not to act independently and arbitrarily—as natural reason/man's ego—putting obstacles to the completion of the human soul's union with Christ. Paradoxically, within an orthodox Christian context, man's seemingly mental passivity that is identified us the surrendering of man's will to God's will is a laborious mental activity because it gives man access to an unending fertile process of getting to know God. In ''The Marriage of Heaven and Hell,'' Blake echoes the Victorine Richard's teachings of the unending desire of the working soul and the death of reason/man's reintegration of his soul that signals the restoration of his higher self/union with Christ, particularly in the Proverbs of Hell, Plate 7: ''Drive your cart and your plow over the bones of the dead,'' ''The road of excess leads to the palace of wisdom,'' ''He who desires but acts not, breeds pestilence,'' ''Eternity is in love with the productions of time,'' ''No bird soars too high, if he soars with his own wings,'' and ''The most sublime act is to set another before you'' (Abrams 75). In *Paradise Lost*, Milton's escatological vision of a humanity united with God is summarized in the Father's statement, ''God shall be all in all'' (Book III, line 341). This statement summarizes the end of Christian panentheism, that is, Milton seems to agree with Richard of St. Victor and Blake that in the Edenic state in which the

human soul has an advanced mental proximity to the Divine realm, the human soul experiences an overwhelming feeling of pleasure manifested in the complete surrendering of the believer to the love of Christ, viz., his containment in the eternal and infinite Reason/Chist.

Furthermore, the divine gift of Reason/poetic genius given to all humanity as the Holy Spirit in us is also embraced by Blake in ‘‘All Religions are One,’’ ‘‘That the Poetic Genius is the True Man. and that the body or outward form of Man is derived from the Poetic Genius’’ (Principle 1st) and ‘‘As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius’’ (Principle 2nd) (Abrams 41). Like Milton, Blake sees creativity as the (ultimate) mental state/the Edenic state which man may experience in the physical wold and which manifests the true essence of man. Milton’s reason in us is Blake’s poetic genius in us. Both poets talk about the Edenic state experienced within one’s lifetime, that is, man’s demonstrating his supranatural essence within time and space.

The interpretation that is based on the Victorine Richard’s teachings and releases Blake’s Urizen from solely negative connotations by perceiving Urizen simply as man’s faculty of reason assisted by imagination is also supported by Jennifer G. Jesse, who, in *William Blake’s Religious Vision*, examines Urizen in Blake’s poetry and concludes that Blake’s Los/imagination may not always symbolize the good and Urizen/reason the evil (51). Beside Raine’s interpretation of Urizen as ‘‘the limiter of energy,’’ Jesse offers a different but proper meaning of the Greek term ‘‘horizo,’’ namely, ‘‘‘the appointed one’ the one who is ‘decisive’ for the salvation history recounted in the epics’’ (52), and she associates him with Christ’s redeeming nature seen in Chrisitanity as the Messiah: ‘‘Does his very name *declare* (designate) his Christological identity? Has he been *separated* not in a negative way, but in Paul’s positive sense of being ‘chosen’ or ‘set apart’ for a special apostolic vocation?’’ (53) Jesse’s logic abides to the Eastern Patristic and mystical teachings that view reason in man as divine reason/the Holy Spirit, that is, Logos/Christ and the Savior of humanity. Jesse claims that Blake must have been influenced by John Wesley’s preaching on a reason whose uplifiting depends on imagination. Jesse notes that Wesley differentiates true imagination that is synonymous with faith (197) from the false imagination of radicals who repudiated reason (40) and fancied themselves

of being permeated by the Holy Ghost although they were not (197). As it has been discussed in Chapter One, Wesley's definition of faith and its catalytic role toward the shaping of man's genuine response to Christ who is Himself absolute Love and Creative force may be viewed as a noteworthy example of the preservation of the orthodox Patristic tradition within the fragmented Church. Jesse also observes that Wesley's view on reason coincides with that of Milton (197). Jesse's association of Blake with Weslyan Methodism and her view of Wesley as a preserver of the Miltonic vision strengthens the claim of Milton's and Blake's orthodoxy when the two poets' visions are examined within the context of the nature of reason that is redemptive for man. To illustrate her claim, Jesse presents excerpts from various works of Blake in which the imaginative basis of reason is shown. Stressing the active role of the spiritual senses (the mystical inner eye) toward the reason's illumination in ''The Marriage of Heaven and Hell,'' the narrator asserts, '''If the doors of perception were cleansed every thing would appear to man as it is: infinite''' (Jesse 204). Jesse also encourages the double reading of ''The Book of Urizen'' depending upon whose voice the readers hear. Jesse raises the question whether this book is about or by Urizen. She observes that if the writer of the book is other than Urizen, then the book celebrates imagination and blames reason for man's mental imprisonment, whereas if it is written by Urizen, it questions the intentions of imagination and holds her responsible for the misrepresentation of reason (Jesse 57).

Jesse's claim of the ''the integral interconnection between Los and Urizen […] that ''fall and rise together'' (203) is also illustrated by Milton's and Blake's common view on dreams and visions as vessels of communication between the natural man and the Divine. In his letter to the Reverend Dr. John Trusler, August 23, 1799, Blake cites a surprising statement of Bacon on the supremacy of imagination over reason, '''In matters of Faith & Religion, we raise our Imagination above our Reason; which is the cause why Religion sought ever access to the Minde by Similitudes, Types, Parables, Visions, Dreames''' (Johnson & Grant 471). Blake's chosen citation is exemplified in Milton's *Paradise Lost*. In Book VIII, lines 287-311 and lines 460-480 (see Annex 1), Adam becomes familiar with the Beulah state assisted by Christ through a dream, and in Book XI, lines 411-761, Michael assists fallen Adam to have visions of the future of humanity. In *Paradise Regained*, the

Second Book II, lines 260-283 (see Annex 2), Christ—the new Adam in the Edenic state—is in touch with infinite reality through dreaming, and in the Fourth Book, lines 486-491 (see Annex 2), Christ can distinguish false portents from those sent by God because he is mentally in the Edenic state.

We may notice that in Milton's poetry dreams are also used to expose man to Satan's illusion. In *Paradise Lost*, in Book IV, lines 799-809 (see Annex 1), Eve is exposed to Satan's destructive dream, and in *Paradise Regained*, the Fourth Book, lines 291-292 and lines 408-431 (see Annex 2), Christ is exposed to Satan's illusion. The use of dream as a means of illusion is also embraced by Blake, who—in the letter to Reverend Dr. John Trusler, August 23, 1799— states, ''This World Is a World of Imagination & Vision. […] As a man is So he Sees'' (Bentley 182). That Milton's Eve is affected by Satan's ugly dream functions as a prooikonomia (foreshadowing) of her loss of the Beulah state, acting separately from Adam. Both poets view the dreams of men in the Beulah state and the Edenic state—that is, the dreams of those who employ their creative force— as vessels of Divine Truth, whereas they view the dreams of men in the Generation state and the Ulro state—that is, the dreams of those who use natural reason—as means of illusion.

Defining the nature of man, Milton and Blake follow the orthodox Patristic tradition that views the spiritual essence of man despite the fact that he is made of matter. God instilled in man's soul His Reason/the life force. Thus, the eternal and infinite Reality of God—in which humanity is also included because the latter participates in Christ—is mental. Milton and Blake advocate that fallen man is able to perceive the eternal Reality through reason illumined by creative imagination. Man's experiencing solely the physical reality is also mental through the domination of natural reason/ego and the suppression of divine Reason in man. The man who sees reality based on the physical senses (natural reason) experiences only the finite physical reality of corruption and death, denying the life force of divine reason in him. Consequently, he alienates himself from his own soul/the higher Self, the means of his union with the eternal and infinte God/Christ through which he attains spiritual immortality.

CHAPTER THREE

REALITY AS SHAPED BY MAN'S REASON

3.1 Distorted Reality through Natural Reason

Milton's and Blake's perception of the fallen mental states of Ulro (the lowest mental state) and Generation (low mental state) mirror the limited, distorted, and blurred reality shaped by natural reason, that is, reason shaped by the exclusive use of senses. The mental states of Ulro and Generation are illustrated through claustrophobic imageries of secrecy and concealment as well as imageries of sighs and woes, bodily ugliness, erotic perversion, and destruction.

In *Paradise Lost*, Satan, his fellow-fallen angels, and his offspring Sin and Death symbolize fallen man's mental state of Ulro. Satan symbolizes the ego of man—the love of man for his own image— that causes man's detachment from God. Milton follows the orthodox Patristic teachings echoing Augustine's idea that the godly man owes all his virtues to the Grace of God, and thus, the godly man loves God and not himself (*The City of God* Book V, Chapter 19) (Dodds 215-217). Satan's familiar rhetoric appeals to the readers' pathos (emotions) and logos (reason) because he personifies fallen humanity. Satan may also become symbol of the English political and religious status quo, and his fallen angels may symbolize Milton's fellowmen who passively follow the preachings of their political and religious leaders. Through the sound but deceiving rhetoric of Satan and the other angels, Milton attempts to awake his Christian readers and to see the illusion they consider their reality. Thus, Satan and his fallen angels become the mirror Milton places in front of his readers. Milton considers knowing one's self—one's soul/one's essence—the step toward one's getting to know God (sanctification/perfection). It seems that Milton portrays Satan very effectively because the poet himself as a fallen man shares the common man's tormentous thoughts which are related to his relationship with God and which are rooted in humanity's fallen mental state.

Books I and II of *Paradise Lost* are dedicated to the response of Satan and his fellow-angels to their own fall. Satan's tragic flaw is that he thinks that worshiping his own self away from God in Hell— that is, physical reality as the product of his own fallen mental state—is freedom: ''[…] Here at last/We shall be free; th'Almighty hath not built/Here for his envy'' (Book I, lines 258-260) (Elledge 16).

Within an orthodox Christian context, Satan's Hell (physical reality) is perpetual mental slavery described by Milton as a claustrophobic environment: ''[…] At last appear/Hell bounds high reaching to the horrid roof,/ And thrice threefold the gates; three folds were brass, / Three iron, three of adamantine rock,/ Impenetrable, impaled with circling fire,/ Yet unconsumed'' (Book II, lines 644-648) (Elledge 50-51). This is a description of Hell that appeals to the readers' physical senses. In contrast to the infinite Divine realm, Hell/physical reality is a scary limited territory. Its limits that connote restrainment are inescapable; the difficulty of one's escape is stressed by the repetition of ''thrice,'' ''threefold,'' and ''three.'' The matter—brass, iron, and adamant—that makes up Hell may be connected with human civilization which is also symbolized by Pandemonium, the palace that Satan builds out of the same matter. Yet, the metals' harshness, toughness, and lack of colour connote complete deprivation of fertility, vitality, flexibility, and variety; moreover, the high degree of the matter's opacity connotes obscurity. The unconsumed fire creates both a scary and suffocating atmosphere. In Book II, lines 618-622 (see Annex 1), Milton provides another depiction of the claustrophobic Hell that appeals to the readers' senses and emotions. The landscape of Hell is dark, sterile, and concealing. Because everything in the hostile and uninviting Hell remains a mystery, those who are present there experience mental anxiety. This is how Milton sees the mental states of Ulro and Generation in which—no matter how much man tries to reach the Truth through the exploration of physical reality— man never has access to it and therefore, he is always unhappy.

The secret but destructive power that characterizes Hell is also exemplified by Sin's empowerment from the birth of her son Death (the death impulse in man). In Book X, lines 243-251 (see Annex 1), Sin falsely believes that her concealed ''inseparable'' union with Death will empower and set her free. The union of Sin and Death is a distortion of the union of God and man's soul that grants the latter with spiritual immortality. Through the secretive and deceiving union of Sin and Death, Milton talks about the futile optimism of man in the state of Generation. The man of natural reason creates the illusion—which is never illuminating— that by distancing himself from God, he will have access to knowledge that can endow him with unrestrained authority.

Sin's rhetoric sounds strikingly familiar to the readers who have already been exposed to Eve's rhetoric. After tasting the forbidden fruit, the deceived Eve says, ''Experience, next to thee I owe,/Best guide; not folllowing thee, I had remained/In ignorance, thou open'st wisdom's way,/And giv'st access, though secret she retire./And I perhaps am secret'' (Book IX, lines 807-811) (Elledge 219). Man's employment of reason based on outer experience handicaps man spiritually. When Milton connects fields of knowing the Cosmos—philosophy, science, astrology, and astronomy—with Satan, they attain negative connotations, including concealment, deception, falsehood. Some noteworthy examples may be traced in Book X, lines 327-330, lines 411-414, lines 656-664, and lines 670-678 (see Annex 1). In contrast, when astrological and astronomical references are made within a verbal context related to the Divine, these fields of knowledge assume positive connotations, including illumination/revelation; an example may be found in Book XII, lines 254-256 (see Annex 1). Following the mainstream Christian tradition, Milton claims that fields of human knowledge contribute only partially to man's attainment of the Truth. As products of man's ego, they cannot shed light on the mysteries of God because those who are away from God cannot know Him. Thus, man should be cautious of the degree of reliance he shows to these means of knowing in the process of his getting to know the Truth/Reality. Tragic irony permeates Eve's excitement caused by her thought that the wisdom she has attained through her disobedience can be kept ''secret''/private. Within an orthodox Christian context, everything private connotes selfhood/self-interest/ love of one's self, and thus, it is condemned. Milton's Christian audience knows that Eve's secret/private knowledge does not enlighten her but traps her in a state of ignorance and confusion. Similar to the meaning of ''secret'' is the meaning of ''hid'' and ''hide.'' Adam says, ''I heard thee in the garden, and of thy voice/Afraid, being naked, hid myself'' (Book X, lines 116-117) (Elledge 233) and ''[…] Hide me from the face/Of God, whom to behold was then my highth/ Of happiness (Book X, lines 723-725) (Elledge 249). Because Adam is dominated by guilt produced by his ego/Diavolos/Satan the Accuser, he wants to conceal his nakedness, which connotes sterility and the state of non-existence that a creature experiences distancing himself from God.

Beside the above imageries of sterility and concealment, Milton creates imageries of an incapacitated reason in the state of Ulro and Generation through bodily deformity and ugliness as well as imageries of pain, lust, sighs, and woes. Satan, the architect of Pandemonium, resembles Hephaistus, the architect of the Olympian palace. Milton alludes to the last scene of *Iliad's* Rapsody A in which Hephaistus becomes a mediator who tries to find a solution in the verbal conflict of Zeus and Hera. In this scene, Hephaistus refers to the past event of his throwing from Olympus by the enraged Zeus because Hephaistus had taken the side of his mother Hera in a previous argumentation of the couple. Hephaistus distorts reality in his narration. According to the myth, it is his mother Hera who first throws Hephaistus from Olympus because she cannot stand the ugliness of her offspring who has lame leg. Similarly, in *Paradise Lost*, Milton alludes to the (semi)false narration of Hephaistus and compares it to Satan's talk that is permeated by an illusionary reality: ''Men called him Mulciber; and how he fell/From heav'n, they fabled, thrown by angry Jove'' (Book I, lines 740-741). The angry Jove connoting God might be the God of the Old Testament who appears as the angry punisher and not Milton's God of the New Testament. Still, the association of God with Zeus who is a false god functions as a mispresentation of reality. Furthermore, Hephaistus's bodily deformity is used by Milton as a means of communicating Satan's ugliness. Satan's opposition to God—his falsehood and destructiveness in contrast with God's Truth/Reality and creativity—is also expressed through his deformity from which Milton's readers may infer God's beauty. Satan's ugliness is inherited by his offspring Sin and Death —the products of natural reason/ego—whose monstrous appearance reveals the increase of destructiveness and ugliness that define the prolonging of man's detachment from God. Whereas Satan, as a symbol, vascillates between the states of Ulro and Generation, his offspring are fixed symbols of the state of Ulro.

In *Paradise Lost*, Book II, lines 650-656 (see Annex 1), Milton describes Sin and Death, the offspring of Satan, whose monstrous appearance reveals the increasing destructiveness and ugliness of man's prolonged detachment from his soul where divine reason resides, and thus, from God. The upper part of Sin's body is luring but deceiving because her lower part, where her reproductive organs are located, is grotesque and sterile. In Book II, lines 747-758 (see Annex 1), Milton's

readers learn that Sin has sprung out of her father's head as the growing seed of his ''bold conspiracy'' against God. Her birth alludes to Athena's springing out of Zeus. Satan appears here as a poor imitation of God. Like the pagan god Zeus, Satan/ego/natural reason is a false god and his daughter Sin a false goddess. Even worse, Sin is the product of Satan's committing hatei (blindness of the intellect), that is, sin appears as falsehood that emanates from the distorted mind/nous.

Death's deformity—described in Book II, lines 666-669 (see Annex 1)—is even greater. Death lacks form and thus represents chaos/disorder. Death does not have existence; it is nothing. Milton follows the Eastern Orthodox Patristic teachings asserting that only things close to God are permeated by His life force. Death is the offspring of the incestuous relationship of Satan and his daughter Sin. Milton describes their union: ''[…] With attractive graces won/ The most averse, thee chiefly, who full oft/ Thyself in me thy perfect image viewing/Becam'st enamored, and such joy thou took'st/ With me in secret, that my womb conceived/ A growing burden'' (Book II, lines 762-767) (Elledge 53-54). Sin reveals that she is self-love. Sin's relationship with Satan is the distorted version of the intimate relationship of man's soul with the Logos of God Who is Love, the former being the image of the latter. Unlike the innocence that characterizes the erotic union of man's soul and Christ/divine reason in the state of Beulah and the Edenic state, the intimate relationship of Sin and Satan is defined by obscurity and resrainment which comprise the ''shadowy'' essence of death (the state of Ulro).

The mental states of Ulro and Generation are further depicted in the guileful speech of Satan to Eve and Adam's and Eve's perception of each other as well as their surrounding environment, after eating from the Tree of Knowledge. These imageries are sensual, dark, aggressive, and abrupt. Satan addresses Eve, ''A goodly tree far distant to behold/ Loaden with fruit of fairest colors mixed,/ […] To satisfy the sharp desire I had/ Of tasting those fair apples, I resolved/ Not to defer; hunger and thirst at once,/ Powerful persuaders, quickened at the scent/ Of that alluring fruit, urged me so keen'' (Book IX, lines 576-588) (Elledge 213). The man who employs natural reason appears to succumb to his passions, lacking of self-control. In this excerpt, Satan symbolizes the man who perceives reality only through the employment of his outward left eye. The domination of passions shaped by outward

stimuli reveals lack of self-knowledge which is the means—according to the orthodox Christian tradition—to unrestrained spiritual freedom. This truth is reversed by Satan who falsely identifies the unrestrained desire/lust for outer things with freedom. The lust expressed by Satan—the fallen man who employs solely his natural reason to perceive the Truth in the state of Ulro—also permeates the erotic union of Adam and Eve immediately after their fall: ‘‘[…] That false fruit/Far other operation first displayed,/ Carnal desire inflaming, he on Eve/ Began to cast lascivious eyes, she him/ As wantonly repaid; in lust they burn’’ (Book IX, lines 1011-1015) (Elledge 224). Influenced by the marriage imagery that describes the double nature of Christ as well as His relationship with each believer’s soul and/or the Church as His bride, Milton rejects erotic unions that are rooted in self-love. Such false relationships symbolize the domination of ego in one’s soul and the soul’s detachment from Christ/the Logos in man Who is love. Milton’s criticism against the lustful erotic relationship and his perception of it as a symbol of the mental state of Ulro is also shared by Blake as it will be shown in the discussion of Beulah perceived by both poets as the state of the innocent and playful erotic relationship of a married couple.

In the mental state of Generation, Adam and Eve experience their surrounding environment in the radically opposite way of the peaceful, loving, and orderly way they perceive it through their innoncence that now is lost: ‘‘Discord first/Daughter of Sin, among th’ irrational,/ Death introduced through fierce antipathy:/ Beast now with beast gan war, and fowl with fowl,/[…] With countenance grim/ Glared on him passing: these were from without/ The growing miseries’’ (Book X, lines 707-715) (Elledge 249). This excerpt may be discussed in relation with Adam’s words to Eve— ‘‘The only sign of our obedience left/ […] Dominion giv’n/ Over all other creatures that possess/ Earth, air, and sea’’ (Book IV, lines 428-432) (Elledge 97) — and Eve’s words to Satan — ‘‘[…] We live/ Law to ourselves, our reason is our law’’ (Book IX, lines 653-654) (Elledge 215). Within an orthodox Christian context, before their fall, Adam and Eve (humanity) control nature as a physical manifestation of their faith in God/Logos. Humanity’s faith is their mirror-response to the Love of God/Christ who is Love and the Covenant/Law; thus, the love union of man and God/Logos becomes also the Law. An orthodox Christian interpretation of the above

passages does not allow the identification of the Law with Jehovah and/or the Old Testament (the Covenant of Works); the Law/Covenant is Christ/Reason who is the infinite and eternal God according to the Trinity doctrine. Losing faith in God, man perceives reality only with his outer senses, and thus, he loses control over nature, which now becomes alien to man. A hostile nature that also raises the issue of mortality for man provokes the latter's psychological turmoil. Man's emotional misery that becomes excessive in the state of Ulro is expressed in other passages of *Paradise Lost*, including Adam's exclaiming, ''O fleeting joys/Of Paradise, dear bought with lasting woes!'' (Book X, lines 741-742) (Elledge 250) and ''Why hast thou [God] added/The sense of endless woes?'' (Book X, lines 753-754) (Elledge 250). The climax of the Ulro state occurs when Adam and Eve (humanity) reject their own soul and the life force/divine reason that resides in it. Imageries of sterility and death—which contrast the fertile erotic union of God/Christ and man's soul through the two parties collaborative activation of divine reason in man— are created through Adam, who, permeated by despair, exclaims, ''Why comes not Death,/ […] With one thrice-acceptable stroke/ To end me?'' (Book X, lines 854-856) (Elledge 252); similarly, a mournful Eve advises Adam, ''[…] In thy power/ It lies, yet ere conception to prevent/ The race unblest, to being yet unbegot./Childless thou art, childless remain; so Death/ Shall be deceived his glut, and with us two /Be forced to satisfy his rav'nous maw'' (Book X, lines 986-991) (Elledge 256).

Milton also describes the mental states of Ulro and Generation through power-relationships that define physical reality as opposed to the love relationship that defines the supranatural reality experienced only by the man in the Beulah state and the Edenic state. In *Paradise Lost*, Milton, the prophet-narrator, refutes Satan's rhetoric that ornaments his claim of God being an arbitrary oppressive ruler, employing Satan's own language. Milton calls Satan a ''sovran'' (Book I, line 246) (Elledge 15), ''great Sultan'' (Book I, line 348) (Elledge 18), ''great emperor'' (Book I, line 378) (Elledge 19), and ''sovran power'' (Book I, line 753) (Elledge 31), alluding to Christianity's external threat exemplified by the infidels' attempts of invading Europe and Christianity's internal threat exemplified by European political authorities who promote the collaboration of the state and the church and thus

contribute to the corruption of prelates.[44] Milton further opposes Satan, pointing out that the latter possesses all the vices for which he[45] accuses God: ‘‘[…] The unconquerable will,/And study of revenge, immortal hate,/And courage never to submit or yield’’ (Book I, lines 106-108) (Elledge 11-12) and ‘‘Left him at large to his own dark designs,/[…] on himself/Treble confusion, wrath and vengeance poured’’ (Book I, lines 213, 219-220) (Elledge 14-15). Milton echoes the traditional Christian view presenting God as an everflowing fountain of Life from which all virtues emanate. Satan, a creation that has distanced himself from Life out of his own free will, is condemned to a state of non-existence, death. Will/self-interest, hate, revenge, confusion, and wrath are negative feelings experienced only by a fallen mental state personified by Satan. Addressing his daughter Sin, Satan states, ‘‘There dwell and reign in bliss, thence on the earth Dominion exercise and in the air,/Chiefly on man, sole lord of all declared,/ Him first make sure your thrall, and lastly kill./ […] On your joint vigor/ My hold of this new kingdom all depends,/ Through Sin to Death exposed by my exploit’’ (Book X, lines 399-407) (Elledge 240).

Milton, the prophet-narrator, makes Satan to draw a sincere and precise self-portrait: ‘‘To do aught good never will be our task,/But ever to do ill our sole delight,/As being the contrary to his high will/Whom we resist. If then his providence/Out of our evil seek to bring forth good,/Our labor must be to pervert that end,/ And out of good still to find means of evil’’ (Book I, lines 159-165) (Elledge 13), ‘‘[…] our better part remains/ To work in close design, by fraud or guile’’ (Book I, lines 645-649) (Elledge 27-28), and ‘‘For I glory in the name, Antagonist of heav’n’s Almighty King’’ (Book X, lines 386-387) (Elledge 240). Satan seriously undermines his portrayal of God as an arbitrary ruler. Through his confession of his being a destructive force that causes corruption through deception/falsehood and his

[44] In *Of Reformation in England*, Milton accuses Emperor Constantine (A.D. 306-337) as the initiator of Christianity’s corruption. During Constantine’s time, the bishops appear ‘‘dressed in the gaudy allurements of a whore.’’ According to Milton, ‘‘At this time Antichrist began to put forth his horn, and that saying was common, that former times had wooden chalices and golden priests; but they, golden chalices and wooden priests (11). Milton may also allude to the Crusades, Christians’ holy war for the recovery of Jerusalem. The Crusades were initiated by the Catholic council of Clermont in 1095 under the leadership of Pope Urban II. Christian European kings were attracted to the idea projected by the Church of the remission of sins through participation in the Crusades because it justified their want for lands (Black 55).

[45] In Greek, Satan is diavolos (=the accuser).

claim of his being an enemy of God, Satan indirectly admits that God is a creative force and the Truth. In the excerpts above, Satan's words illustrate man's confusion in the state of Generation. Echoing *The Frankfurter*, Milton's Satan/the fallen man views reality with two eyes that look at opposite direction, the outward left eye defines reality based on self-love and the inward right eye looks into the soul, the true self of man. Thus, whereas Satan acknowledges the domination of his death impulse expressed through deception and destruction, his ego—manifested in excessive pride, jealousy, and vanity— imprisons him into the claustrophobic physical reality, Hell (Satan's kingdom).

Like Milton's Satan in *Paradise Lost* states that ''The mind is its own place, and in itself/Can make a heav'n of hell, a hell of heav'n'' (Book I, lines 252-255) (Elledge 16), Blake expresses the same belief that all ''dimensions'' are mental states, including Hell. Hell does not exist as a real place but is '''the being shut up in the possession of corporeal desires which shortly weary the man, for ALL LIFE IS HOLY' (On Lavater 309, K 74)'' (Damon 180). In his paintings of the Last Judgment, Hell is a lake of fire where errors and not souls are annihilated: ''It ought to be understood that the Persons… are not here meant, but the States Signified by those Names (*A Vision of the Last Judgment*, K 607)'' (Damon 180).

Blake uses similar diction with that of Milton to describe the state of man in the lower mental states, stressing concealment, darkness, and non-existence that oppose the illuminating and quickening spirit of Christ/the Convenant that unites man and God. In *Jerusalem: The Emanation of the Giant Albion*, Christ pleads Albion/man to spiritually awake and unite with Him, endowing readers with hope of the potential elevation of man who experiences the states of Ulro and Generation: ''Awake! Awake O sleeper of the land of shadows, wake! Expand!/ I am in you and you in me, mutual in love divine'' (Plate 4, lines 7-8) (Johnson and Grant 211-212). In the states of Ulro and Generation, however, the response of Albion/humanity is negative to God's/Christ's calling:

> 'Phantom of the over heated brain! Shadow of immortality!
> Seeking to keep my soul a victim to thy Love! which binds/
> Man the enemy of man into deceitful friendships;
> Jerusalem is not! her daughters are indefinite;
> By demonstration, man alone can live, and not by faith.
> My mountains are my own, and I will keep them to myself:

> The Malvern and the Cheviot, the Wolds, Plinlimmon & Snowdon
> Are mine. Here will I build my Laws of Moral Virtue:
> Humanity shall be no more: but war & princedom & victory!' (Plate 4, lines 23-32) (Johnson and Grant 212)

In the lines above, Blake combines all the already discussed imageries of Generation and Ulro present in Milton's *Paradise Lost* and creates one that contains all in a compact way. To the man who employs natural reason, Christ appears a fancy of the mind that is excessively involved into contemplation. Albion as man of natural reason has a deceiving perception of reality, becoming unfaithful to his love relationship with Christ, the only union that can grant him immortality. The illusionary reality of Albion is even more pronounced in ''Man the enemy of man into deceitful friendships'' (line 25), in which Albion echoes Milton's Satan who claims he is the friend of man in *Paradise Regained*: ''Men generally think me much a foe/To all mankind. Why should I? they to me/Never did wrong or violence. By them/I lost not what I lost; rather by them/I gained what I have gained, and with them dwell/Copartner in these regions of the World'' (The First Book, lines 387-392). The ''Man'' whom Blake's Albion points out is Milton's great man Christ whose friendship, according to the frustrated Albion, is dubious. In the following line, Albion refers to Jerusalem, his bride-soul whose existence he denies; he also denies Jerusalem's offspring who, presented by him as lacking of form, do not exist. This is an imagery of sterility that symbolizes the spiritual sterility of man in the states of Ulro and Generation being alienated from his soul and thus from her spiritual bearings. In ''By demonstration, man alone can live, and not by faith'' (line 27), Blake makes more explicit the confusion of Albion who praises the experience man receives through the employment of the physical senses and condemns faith. Albion—who, in this line, may represent the Deists—falsely believes that knowledge based on the observation of nature will lead him to the ultimate Truth/ getting to know God. In ''Here will I build my Laws of Moral Virtue'' (line 31), Albion becomes the mouthpiece of Latitudinarians who have distorted revealed religion/Christ/the New Testament turning it into morality/the Old Testament (the Covenant of Works). Both embracers of natural reason are spiritually/intellectually blinded by their ego (self-love) (see lines 28-31). The delineation of the boundaries of Albion's territory reflects man's claustrophobic view of reality that ignores

Christ's advice of man's expansion. In''Humanity shall be no more: but war & princedom & victory!'' (line 32), the last line of this excerpt, Blake reveals the domination of the death impulse in the man who employs natural reason. Humanity is suicidal, engaging itself to destruction defined by power-relationships.

Man's mental state of Generation is illustrated in *Milton: A Poem*. Los—man's imagination—realizes man's acceptance of the illusionary physical reality: ''Who at Satan's Bar/Tremble in Spectrous Bodies continually day and night/While on the Earth they live in sorrowful Vegetations'' (Book the First, 25/23 lines 42-44) (Johnson and Grant 175). The man of natural reason has turned himself into the shadow/Spectre of his true higher self. Overwhelmed by passivity—living in ''Vegetations''— has embraced the miserable state of non-existence and, thus, he experiences a reality of fear, darkness, and extreme sadness, as it is also described by Milton in *Paradise Lost*.

In ''The Tyger'' (see Annex 4) from *Songs of Experience*, the speaker may be different from the addressee. The speaker is a man and the addressee is a tyger who functions as a metaphor for the man of natural reason in the state of Generation. The speaker and the addressee might be identical. The speaker who experiences the mental state of Generation expresses artistically his mental frustration as a means of getting to know himself, that is, as an attempt of uniting with his soul and consequently coming in union with God. The poem consists of a series of unanswered questions, which— although they are structured upon religious and mythological allusions that reflect the sophisticated way of thinking of a cultivated mind— expose the uncertainty and frustration of the Enlightened man. Just like Milton's Sin appears as an attractive woman from the waist and up, the man in the state of Generation appears as a daring, dynamic, accomplishing, and inllectually and emotionally firm tyger. However, this is just an illusion. Like Sin's deformed lower body parts, the man of natural reason is a confused creature who cannot solve the mystery of life. In Stanza I (see Annex 4), the presence of the tyger provokes admiration. The dynamic emergence of man into a lonely exploration of the mysteries of life within a hostile universe strongly resembles the life of a tyger. Blake reveals the strong relationship of the tyger with the Enlightened man, a man who believes that his reason and experiences/observations (''burning bright'') can

become the sole basis of answers to questions related to the creation of our universe since the latter does not readily yield answers. Blake's use of ''burning bright'' may also be interpreted as the illuminating and quickening spirit of Logos that man has within him. Within the framework of this interpretation, Blake expresses the optimistic orthodox Christian belief—also shared by Milton—that even in the state of Generation, man has partial access to the Truth through outer experience although he cannnot have full access to the Truth. Like Milton, Blake opposes the high status given to reason/rational thinking during the Enlightenment but views the state of Generation not as an evil thing but as a necessary painful process man has to experience to have again the chance to connect with the Divine. In the last two lines of the first stanza, the symmetry of the tyger symbolizes the desired order and balance the man of the Enlightenment has sought for through the use of his intellect. Blake maintains an ambivalent attitude towards the tyger's/man's symmetry, characterizing it ''fearful.'' If man's perfect form—as the image of God— mirrors God's love and creativity (the Logos of God in man), then his symmetry reflects divine beauty and provokes the speaker's respect. In an alternative interpretation, symmetry may symbolize limited human knowledge, viz., philosoply and science. Within this context, the term ''fearful'' has either the meaning of ''full of fear'' that stresses the inadequacy and reluctance of human ways of knowing to fully grasp the meaning of Life or the meaning of ''frightening'' that stresses the destructive arrogance of natural reason.

In the following four stanzas, the speaker contemplates on the human origins as well as the human nature and experience, employing diction and ideas dominant in the late eighteenth century. In Stanza II (see Annex 4), the speaker acknowledges the existence of two ''homes'' for Man, the heavenly kingdom of the Christian god and the earthly kingdom of pagan gods represented by Prometheus. The latter is the god (a Titan) who, in Hesiod's *Theogony* and in Aeschylus's *Prometheus Bound*, appears as the master craftsman who creates human race out of clay[46] (Grant & Hazel 285-286). The speaker's reference to these two different worlds—viz., the heavenly/Christian world versus the earthly/pagan world—within the same stanza manifests the frustration of the eighteenth-century man who always strives for

[46] Prometheus shows all the models to Zeus for approval except of Phaenon, a beautiful boy whose name means ''shining bright,'' a characteristic also shared by the tyger in Blake's poem.

balance and order, vascillating between his firm belief in one God Who is the maker of the universe and a whole-hearted reverence for the classical world as a symbol of a perfected human civilization. The inability of the man who embraces natural reason to define his origins springs from a false attitude towards reality that is justified by his persistant interptetation of life based on the physical senses.

In Stanza III and Stanza IV (see Annex 4), the speaker continues to focus on the mystery of the creator of man/the tyger as body (‘‘hand’’ and ‘‘feet’’) soul (‘‘heart’’) and mind (‘‘brain’’). The words ‘‘art,’’ ‘‘hammer,’’ ‘‘chain,’’ ‘‘furnace,’’ and ‘‘anvil’’ allude to Hephaistus, another god from Greek mythology, who is an excellent blacksmith (Grant & Hazel 157). The depiction of man’s creator as one who posseses a techne and not as a poetic genius/nous who possesses an inexhaustible creative power manifests the Enlightened man’s approach to the truth through physical means and interest in form, correction, and precision over free imagination. This is the second time, after stanza II, the speaker envisions the creator of the universe as a master craftsman, a typical eighteenth-century deist worldview. Blake’s decision to allude to Prometheus and Hephaestus may not be arbitrary. Both pagan gods are not only excellent technites but also noteworthy rebels against Zeus.[47] Prometheus and Hephaestus may symbolize the Deists for whom Blake felt sympathy because of their fervent revolutionaty spirit and their criticism against the corrupted Church; yet, he condemns them as fervent advocates of natural reason.

In Stanza V (see Annex 4), the speaker smoothly moves to another notorious rebel, but this time, against the Christian god. Stanza V consists of an allusion taken from Milton’s *Paradise Lost* in which Satan and his fallen angels are defeated by God and exiled to ‘‘utter darkness’’ (Book I, line 72) (Elledge 10), experiencing ‘‘huge affliction and dismay’’ (Book I, line 57) (Elledge 10). In Stanza V, the speaker expresses indirectly Augustine’s belief—also embraced by Milton— that

[47] Hephaestus is thrown down by Zeus because he supports Hera in her quarrel with Zeus about Heracles (Grant & Hazel 157-158). Prometheus is arrested by Zeus when the latter learns that Prometheus has endowed mankind with fire which Zeus has deprived them of and which is vital for mankind’s preservation. Zeus chains Prometheus to a mountain peak, and later he throws a thunderbolt at the rock, and Prometheus, together with the rock and his chains, violently falls to Tartarus (Grant &Hazel 285-286). The way Hephaestus and Prometheus violently exit heaven resembles Satan’s fall from Heaven as described in Milton’s *Paradise Lost*: ‘‘Him the Almighty power/Hurled headlong flaming from th’ethereal sky/With hideous ruin and combustion down/To bottomless perdition, there to dwell/In adamantine chains and penal fire, / Who durst defy th’ Omnipotent to arms’’ (Book I, lines 44-49).

humanity was created to inhabit the empty Heaven after the fall of Satan and his legion. The speaker's question centers on God's attitude toward humanity as a fallen creature of His. The speaker cannot answer whether God is a ruthless punisher (Jehovah) or a loving and forgiving God (Christ). However, the two contrasted imageries of the ''tears'' of the fallen angels and the ''smile'' of God imply the presence of the punisher God/Jehovah who is associated with morality. The speaker, who should be a man in the state of Generation, is incapable of perceiving the true Christian God/Christ because Urizen/man's faculty of reason is not assisted by the faculty of imagination. This claim may be supported by the way the speaker phrases his question. Because the whole poem functions as an allegory for the man in the state of Generation, although the Lamb may be taken with its literal meaning, the Lamb is a popular symbol of Christ. An enlightened by divine reason speaker would not perceive the ''Lamb'' as a creation but as the begotten Son, that is, God/the Holy Trinity (three hypostases who are equal and consubstantial). The speaker also implies a parallelism between Satan's fallen angels and the tyger/Enlightened man probably free from negative connotations, but a portion of the Christian readers of Blake may infer that the fallen angels and the tyger/man in the state of Generation are frustrated and isolated from God/Christ/Love because of their ego, and, thus, they experience desolation and sadness. Furthermore, the speaker seems to identify a power-relationship—instead of a love relationship— between God and man that increases the possibility of the speaker being identical with the tyger, that is, a man in the state of Generation. The last observation about Stanza V is that none of the initial letters of the pronouns addressing the creator are capitalized. However, the capitalization of the initial letters of ''Tyger'' and ''Lamb'' manifest the complete unity of every entity with the Creator/Christ—the Truth that exists even when man cannot perceive it in the stages of Generation and Ulro.

Blake ends ''The Tyger'' with the repetition of the first stanza, using ''Dare'' instead of ''Could.'' ''Tyger Tyger burning bright,/ In the forests of the night,/ What immortal hand or eye/Dare frame thy fearful symmetry?'' This seemingly slight change alters the tone of the speaker's voice, turning a tone of sympathy— and to some extent of admiration— toward the tyger into a tone either of irony or excessive pride that leads to hatei (blindness of the intellect). At the end of the poem, the

speaker either enters the Beulah state or passes to the Ulro state. Blake, the poet, however, embraces irony in the water-colour illustration of the tyger that accompanies the poem. In the illustration we do not see the magnificent and aggressive tyger described in the poem. In contrast, we observe a soft-looking, confused, and indecisive tyger. Thus, whereas the text of the poem ‘‘The Tyger’’ echoes the Enlightened man’s distorted perception of reality, the illustration reflects Blake’s perception of reality. According to Blake, the Enlightened man who demonstrates extreme confidence in the power of his natural reason and experience and undervalues the power of creative imagination is alienated from his ideal state/ union with Christ.

In the mental states of Ulro and Generation, man is distant from God out of self-love, and thus, he is spiritually blinded. Still, it may be noted that as members of an inclusive orthodox Christian tradition and genuine believers permeated by the Logos of God, Milton and Blake demonstrate tolerance toward the man of the Age of Reason. The negative implications of the domination of an incomplete reason in man do not only concern the individual’s perfection but also the perfection of Church as a whole. Milton envisions the true Church/bride of Christ as deeply pluralistic based on Calixtus’s syncretism which is shaped by the Spirit of Christ—love manifested in forgiveness and creativity manifested in a variety of voices. Milton’s embracement of the Presbyterian cause against prelacy did not mean his free of terms commitment to it. Milton, as a role model of an active believer, defended free speech and argued against unquestioned political and religious conformity. In 1644, he was ready to confront his former friends producing the *Areopagitica, a speech of Mr. John Milton for the Liberty of Unlicensed Printing to the Parliament of England*, a work against the parliament’s ‘‘Printing Ordinance’’ (1643) that made censorship imperative (Masson 329-330). Milton’s fight against censorship of the press and the pulpit was supported by those English puritans in the Westminster Assembly named Independents/Congregationalists, who were in favor of religious toleration, as opposed to the Presbyterians, who embraced religious conformity within the state (Masson 330). In *Areopagitica*, Milton argues that our exposure to human vice strengthens human virtue; we can attain truth only through the thorough examination of different kinds of reasoning (385).

The same spirit permeates another work of Milton that is written three decades later. In *Of True Religion, Heresy, Schism, Toleration* (1673), he embraces all Christian denominations as long as they are ‘‘learned followers, perfect and powerful in the Scriptures, holy and unblamable in their lives: and it cannot be imagined, that God would desert such painful and zealous labourers in his church’’ (345) and defends equal toleration towards all Protestants ‘‘as being all Protestants; that is, on all occasions to give account of their faith, either by arguing, preaching in their several assemblies, public writing, and the freedom of printing’’ (345). Again, Calixtus’s influence on Milton who stresses the unity of Christianity without the need of uniformity as a prerequisite is evident. Similarly, in Blake’s *Milton: A Poem*, Los—man’s imagination—speaks,

> Remember how Calvin and Luther in fury premature/Sow’d War and stern division between Papists & Protestants/ Let it not be so now! O go not forth in Martyrdoms & Wars/ We were plac’d here by the Universal Brotherhood & Mercy/With powers fitted to circumscribe this dark Satanic death/ And that the Seven Eyes of God may have space for Redemption. (Book the First 25/23 lines 47-52) (Johnson and Grant 175)

and

> I saw the Covering Cherub/ Divide four-told into Four churches when Lazarus arose./Paul, Constantine, Charlemaine, Luther; behold they stand before us/ Stretchd over Europe & Asia. Come O Sons, come, come away/Arise O Sons give all your strength against Eternal Death/Lest we are vegetated. (Book the First, Plate 26/24 lines 30-35) (Johnson and Grant 176)

Milton’s thinking on the necessity of the Christians’ acquaitance with error toward the attainment of the truth is also in accordance with Blake’s words in *The Marriage of Heaven and Hell*, ‘‘If the fool would persist in his folly he would become wise [PLATE 7]’’ (Abrams 75). Both poets seem to follow the teachings of Bernard of Clairvaux, who, in *On the Love of God*, remarks,

> It is on this endless treadmill that the ungodly walk, who try to find their satisfaction on the natural plane and in their folly spurn the means that lead to their true end, the end in which alone they find themselves made whole and not destroyed. They waste their energies in unrewarding efforts; yet they accomplish nothing, for, setting their affections on created things, they try them all in turn before they dream of trying God, from whom all things proceed. Suppose they did get everything they wanted, what would happen then? One treasure after another would fail to satisfy, and then the only object of desire

> left would be the Cause of all. It is our nature's law to that makes a man set higher value on the things he has not got than upon those he has, so that he loathes his actual possessions for longing for the things that are not his. And this same law, when all things else in earth and heaven have failed, drives him at last to God, the Lord of all, whom hitherto alone he has not had. Once God is found, the soul has rest. (Petry 57-58)

Thus, sinning/error must be experienced for the strengthening of the soul's faith/love for God. Bernard's words justify Blake's claim that the fall of man occurred when he saw the creation as an object of admiration and man yearned for her possession. However, Bernard confesses that although vanity characterizes earthly desires and possessions, man's repetitive erroneous behavior makes him wiser because the error clarifies confusion and brings man closer to the Truth. Because everything natural is under the control of man, man—from his nature—can never be satisfied with that he can possess. Thus, Bernard's positive view on the unrestrained desire of man as a prerequisite of his perfection is echoed in Blake's *There is No Natural Religion*: ''If the many becomes the same as the few, when possess'd, More! More! is the cry of a mistaken soul, less than All cannot satisfy Man'' ([b].V) (Abrams 42). Blake's firm opposition to prelates and his inconsistent attitude toward the Deists echoes Calixtus's Christian syncretism. Whereas Blake's absolute rejection of the religious status quo as heresy is echoed throughout his poetry and letters, Blake acknowledges the Deists' partial righteousness and points out their error.

The second part of the 18th century signals the beginning of a new era for the western world. The burst of the American revolution in 1775 and the French revolution in 1789 results from the continuously growing need and desire that dominates many European minds since the Renaissance to be free from dogmatism, blind obedience, prejudice, fear, and the limitation of human potentials, all of which compose the solid foundation of the official culture shaped to justify and maintain the will of the religious status quo (Catholicism and—later in England—Anglicanism) and the political status quo (Monarchy). Both revolutions, ferocious and bloody, defend the establishment of nations that secure the freedom and happiness of society as a whole. Blake sympathizes with the physical efforts of his fellowmen to be released from the yoke of a corrupt and abusive religious and political authority. According to Blake, revolutions have pure and good intentions:

‘‘Imaginative power is inherent in every revolution because the latter wants to smash tyranny and create a better world[…] The apocalypse will begin with a slaughter of tyrants’’ (Frye, 67).

However, Blake is against the intellectual aspect of the revolutions permeated by the ideas of the Natural religion. In *On Thornton’s The Lord’s Prayer, Newly Translated* (1827), Blake condemns both the Latitudinarians and Deists exclaiming, ‘‘If Morality was Chrisitanity Socrates was The Savior’’ [E667] (468). Frye illustrates the clash between the Deist and the Blakean vision; Frye quotes from Thomas Paine’s *Age of Reason*,‘‘I [Thomas Paine] had some turn, and I believe some talent for poetry; but this I rather repressed than encouraged, as leading too much into the field of imagination’’ (66). Frye also points out Paine’s observation in the same book that the existence of God is manifested in the way a mill works—a microcosm of the universe (66). What Paine fails to understand is that divine Logos in man is not reason based on the physical senses but creativity based on the spiritual senses of man. Blake’s response to the limited view of Truth by the revolutionists is that the latter can only substitute one tyrant with another (Frye 66-67). According to Blake, although the Deists are permeated by genuine revolutionary spirit, they support the authority’s guidance for the sake of the maintenance of social harmony, balance, and order, being satisfied with man’s existed capacities. The Deists’ revolutionary fervor worked in support of the ‘‘old Nobodaddy,’’ the god who does not reside in our soul but in an unknown and remote place, and this is ‘‘the God [who] is only an allegory of kings and nothing else’’ (Frye 62). The radical reform of the state—its transformation into a secure, orderly, and free space where citizens live happily—cannot be fulfilled through partially imaginative revolutions. Revolutions of this kind fail to bring social change because of their false perception of God and thus, of reality. Blake views the Deists standing among the angels of the human society, whereas the devils of society—whom Blake represents—are those men always on a state of unrest and continuous questioning of the authority in all its forms (religious, social, political, scientific, etc.) for the sake of an infinite expanding of man’s potentialities.

Juxtaposing the function of devils and angels within our society, we may notice that both have good intentions about serving humanity and aspire to the latter’s well-

being. Yet, Blake associates devils with active good and angels with passive good. The existence of both angels and devils is vital. The angels' social role is catalytic because they turn man's confusion into an error that is the devils' role to correct. Blake utters sharp criticism against the Deists but counterbalances his anger toward them, considering the latter's pure, constructive intentions. In *Jerusalem: The Emanation of the Giant Albion*, Blake exclaims, ''You, O Deists! profess yourselves the enemies of Christianity, and you are so: you are also the enemies of the Human Race and of Universal Nature. Man is born a Spectre, or Satan, and is altogether an Evil, and requires a new Selfhood continually, and must continually be changed into his direct Contrary'' (To the Deists, 52) (Johnson and Grant 273). Permeated by the same spirit, in ''Milton: A Poem,'' Blake's indignant Milton proclaims,

> I come […] to cast off the idiot Questioner who is always questioning,
> But never capable of answering; who sits with a sly grin
> Silent plotting when to question, like a thief in a cave;
> Who publishes doubt & calls it knowledge; whose Science is Despair
> […]
> He smiles with condescension: he talks of Benevolence & Virtue
> And those who act with Benevolence & Virtue, they murder time on time.
> These are the destroyers of Jerusalem, these are the murderers
> Of Jesus, who deny the Faith & mock at eternal life. (Book the Second, Plate 48/41, lines 12-22) (Johnson and Grant 202)

However, in ''Marginalia: On Watson's An Apology for the Bible,'' Blake states, ''Paine has not Attacked Christianity. Watson has defended Antichrist [E612]'' (Johnson and Grant 456) and ''It appears to me Now that Tom Paine is a better Christian than the Bishop [E620]'' (Johnson and Grant 460).

3.2. Ultimate Reality through Divine Reason

Man's perfection as a reflection of God/Reason may be explored in Milton's and Blake's perception of the Beulah and the Edenic mental states that is grounded on the orthodox Christian tradition. In both the Beulah state and the Edenic state, man must demonstrate faith in Christ/the Logos of God—Who is love and creative force. Man's faith is manifested in man's rejection of natural reason/self-love and the activation of the poetic genius/Logos in him becoming Christlike, that is, becoming a reflection of Christ's love and creativity. Man'experiencing love in the Beulah state is a prerequisite of his entering the Edenic state of creative imagination. Together these two high mental states comprise the activation of Logos/Reason in man. In

Hebrew, Beulah means marriage and the term is used in Isaiah: 62:4 denoting the land of Israel. In Milton's and Blake's works, Beulah is identified as the garden of Eden, a place which surpasses all renowned myhological lands in abundance, fertility, freshness and beauty and which mirrors the immense creativity of the virile Christian God (the Holy Trinity). In *Paradise Lost*, vivid imageries of Beulah may be traced in Book IV, lines 131-153 and lines 216-287 (see Annex 1) as well as in Book VII, lines 309-337, lines 449-456, and lines 501-502 (see Annex 1). Like Milton, in *Songs of Innocence*, Blake describes Beulah as a lively and beautiful pastoral setting in which all creatures of God coexist peacefully. Noteworthy examples may be found in ''The Chimney Sweeper,'' ''The Ecchoing Green,'' ''The Lamb,'' ''Laughing Song,'' and ''Nurse's Song'' (see Annex 3). Beulah as a pastoral setting exemplified by the garden of Eden symbolizes man's perception of the supranatural Divine realm in the mental state of Beulah, viz., man's perception of reality when he is in union with Christ through the activation of divine reason in his soul. The function of Beulah/the garden of Eden as an allegory of a higher mental state that humanity experiences when it is in union with God becomes evident in *Paradise Lost* through humanity's godlike presence in the garden of Eden described in Book IV, lines 288-294 (see Annex 1). Similarly, in Blake's *Songs of Innocence*, the predominant characteristic of the young inhabitants of Beulah is innocence that connotes Christ/divine reason. Milton and Blake use the term Beulah as analogical language to express the union of the feminime side of man, his soul, with God/Christ, the male lover. The created imagery of monogamous marriage corresponds to the original union of the two natures of God/Christ (fully God and fully man), the Redeemer/Messiah of humanity, who plants in humanity the seed of immortality.

Assuming the role of the poet-prophet, Milton, states, ''[…] Though both/ Not equal, as their sex not equal seemed;/For contemplation he and valor formed,/For softness she and sweet attractive grace,/He for God only, she for God in him:/His fair large front and eye sublime declared/Absolute rule; […]'' (Book IV, lines 295-301) (Elledge 93). Addressing Adam, Raphael explains, ''[…] He formed thee, Adam, thee O man/Dust of the ground, and in thy nostrils breathed/The breath of life; in his own image he/Created thee, in the image of God/Express, and thou becam'st a living soul./Male he created thee, but thy consort/Female for race; […]'' (Book VII, lines

524-530) (Elledge 177), and when Adam confesses his admiration for Eve whose ‘‘Greatness of mind and nobleness their seat/Build in her loveliest, and create an awe/About her, as a guard angelic placed’’ (Book VIII, lines 557-559) (Elledge 195), Raphael advises him in a reprimanding tone, ‘‘[…] Fair no doubt, and worthy well/Thy cherishing, thy honoring, and thy love,/Not thy subjection’’ (Book VIII, lines 568-570) (Elledge 195). Eve affirms her servitude toward Adam, saying, ‘‘O thou for whom/And from whom I was formed flesh of thy flesh,/And without whom am to no end, my guide/And head, […]’’ (Book IV, lines 440-443) (Elledge 97). Adopting a secular approach to the discussion of these passages, a scholar may easily conclude that Milton sounds as an advocate of patriarchal discourse, uttering gender-biased opinion through the use of religious rhetoric that views woman biologically and socially inferior to man, justifies male authority, and celebrates woman’s self-subjugation. Indeed, Milton employs an analogical language permeated by patriarchal ideas and values. His choice seems to be a conscious one; he attempts to communicate man’s eternal and infinite betterment beyond the confines of physical reality in a way that can be grasped by his readers, members of a patriarchal society in which natural reason prevails and thus everything is shaped by power relationships. An exclusively secular interpretation of the relationship of man and woman as the basis of humanity’s relationship with God is valid only when several passages from *Paradise Lost* like the ones presented above are examined detached from Milton’s central purpose of composing his epic poem, viz., man’s getting to know his self (soul/spiritual essence) that enables him to get to know God.

Within an orthodox Christian context, as a prophet of God/Christ Who is Love, Milton criticizes the embracers of the deceiving physical reality and opposes master-narratives built upon power relationships. Milton’s patriarchal analogical language should be read in a non-literal way so that it can effectively deliver the paradoxical nature of Christianity whom Milton’s language serves. Adam symbolizes each man and woman as well as humanity as a whole (both men and women), and Eve symbolizes the soul of each man and woman—as well as the soul of humanity as a whole— that unites with Christ. The symbolic use of Adam, the male, as the image of God is associated with man’s seed mirroring the virility/fertility of God/Christ Who is life and creative force. The symbolic use of woman as the vessel of man’s

spiritual life is associated with her role as carrier and materializer of life through the bearing of offspring. The symbolic use of woman as the vessel of man's spiritual life celebrates the feminine aspect of humanity that is an image of the feminine side of God, Christ. Eve's (human soul's) submission, obedience, and humility are also the virtues of Christ/God. He is the eternal, infinite, and one God Who assumes a fully human nature, lives as a man and suffers as a true servant of humanity (theology of the Cross). Therefore, the human soul's (Eve's) demonstration of servitude permeated by pure love toward God Who is Love is the feature of a spiritually strong rather than a spiritually weak humanity. Both Adam (the male) and Eve (the female) represent different attributes of Christ, being created according to His image.

In *Paradise Lost*, the concepts of submission, obedience, and humility—which conventionally have negative connotations within a secular world that reasons exclusively relying on physical observation— are viewed as the virtues of the soul of the active believer who should demonstrate passivity, that is, to voluntarily surrender his ego/natural reason (self-love) to divine love/reason who is Christ in man, proceeding, thus, to union with God. When Raphael advises Adam not to worship Eve (Adam's soul), he refers to man's self-worship as an obstacle to man's spiritual advancement that solely depends on the activation of divine reason in man. Adam's and Eve's intimate relationship before and after their fall reflect the faithfulness, commitment, and good communication which must characterize the relationship of Adam/husband (the man) and Eve/wife (man's soul) as a prerequisite in the process of humanity's contemplation of the Divine. In other words, the imageries of Adam's and Eve's union of pleasure—which also echoes the erotic desire of the believer for Christ—function as allegories of a humanity committed to its soul, viz., a humanity who knows its true self. Milton, the poet-prophet, admires the ''fair couple, linked in happy nuptial league'' (Book IV, line 339) (Elledge 95) and states ''[…] hand in hand they passed, the loveliest pair/That ever since in love's embraces met,/Adam the goodliest man of men since born/His sons, the fairest of her daughters Eve.'' (Book IV, lines 321-324) (Elledge 94).

In Book IX, with ''matrimonial love'' (line 319) (Elledge 206), Adam confesses to Eve, ''I from the influence of thy looks receive/ Access in every virtue, in thy sight/More wise, more watchful, stronger, if need were/of ouward strength

(lines 309-312) (Elledge 206). Milton highlights the role of a man's soul as his spiritual guide. The believer (Adam) looks inwardly (into his soul) for self-knowledge, which, in turn, gives him access to getting to know God. Another example may be found in Book XI in which Michael addresses Eve, ''Lament not Eve, but patiently resign/What justly thou hast lost; nor set thy heart,/Thus over-fond, on that which is not thine;/ Thy going is not lonely, with thee goes/ Thy husband, him to follow thou art bound'' (lines 287-291) (Elledge 267). The Beulah state may be preserved by the fallen man if his soul is attached to him; the preservation of man's union with his soul mirrors the knowledge of one's self, the bridge that connects man's spiritual essence with the Divine. The harmonious cooperation of man's faculties—sense, affection, imagination, and reason— that characterizes the function of divine reason in man is also implied through Michael's advice to Eve/man's soul not to be overwhelmed by the affections. Also, Adam confesses, ''Should God create another Eve, and I/ Another rib afford, yet loss of thee/ Would never from my heart; no no, I feel/ The link of nature draw me: flesh of flesh,/ Bone of my bone thou art, and from thy state/ Mine never shall parted, bliss or woe'' (lines 911-916) (Elledge 222) and ''[…] If death/Consort with thee, death is to me as life;/So forcible within my heart I feel/The bond of nature draw me to my own,/My own in thee, for what thou art is mine;/Our state cannot be severed, we are one,/One flesh; to lose thee were to lose myself'' (Book IX, lines 953-959) (Elledge 223). Eve is an integral part of Adam's existence. Milton echoes the orthodox tradition endowing Eve with a rich symbolism centering on the concept of Life. Eve symbolizes both the body and the soul of man, that is, man's double nature. Eve is made of flesh and is the mother of humanity; thus, Eve is a symbol of man's material hypostasis. However, she is also the feminine portion of man/his soul in which the divine life force resides, that is, she is the spiritual essence of man. Adam acknowledges this truth by admitting that his attraction to Eve/Life is natural. In Book XII, Milton makes Eve to address Adam rephrasing his words, ''But now lead on;/ In me is no delay; with thee to go,/ Is to stay here; without thee here to stay,/ Is to go hence unwilling; thou to me/ Art all things under heav'n, all places thou,/who for my wilful crime art banished hence'' (lines 614-619) (Elledge 300). Eve voluntarily submits herself to Adam, realizing that her union with him is her ideal

state of being and acknowledging that her detachment from him would cause his fall. This is another excerpt from *Paradise Lost* through which Milton stresses the need of man's union with his soul as the way to know God/Christ. The soul admits that she cannot have existence without the presence of man simply because they are one, the former being the essence of the latter. Furthermore, through Eve's words, Milton expresses the idea that reality is mental. Eve says that she will experience the corrupt world as Beulah only if she is with Adam, implying the orthodox Christian belief that man's relationship with the Divine is not spatial but qualitative.

The end of *Paradise Lost* consists of these lines, ''They hand in hand with wand'ring steps and slow,/Through Eden took their solitary way'' (Book XII, lines 648-649) (Elledge 301). Melancholy permeates the last lines of *Paradise Lost* that should not be perceived negatively because it serves the felix culpa theme that Milton's epic revolves around. Humanity must seriously contemplate on its lost Beulah state and make hard and persistent efforts to renew its relationship with God. Milton ends his poem with hope. Even after his fall, man has the proper basis on which he can restore his relationship with God. In the last scene, Adam and Eve preserve their love. Preserving the loving communication with his soul, man makes himself ready for getting to know God. The solidarity that permeates the relationship of Adam/man and Eve/his soul endows him with the strength and the will to take the long, hard, and private path of contemplation toward the restoration of his immortality. Thus, Milton ends *Paradise Lost* with the optimistic message that man can experience the Beulah state within the world of corruption depending upon which senses—physical or spiritual— he employs.

Milton's view of the female conforms to the orthodox tradition, especially as expressed by Hildegard of Bingen. According to Hildegard, God's plan is man's and woman's complete union and synergy to ''allow the image of God to become visible in myriad reflections, corresponding to all the unborn generations still in the womb. Thus woman is both the complement of man and the primordial mother'' (Newman 97). Like a mother, Eve provides to all humanity the garment of flesh that is defined by variety (Newman 96-97), and her artistic handiwork manifests the feminine quality of creative imagination. Although man was created as the mirror of God and woman as the mirror of man, Eve as mother and creative imagination—God's

virtue—highlights that also man is from her both on a spiritual and physical sense. The complementarity of the sexes is expressed in the sexual act that accents, however, the leading role of the male—as an image of God—in the act of procreation (Newman 99). Hildegard does not relate the sexual act strictly to humanity's fall and disassociates sexual love from humanity's sin and guilt (Newman 103). Hildegard's view on Eve abides to Augustine's teachings according to which Adam and Eve would have procreated to fill the empty heaven after Satan's and his legion's fall even if they preserved their prelapsarian state. Milton expresses this orthodox view in *Paradise Lost*, Book II, lines 345-351 (see Annex 1) and Book VII, lines 131-161 (see Annex 1). Consequently, sexual imageries prevalent in the poetry of Milton do not reveal the deviant behavior of a heretic but the familiarity of the poet with basic Christian imageries of Christ's nature and His relationship with humanity as well as the relationship of man and his soul.

Milton, the prophet-narrator, describes the affectionate relationship of Adam and Eve:

> Our general mother […] with eyes
> of conjugal attraction unreproved,
> And meek surrender, half embracing leaned
> On our first father, half her swelling breast
> Naked met his under the flowing gold
> Of her loose tresses hid: he in delight
> Both of her beauty and submissive charms
> Smiled with superior love. (Book IV, lines 492-499) (Elledge 99)

This is an imagery full of eroticism that illustrates freshness, beauty, virility, sweetness, fertility. It is also very sensual; Milton stimulates the senses of his readers and provokes feelings of pleasure in an attempt to make his readers experience synaesthesia of Adam's and Eve's intimacy. Placing this scene in a theological context, according to the teachings of the Victorine Richard, the man/believer (Adam) and his soul (Eve) experience the first stages of the activation of divine reason in man, viz., sensual stimulation that enlivens the affections. Milton uses similar means to produce the same effect in Book IV, lines 708-714 (see Annex 1).

Despite the fact that all imageries that depict the union of man with his soul are erotic, they are not offensive; in contrast, they are permeated by the spirit of innocent love. Both Milton and Blake differentiate sexual love as the product of animal

instincts from sexual love as the product of intellectual yearning/imagination. In *Paradise Lost*, Book VIII, lines 588-594, Raphael advises Adam:

> ‘In loving thou dost well, in passion not,
> Where in true love consists not; love refines
> The thoughts, and heart enlarges, hath his seat
> In reason, and is judicious, is the scale
> By which to heavenly love thou may’st ascend,
> Not sunk in carnal pleasure, for which cause
> Among the beasts no mate for thee was found.’ (Elledge 195-196)

This excerpt illustrates Blake’s opinion as stated by Frye in *Fearful Symmetry*, ‘‘Mating and copulating may be ‘animal,’ but imaginative love is part of our divine birthright’’ (73). Marriage and the sexual play of a virtuous woman are material manifestations of imaginative reality (Frye 74).

In *The Doctrine and Discipline of Divorce Restored to the Good of Both Sexes* (1643), comparing marriage to the sacraments of Eucharist and Baptism, Milton considers marriage to be more important ‘‘deserving to be reckoned among the public benefactors of civil and humane life’’ (Elledge 365). Within marriage, Milton highlights that sexual love is in the service of man’s intellectual fertility and becomes the means of man’s reaching God. The desire of communication/discourse—another term for Logos as speech, which is a creative force— is a real need of man, which he also possessed in his unfallen state, whereas the fleshly desire is of the physical world (Elledge 368). Milton views marriage divinely designed as ‘‘the solace and delight of man’’ (Elledge 363) and ‘‘prevention of loneliness to the mind and spirit of man’’(Elledge 366). Physical desire can be subdued through the practice of a strict life, hard labor and fasting, but ‘‘rational burning’’ is satisfied only through a marriage of ‘‘unfeigned love and peace’’ (Elledge 369). An incompatible marriage taints the spirit of a believer who needs to close to God in peace with‘‘polluting sadness and perpetual distemper’’ (Elledge 370). Milton states, ‘‘the whole worship of a Christian man’s life should languish and fade away beneath the weight of an immeasurable grief and discouragement’’ (Elledge 370). Milton advocates that an unsuccessful marriage—a marriage within which the partners do not rejoice and do not love each other—goes against Divine providence, and thus, should be dissolved; Milton quotes prophet Malachi’s words: ‘‘‘He who hates, let him divorce’’’ (Elledge 370). Like Milton, Blake views a joyous monogamous marriage as the fallen

approximation of man's emanation/soul, the total form of all the things a man loves and creates (Frye 73). Moreover, like Milton, Blake uses the consolidated orthodox Christian imagery of humanity's soul as female, and like Milton, Blake associates the fall of humanity with man's separation from his soul. In *Paradise Lost*, Book IX, Adam's consent to Eve's suggestion to divide the load of their work and to work separately so that their physical tasks will not be interrupted by their frequent discussion causes their fall. Noteworthy is the initial reaction of Adam who reminds to Eve, ''For not to irksome toil, but to delight/He [God] made us, and delight to reason joined'' (Book IX, lines 242-243) (Elledge 204). Milton believes that only through reason man experiences ultimate pleasure and this is because reality is mental and not physical. However, in the end, the death impulse/natural reason dominates Adam's soul since ''[…] within himself/The danger lies, yet lies within his power:/Against his will he can receive no harm./But God left free the will, for what obeys Reason, is free'' (Book IX, lines 348-352) (Elledge 207). When man has lost contact with his soul, Blake calls man's soul the female will. The female will is self-love/ego and the domination of natural reason which becomes the basis of man's worship of nature/the physical environment and his embracement of falsehood, a finite physical reality (Damon 120-121). In contrast, the man who is in union with his soul activates the Reason Who resides in his soul and Who exposes man to the infinite and eternal supranatural reality.

Both in Milton's and Blake's works, man's control over his soul is not an example of power relationships but of innocent love. Only love defines the marriage union of man (humanity) and woman (his soul), corresponding to the love synergy of man and God as well as the double nature of Christ. A man who submits to the will of God is a man who embraces humility, innocence, and creativity, viz., the ideal man portrayed in *Paradise Regained* through the figure of Christ. Milton's view of woman as the means of man's deification/perfection reflects Hildegard's vision in *Scivias*, in which God speaks, '' […] When he [My Son] came into the world showed that the right fruit of this union of husband and wife as long as they live is the fruit manifest in the union of Adam and Eve, a union to be exercised not by the will of Man but by the fear of God'' (Book One, Vision 2:13) (79). Defining man's holiness as the mental state ''in direct connection with the state of innocence'' (the Beulah

state) (Frye 83), Blake views sexual love being imperative toward man's salvation as well as perfection in the Edenic state, corresponding to the erotic union within which the soul of the believer (the female lover) has to totally submit herself to her lover (God) to attain ultimate happiness, that is, to be free from the restrains of the physical world by getting to know God.

Like in Milton's *Paradise Lost*, in Blake's *Jerusalem: The Emanation of the Giant Albion*, man's demonstrating selfless love toward his female consort corresponds to Christ's unconditional and forgiving love toward man as manifested in the New Covenant. In ''That The Soul, Seeking God, Is Anticipated By Him,'' Bernard quotes from the Old Testament, '''If a man put away his wife, and she go from him, and become another man's, shall he return unto her again? Shall not that land be greatly polluted? but thou hast played the harlot with many lovers, yet return again to me, saith the Lord' (Jer. 3:1)'' (Petry 78). Quoting from the Old Testament, Bernard not only promotes the imagery of the loving God rather than that of the punisher in the Old Testament but also employs it as a foreshadowing of the coming of the New Testament/Christ, Who is purely love and forgiveness. Bernard's approach to ideal love may also be used as a framework upon examining Blake's abhorrence toward earthly love relationships permeated by selfhood and expressed in Petrarchan and Chivalric codes (Frye 75).

The marriage relationship of man and woman is revered as a spiritual union by the two poets. Blake was fascinated by Milton's *Pardise Lost*. In *Romanticism: An Anthology*, Duncan Wu presents an incident when Thomas Butts— a clerk to the commissary general of musters, the Office in charge of military pay—visited the Blakes at their Summer house and found them completely naked to recite passages from *Paradise Lost*. Blake's response was, ''Come in! It's only Adam and Eve, you know'' (179). However, Blake becomes critical toward Milton because— although Milton celebrates the Beulah state in his works—he cannot experience it in his personal life. According to Blake, Milton's unhappy relationship with his three wives and three daughters—as it is portrayed in his poem *Milton*— reveals Milton's prevalence of selfhood. Blake's poem *Milton* functions as a means of Milton's purification, that is, an effort of Milton's self-annihilation followed by his union with

his enstranged female will/his six-fold emanation (Milton's three wives and three daughters). In *Milton: Book the First*, Blake invokes the Daughters of Beulah,

> Say first! what mov'd Milton, who walkd about in Eternity
> One hundred years, pondring the intricate mazes of Providence
> Unhappy tho in heav'n, he obey'd, he murmur'd not, he was silent
> Viewing his sixfold Emanation scatter'd thro' the deep
> In torment! To go into the deep her to redeem & himself perish?
> What cause at length mov'd Milton to this unexampled deed? (Plate 2, Lines 16-21) (Johnson and Grant 148-149)

Blake combines his full commitment to his art—the spirit that permeates man's Edenic state explored below immediately after the discussion of the Beulah state—with a marriage of companionship, collaboration, and good communication. In *Nollekens and His Times*, John Thomas Smith observes,

> After his marriage, which took place at Battersea, and which proved a mutually happy one, he instructed his beloved, for so he most frequently called his Kate, and allowed her, till the last moment of his practice, to take off his proof impressions and print his works, which she did most carefully, and ever delighted in the task: nay, she became a draughtswoman; and as a convincing proof that she and her husband were born for each other's comfort, she not only entered cheerfully into his views, but, what is curious, possessed a similar power of imbiding ideas, and has produced drawings equally original, and, in some respects interesting.
>
> [….]
>
> Blake and his wife were known to have lived so happily together, that they might unquestionably have been registered at Dunmow. 'Their hopes and fears were to each other known,' and their days and nights were passed in each other's company, for he always painted, drew, engraved, and studied, in the same room where they grilled, boiled, stewed, and slept; and so steadfastlyattentive was he to his beloved tasks, that for the space of two years he had never once been out of his house; and his application was often so incessant, that in the middle of the night, he would, after thinking deeply upon a particular subject, leap from his bed and write for two hours or more; and for many years, he made a constant practice of lighting the fire, and putting on the kettle for breakfast before his Kate awoke. (Johnson and Grant 501, 503)

In the highest level of the Beulah state and in the Edenic state, Blake expands the imagery of marriage to the relationship of man and nature/the physical world. Blake prefers to view nature as the fertile female consort rather than as Mother Nature, an imagery that binds fertility to the dependency of man as a child to his mother nature. Man's admiration and worship of Mother nature (womb worship)—a

characteristic of Deism and not of Blake's and Milton's revealed religion —makes nature (the female will) dominant over man, resulting to his desolation (Frye 75). Similarly, Blake views the imagery of Virgin Mary holding Christ to symbolize the female will, and therefore rejects it (Frye 75). Blake seems to ignore Mary as the New Eve. Milton, however, embraces the orthodox tradition's multidimentional portrayal of Mary as the mother of Jesus, the feminine portion of the awakened Albion, and the feminine portion of God/ Christ. Although Mary, the mother of Christ, does not directly participate in Milton's and Blake's poetry, her significant symbolic role in man's deification is implied. Mary's ''innocence''—expressed both by the orthodox Christian tradition and the two poets—provides evidence for the renewal and spiritual elevation of humanity through her son, Jesus, in whom there is union of divinity and humanness. In *Paradise Lost*, Eve is identified with Mary/the New Eve: ''The Great deliverance by her seed to come/ (For by the Woman's Seed) on all mankind" (Book XII, lines 600-601) (Elledge 300).

In the orthodox Christian tradition and the poetry of Milton and Blake, humanity's ''innocence'' carries the same meaning. Innocence is the main attribute of the Beulah state, the mental state of an egoless humanity who maintains its union with God, acknowledging an infinite and eternal reality and accepting the natural man's ignorance of it. In *Paradise Lost*, Milton asserts that innocence defines happy life, also implying that innocence is related to immortality: ''[…] Man's life, happiest life/ Simplicity and spotless innocence'' (Book IV, lines 317-318) (Elledge 94). In *Paradise Lost*, several passages—including Book V, lines 450-460 and lines 568-576 (see Annex 1), Book VII, lines 80-97 and lines 110-130 (see Annex 1), and Book VIII, lines 64-75 and lines 167-202 (see Annex 1)— may be perceived as illustrations of Christianity's promotion of the belief in a human mind satisfied with his limited knowledge as product of man's limited capacities. However, this is an idea that defines natural rather than revealed religion. Paradoxically, within an orthodox Christian context, Adam's and Eve's acceptance of their limited apprehension of Reality, even in the mental state of Beulah, liberates humanity from a confining physical reality that can be grasped by the rational man. The acknowledgment of man's ignorance is a sign of humility, a virtue the lover of Christ must demonstrate to enter the Beulah state associated with innocence/purity.

Furthermore, Adam's and Eve's embracement of their ignorance in their prelapsarian state gives them access to the eternal and infinite process of spiritual advancement, which brings them mentally closer to God. In Book V, lines 469-479 and lines 496-503 (see Annex 1), Raphael confides to Adam that those creations who yearn for union with God experience a progressive upward movement that brings them nearer God. Thus, man's ignorance becomes the basis of man's innocence and man's progressive attainment of true knowledge beyond the grasp of physical senses. Raphael's words are permeated by the spirit of Patristic Christian panentheism as expressed by Dionysius the Areopagite who claims that the creatures' relationship with the Creator is qualitative and that the creatures' access to God is defined by their free will, their demonstration of obedience/faith/love, and '''the measure of powers or merits in each''' (Petry 36). In *Paradise Regained*, Milton completes his vision of a perfect humanity who is boundless through the example of Christ (man in the Edenic state within the boundaries of physical reality).

Milton's touching upon Adam's and Eve's limited knowledge of Truth in the garden of Eden may be seen as another point of consensus with Blake who perceives Adam and Eve in the garden of Eden as the fragmented Albion. In *Fearful Symmetry*, Frye explains Blake's definition of the Beulah state as of those who have visions of truth but ''do not see clearly and accurately as the exuberant soul growing with health and energy'' in the Edenic state (88). Both Milton and Blake accept Beulah as a mental state higher than Generation and Ulro—the mental states of the egoist man defining reality based on his senses—but they also believe that humanity can arise beyond it.

Examing Milton's and Blake's perception of the mental state of Beulah associated with love and innocence, a scholar may not ignore the figure of Mary/the Second Eve who, within the orthodox Christian tradition, is venerated as the ultimate symbol of humanity's restored soul. Like Athanasius of Alexandria (see *On the Incarnation* 2.8), both Milton and Blake view Mary/the Second Eve whose innocence positions her in the mental state of Beulah as ''the giver'' of the physical body of God/Christ. However, Milton comes closer to the Christian tradition than Blake, exalting the physical virginity of Mary as a mirror of her spiritual innocence. Milton highlights the physical virginity of Mary who shares the same attributes with

Eve in the state of Beulah. In Book V of *Paradise Lost*, the poet-prophet states, ‘‘[…] No veil/She needed, virtue-proof, no thought infirm/Altered her cheek. On whom the angel ‘‘Hail’’/Bestowed, the holy salutation used/Long after to blest Mary, second Eve’’ (lines 383-387) (Elledge 123). In contrast, Blake rejects the traditional imagery of Mary’s physical virginity, advocating that Jesus is the child of a unknown mortal father and Mary. Blake defines her innocence in a more direct way as ‘‘her obedience to the Holy Spirit within her’’ (Damon 264) that prompts her to violate the Jewish law. According to Blake, ‘‘Mary gave her son nothing but his mortal body,’’ (Damon 213), and in *Jerusalem: The Emanation of the Giant Albion*, Los utters, ‘‘A vegetated Christ & a Virgin Eve are the Hermaphroditic/ Blasphemy, by his Maternal Birth he is that Evil-One/And his Maternal Humanity must be put off Eternally’’ (Chapter 4, Plate 90, lines 34-36) (Johnson and Grant 331). Blake opposes the notion of a vegetated Christ—Christ as the natural man—because Christ would be Satan/Selfhood, the Spectre of Albion. According to Blake, Christ is God and man at the same time; Christ is the physical manifestation of the Holy Spirit, which is the Logos/Sapientia/the creative imagination in man. Similarly, for Blake, sexual abstinence is an ‘‘autoerotic frustration,’’ a sign of Selfhood/Satan (Frye 74). Mary’s free sexuality— ‘‘‘innocently gay & thoughtless’ (*A Vision of the Last Judgment* K 610)’’ (Damon 213)— symbolizes feritlity in the Beulah state, the stage prior to the highest expression of fertility, viz., creative imagination.

Blake abhors Christ’s relation to a physically virgin mother because this relation traps the great man within the narrow boundaries of nature and morality. Paradoxically, however, Blake’s view does not deviate much from Athanasius’s and Milton’s view of Mary. Athanasius’s and Milton’s choice to highlight the physical viriginity of Mary and Eve should be viewed as analogical language that exposes the man who solely reasons based on his physical senses to supranatural reality. In the case of Eve and Mary, the physical virginity of the female functions as symbol of spiritual virtue/ the feminine side of God and man. In *Paradise Lost*, Book V, lines 443-450, Book VIII, lines 40-46 and lines 500-507, Eve’s innocence in physical terms mirrors pure love— a virtue of God as well as a virtue of the ideal man being the image of God—identified by Hildegrad von Bingen as Caritas/the Holy Spirit. Other passages that present Eve as a personification of divine virtue—

Sapientia/Caritas/the Holy Spirit—and allude to Mary/the new Eve are found in Book IX, in which Milton calls unfallen Eve ‘‘the virgin majesty, as one who loves’’ (lines 270-271) (Elledge 205) and Adam addresses her ‘‘Daughter of God and man, immortal Eve,/ For such thou art, from sin and blame entire’’ (lines 291-292) (Elledge 205).

Blake’s view of Mary as the human who surrenders herself to the Holy Spirit that resides within her is not far away from the Patristic Christian tradition’s and Milton’s depiction of Mary. The importance of Mary’s virginity that is advocated by the Patristic tradition and Milton is more spiritual than physical. That she is the giver of the human body of Christ—a belief embraced by the Patristic Christian tradition as well as by Milton and Blake—implies another aspect of Mary that has been the objective of the mystics and has been embraced by both Milton and Blake. Particularly, within the context of Hildegard of Bingen’s theology of the feminine, Mary is the feminine side/emanation of God and thus, the femimine portion of Christ. Like the Incarnate Word (Christ) is the New Adam, Mary is the New Eve, the Incarnate virtues of God, Sapientia/Reason/creative imagination and Caritas/Love (Newman 158; 165-166; 171). Another mystic who agrees with Hildegard is Francis of Assisi (1182-1226). In ‘‘Praises of The Virtues With Which The Most Holy Virgin Was Adorned And Which Should Adorn The Holy Soul,’’ Francis of Assisi views Mary as the physical manifestation Fof God’s emanation: ‘‘Hail, Queen Wisdom, God save thee with thy holy sister pure Simplicity./Hail, Lady holy Poverty, God save thee with thy thy holy sister Humility./Hail, Lady holy Charity, God save thee with thy sister, holy Obedience./Hail, all you holy virtues, may God save you, he from whom you come and are derived’’ (Petry 122). Francis of Assisi also shares Hildgard’s approach to Mary as the mother of Christ/New Adam—‘‘Hail, palace of Christ; hail, tabernacle of Christ, hail, Mother of Christ!’’ (Petry 123)—and as the Holy Spirit that activates (and is) the soul of the New Church/the bride of Christ— ‘‘Hail to you, holy virtues, who by means of grace and the illumination of the Holy Ghost are infused in the hearts of the faithful, so that, from having been infidels, they may become members of the faith’’ (Petry 123). Mary may be perceived as the material manifestation of the divine creative force responsible for the becoming of Christ as well as perfected humanity’s soul.

Milton and Blake view Mary as the new Eve, a restored humanity who is permeated by the Holy Spirit. Mary as the new Eve is also the feminine part of Christ/ the new Adam, through Whom Christ as fully God unites with and elevates humanity, that is, Mary is the fully human nature of Christ. Milton's and Blake's depiction of Mary as the feminine part of Christ makes us better undestand Athanasius's idea of Christ preparing the body of Mary as His temple and Theodore of Mopsuestia's reflection on the double nature of Christ (the hypostatic union) through the imagery of the union of a couple, in which the wife/the fully human nature of Christ becomes the temple of husband/the fully divine nature of Christ. Therefore, like Blake, in *Paradise Lost*, Milton associates unfallen Eve's virginity with spiritual purity/innocence and fertility, viz., creative imagination. There are strong ties between Eve and nature, both of them defined by feritility, eroticism, and excess as signs of creativity. In Book V, lines 331-344 (see Annex 1),[48] Eve's free and innovating blending of various tastes aiming at pleasure through the full use of what fertile mother earth produces reveals Eve's virtue of creativity that has nothing to do with an unravished body literally. In the same book, lines 388-391(see Annex 1) compliment lines 331-344, providing an appraisal of fertile Eve by angel Raphael who represents the infinite and eternal world/ultimate reality. The exaltation of Eve's fertility takes place when Eve is still in the stage of Beulah; Eve's fertility surpasses that of mother earth which, for Blake, is the female will that is separated from and dominates over man in the lower mental states of Generation and Ulro. The same passage also foreshadows Eve's fertility after the fall without any trace of guilt, shame, or sin. Milton seems to not be critical against fallen Eve's abundant sexuality that, in the states of Generation and Ulro, becomes the product of lust rather than pure love. Milton, like Blake, follows the Patristic Christian tradition that advocates that even fallen, humanity maintains the Logos of God/Holy Spirit (love and reason/creative imagination) within them.

The above passages effectively illustrate that Milton and Blake have a common apporach to the meaning of virginity within an orthodox Christian context, defining it as the Holy Spirit in man. The acknowledgment of Mary's contribution to Christ's human nature—and consequently to the salvation and perfection of humanity—is an

[48] Other examples may be found in *Paradise Lost*, Book V, lines 298-307 and lines 316-320 (see Annex 1).

essential part of the Christian tradition as well as of the Christian vision of Milton and Blake. Special attention may be given to the way Mary—in the state of innocence/ spiritual virginity—allows the Holy Spirit to work within her, setting the foundations of the elevation of humanity in Christ. Examining the role of the female in Milton's and Blake's poetry within the framework of an orthodox Christian interpretation, scholars may not ignore Mary's simultaneous and multiple roles, including the mother of Christ, the partner of Christ, the feminine portion of Christ, and the feminine portion of man in the Beulah state. Mary as a human figure, exceeds the boundaries of rational thinking and partially reveals the supranatural essence of man (the Beulah state), which is seen in full view in the person of her son, Christ (Edenic state/Human form Divine).

Milton's and Blake's common belief in the supranatural essence of mankind is exemplified by Christ's hypostatic union (double nature). Christ is the ideal man in the Edenic state who is infinitely more than what his physical hypostasis demonstrates. Milton's full view of humanity—fully human and fully divine—through the coming of the great Man/Christ is presented in *Paradise Lost*, in the Proem of Book I: ''Of man's first disobedience, and the fruit/ Of that forbidden tree, whose mortal taste/Brought death into the world, and all our woe,/With loss of Eden, till one greater Man/Restore us, and regain the blissful seat'' (lines 1-4) (Elledge 7-8). Following Athanasius's teachings, Milton believes that man—out of free will—is fallen, that is, he has voluntarily distanced himself from God and the eternal and immortal life endowed to him in the state of innocence, the Beulah state. However, like the early fathers of the church, Milton stresses that humanity should not be solely defined by its fallen state. Milton encourages his readers to see the whole pattern that defines humanity: prelapsarian state (union with God in the Beulah state)—fallen state (detachment from God)—restoration of the prelapsarian state in Christ (union with God in the Edenic state). We may notice that Milton uses the noun ''Man'' to identify Christ stressing his human nature. Furthermore, the use of the noun ''Man'' alludes to Athanasius's teaching that the salvation of humanity should come from one of its members but of divine powers since a creature cannot redeem a creature. The adjective ''greater'' has the function of identifying an extraordinary man who is capable of redeeming humanity and restoring at least its

Beulah state. Within a Christian context, fallen humanity—humanity in the mental stages of Generation and Ulro (or Satan as a personification of the fallen humanity)— is impossible to be seen as an epic hero because it is incapable to act victoriously, having distanced itself from God and entering a state of non-existence. If fallen humanity were Milton's hero, *Paradise Lost* would lack of its felix culpa, and the work itself would fail to fulfil its Christian purpose. In *Paradise Lost*, Milton's Christian purpose is to reveal how God, ''the Infinitely Good'' (Book VII, line 76) (Elledge 165), creates from evil/destruction more good (felix culpa). Therefore, although Satan has provoked the corruption of man destroying the latter's chance of experiencing the Beulah state in union with God, God—through the Incarnate Word/Christ—elevates man, allowing him access to the Edenic state, a spiritual state of perfection which is higher than man's prelapsian Beulah state. Therefore, the epic hero of Milton is humanity in all its glory, that is, in the Edenic state. Pointing out what humanity has lost and what has gained after its fall through the hope of the coming of Christ (felix culpa), Milton encourages his fellowmen to become active Christians realizing their fallen state and sincerely repenting contributing this way to the fulfilment of God's plan for them, that is, the creation of a Christlike brotherhood of man. In *Paradise Regained*, Milton provides the example of Christ/Jesus—focusing on his human nature— as a man who is capable of keeping the left eye of Nature/reason passive, whereas he fully activates His right Eye viewing God Who is all. Rejecting all earthly desires—such as honor, power, and wealth—Christ seeks for nothing and becomes one with God Who is all.

Like Milton, Blake embraces the double nature of Christ, focusing on the significance of His divine spirit within his human body. Damon cites Crabb Robinson, '''[Jesus] is the only God…. And so am I and so are you''' (255). Blake views Christ's human body as the vessel of the physical manifestation of humanity's supranatural essence, reflecting the affinity of his vision with that of Milton, that is, the restoration of humanity's supranatural essence within the boundaries of the physical world. In *Jerusalem: The Emanation of the Giant Albion*, Blake asserts, ''A man's worst enemies are those/Of his own house & family'' (To the Jews, Plate 27, lines 81-82) (Johnson and Grant 242). Blake's thinking is based on the New Testament passage Matt xi:47-50 in which Jesus openly values the spiritual over the

biological ties of an individual with his fellowmen; other passages are Luke ii:49, John ii:4, Luke xi:28, and Luke xiv:26 (Damon 213). Blake sees the historical Jesus as the man in whose heart the love toward God— the loving Father of all men— reigns supreme, acknowledging the divine origins of mankind. In ‘‘Marginalia: On Watson’s An *Apology for the Bible*,’’ Blake states, ‘‘[…] He [Christ] taught that God loved all Men & was their father [E614]’’ (Johnson and Grant 457). Christ’s pure love for his Father springs from the action of the Holy Spirit within him that makes Christ a revolutionist against the wickedness/cruelty of the Jewish Law (the Old Testament); in ‘‘Marginalia: On Watson’s *An Apology for the Bible*,’’ Blake states, ‘‘Wherefore did Christ come was it not to abolish the Jewish Imposture… [Christ] forbad all contention for Worldly prosperity in opposition to the Jewish Scriptures which are only an Example of the possibility of Human Beastliness in all its branches [E614]’’ (Johnson and Grant 457). Indeed, the traditional identification of Christ as the Incarnate word, the New Testament that is love, does not differ from Blake’s claim that Christ, like his mother, surrenders himself to the holy spirit within him, and thus becomes Human form divine and the virtue of love (Caritas) himself. In ‘‘The Marriage of Heaven and Hell,’’ the Devil asserts, ‘‘‘The worship of God is, Honouring his gifts in other men, each according to his genius, and loving the [PLATE 23] greatest men best. Those who envy or calumniate great men hate God, for there is no other God’’’ (Abrams 82), and the devil continues, ‘‘‘No virtue can exist without breaking these ten commandments: Jesus was all virtue, and acted from im[PLATE 24]pulse, not from rules’’’ (Abrams 82).

The same spirit permeates Milton’s and Blake’s approach to the epithets ‘‘Son of God’’ and ‘‘Son of Man’’ attached to Christ by the Patristic theologians. Both poets focus on the elevation of humanity through the fully divine nature of Christ, the New Adam. According to Milton, the elevation of humanity is a mental state beyond man’s/Adam’s prelapsarian state, that is, the Beulah state. According to Blake, the elevation of humanity is the restoration of man’s/Albion’s lost Edenic state that is the highest mental state reached after the Beulah state. In *Paradise Lost*, Milton addresses Christ, ‘‘Son both of God and man,/Annointed universal King’’ (Book III, lines 316-317) (Elledge 72), and in Book XII, lines 469-476 (see Annex 1), Adam comments about the result of his fall, acknowledging his elevation by Christ to a

state he has not experienced even being innocent and obedient in the garden of Eden. Simlarly, in *Jerusalem: The Emanation of the Giant Albion*, Blake, the poet-prophet exclaims, ‘‘[…] I see the Saviour over me/ Spreading his beams of love, & dictating the words of this mild song./ ‘Awake! awake O sleeper of the land of shadows, wake! expand!/I am in you and you in me, mutual in love divine’” (Chapter 1, Plate 4, lines 4-7) (Johnson and Grant 211-212). In this passage, Blake refers to the capacity of man to expand beyond his physical existence, joining the eternal and infinite Divine/Christ. Particularly, line 7 echoes Athanasius’s defence of the interchangeable use of the epithets ‘‘Son of Man’’ and ‘‘Son of God’’ for Jesus the historical person as well as for the man/believer whose ideal state is union with God. However, within the context of the hypostatic union doctrine, it may be noted that the interchangeable use of these epithets for both Jesus and man in the Edenic state does not reflect pantheism but panentheism, that is, participation of man in the eternal and infinite body of Christ.

What differentiates Blake from Milton is not his view on the essence of the Edenic state but his effective attempt to particularize the Edenic state, making it more accessible to his readers. In ‘‘The Marriage of Heaven and Hell,’’ Heaven and Hell become images of the life and death impulses respectively residing in the soul of the natural man. Blake attempts to unify the two through the full activation of his inner Right eye, that is, creative imagination, imitating Christ Who is the ultimate creator. The narrator—a searcher of the Truth—describes his personal effort of reaching the Edenic state (Heaven) within the boundaries of physical reality (Hell). The narrator’s surrendering to fire manifests his successful union with Christ, and the presentation of a series of imageries of excess and abundance become symbols of the infinite and eternal reality that the poet as a true Chrisitan can taste even within the narrow boundaries of nature. The imagery of fire in ‘‘The Marriage of Heaven and Hell’’ reflects Behmen’s claim— presented in *The SuperSensual Life*—that the heart of man who reaches the Edenic state is in fire: ‘‘Devouring all Egoity, or that which thou callest I and Me, as standing in a separate Root, and divided from the Deity, the Fountain of thy Being. And when this Enkindling is made in thee, then the Love doth so exceedingly rejoice in thy Fire, as thou wouldst not for all the world be out of It’’ (Elliston 257).

Blake also echoes the voices of Bernard of Clairvaux and Richard of St. Victor. In ‘‘That the Soul, Seeking God, Is Anticipated By Him: And In What Consists That Search for God in Which It Is Thus Anticipated (Sermon LXXXIV On the Song of Songs),’’ Bernard of Clairvaux reflects on the ultimate but infinite desire of man to taste divine love (the Beulah state) and to maintain his union with God, after reaching the Edenic state:

> […] Nor do I think that when a soul has found him, it will cease from seeking. God is sought, not by the movement of the feet, but by the desires of the heart; and when a soul has been so happy as to find him, that sacred desire is not extinguished, but, on the contrary, is increased. Is the consummation of the joy the extinction of the desire? It is rather to it as oil poured upon a flame; for desire is, as it were, a flame. (Petry 74)

Like Blake, Bernard disregards the action of the body and focuses on the action of the soul, the feminine side of man—where his divine essence resides— as the means of his union with Christ. Noteworthy is the use of the words ‘‘desire,’’ ‘‘consummation,’’ and ‘‘joy’’ that Bernard employs side by side to describe the erotic union of the soul (the female lover) with God (the male lover).Thus, Blake’s confession of the personal experience of his surrounding by divine fire (the Edenic state) within the territory of Hell (the natural world) validates his claim in *There is No Natural Religion* [b].VII,‘‘The desire of Man being Infinite the possession is Infinite & himself Infinite’’ (Johnson and Grant 7). The soul’s pure and fervent desire/love for God is one that is expressed after man’s realization that nothing earthly can satisfy his soul.

Similarly, in *The Way to Contemplation, Capitulum IV: How Love Riseth in the Affection*, Richard of St. Victor describes man’s reflection on the Divine as a soul ‘‘ inflamed with the fire of love in the affection’’ and ‘‘illumined with the light of knowing in the reason’’ (Petry 101). Furthmore, Richard explains that the first step a ‘‘working soul’’ experiences toward an illumined reason (perfection) is the practice of the faithful’s imagination—a faculty Blake also celebrates in a more elaborate way: ‘‘a soul that is yet rude and fleshly knoweth nought but bodily things, and nothing coming yet to the mind but only seeable things. And, nevertheless, yet it looketh inward as it may; and that that it may not see yet clearly by ghostly knowing, it thinketh by imagination […]’’ (Petry 101).

Blake increases the feasibility of the mystics' advice toward the believers to see with the inner eye. He praises man's creativity manifested in physical form toward mankind's attainment of the Edenic state. That is, Blake identifies man's soul that is permeated by the Logos' creativity as the true essence of man. In *The Laocoon*, Blake asserts, ''Adam is only the Natural Man & not the Soul or Imagination''and the successful escape of ''Israel'' (humanity) from the slavery of ''Egypt'' (Satan's kingdom) depends on Art that surpasses ''Nature & Imitation'' (Elledge 352). In *The Laocoon*, Blake highlights that art demands hard labor like the mystics' confession of the hard labor of praying and fasting: ''Prayer is the Study of/ Art Praise is the Practice of Art / Fasting &c. all relate to Art'' (Elledge 352). Similarly, Blake equals the essence of man with creative imagination/Logos in *All Religions are One*, in which Blake states in 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'' (Johnson and Grant 5).

Art must be recreative and not realistic. Through unimaginative realism based on the outer senses, the artist confirms physical reality and accepts the fallen world, putting obstacles to the well-being of his society. In ''Marginalia: On Reynold's *Works*,'' Blake claims, ''To Generalize is to be an Idiot To Particularize is the Alone Distinction of Merit—General Knowledges are those Knowledges that Idiots possess [E641]'' (Johnson and Grant 462). In Blake's statement, the term ''idiot''addresses the natural man/the man of natural reason/Selfhood who is foolish to believe that he can reach the eternal and infinte Truth through finite knowledge. In ''All Relgions are One,'' Principle 2nd, Blake adds, ''As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius'' (Johnson Grant 5). Blake stresses that the variety and uniqueness of each man's creativity is a physical manifestation of God's creative imagination/Logos that is infinite, eternal, and ''Ideal Beauty.'' In ''Marginalia: On Reynold's *Works*,'' Blake states, ''Knowledge of Ideal Beauty is Not to be Acquired It is Born with us Innate Ideas are in Every Man Born with him. they are truly Himself. The Man who says that we have No Innate Ideas must be a Fool & knave Having No Con-Science or Innate Science [E648]'' (Johnson and Grant 464). In this anti-Lockean comment, through

the use of the words ‘‘Con-science’’ and ‘‘Innate Science,’’ Blake reveals himself as a sympathizer of Patristic panentheism, echoing the Patristic doctrines of man as the image of God that is instilled with divine Reason although in limited degree[49] and man’s spiritual elevation through the death and resurrection of the Incarnate Word/Christ. Identifying ‘‘science’’ that means knowledge/wisdom with the ‘‘Ideal Beauty’’ in man, viz., Christ/Logos/divine reason in man— which Blake has previously identified as creative imagination—Blake seems to embrace the orthodox Christian meaning of Logos that makes creative imagination and reason synonymous. Thus, when in ‘‘The Marriage of Heaven and Hell,’’ Blake exclaims, ‘‘Exuberance is Beauty’’ (PLATE 10, Line 4) (Abrams 77), he addresses both the creative imagination/reason/ Logos of God and Logos in man which, as it has been demonstrated in this dissertation, is depicted in Milton’s and Blake’s poetry through imageries of excess, abundance, and fertility. Blake’s embracement of excess only in relation with Beauty/Logos is also expressed in ‘‘Marginalia: On Lavater’s *Aphorisms on Man*,’’ in which Blake clarifies that excess and variety are praised when are defined by beauty: ‘‘Variety does not necessarily suppose deformity, for a rose & a lilly. are various. & both beautiful. Beauty is exuberant but not of ugliness but of beauty & if ugliness is adjoin’d to beauty it is not the exuberance of beauty [E532]’’ (Erdman 595-596).

As it has been formentioned, in the highest level of the Beulah state and the Edenic state, Blake employs the erotic imagery of the union of man and nature. For Blake, nature is ‘‘the body which receives the seed of his [man’s] imagination, and the works of the imagination which are the artist’s children are drawn from that body’’ (Frye 74). In other words, man—who is Christlike—must use nature as the means of the physical manifestation of the creative force/Holy Spirit that comprises his essence, imitating the way Christ uses humanity to manifest himself as creative force. The explicit association of man’s artistic expression with the Edenic state— in which nature as independent body ceases to exist and becomes the inextricable feminine part of the essence of man as the creator— is Blake’s major contribution

[49] Within an orthodox Christian context, man’s reason is limited only compared to the infinite wisdom of the incomprehensible Divine. Reason/Logos in man in limited degree does not highlight man’s intellectual limitation; in contrast, sharing the divine attribute of reason, man is a creature who has received the special favor of God and who is closer to God than any other creature in qualitative terms.

not only to the Miltonic vision but also to the orthodox Christian tradition that invites the believer to use his spiritual senses (i.e. the inner eye).

Every man's poetic genius/creative force, which finds expression through the arts and sciences within the physical world, is a manifestation of the union of man and Christ. This is Milton's and Blake's shared attitude toward the Edenic state. Like Blake, Milton refers to man's creative imagination as a main characteristic of the Edenic state, but, it is not directly addressed in his religious poetry. Still, there are some traces of his shared view with Blake on the spiritual function of the arts. In ''Of Reformation in England and the Causes that Hitherto Have Hindered It,'' talking about the corruption of the religious elite dating back to Constantine's time, Milton refers to Dante, Petrarch, Ariosto of Ferrara, and Chaucer, who, as true Christians and carriers of the Divine message, have criticized the institution of the Church as the Antichrist (12). These four Catholic men lived during the late Middle Ages/Renaissance—the time Catholic mystics focused on man's perfection (completion of man's union with Christ) that is, man's ascendency to the Edenic mental state, Reason. Their connecting bond is the full practice of their poetic genius/creative imagination—''the quickening power of the Spirit'' within them (2), ''the intellectual ray which God hath planted in us […] an extraordinary effusion of God's Spirit upon every age and sex, attributing to all men'' (15). Referring to poets as role models of virtuous Christians, Milton acknowledges their creativity as the Divine Reason in them. In *Paradise Lost*, a noteworthy example is the proem of Book I.

In the proem of Book I, beside simply following the standards of the composition of an epic poem, Milton purposely alludes to Kalliope—the muse of epic poetry—when he invokes the Holy Spirit, wanting to highlight that the main attribute of the Holy Spirit/Divine Reason is creative imagination: ''Sing Heav'nly Muse'' (Book I, line 6) (Elledge 8). Milton, the poet-prophet, desires to expand the force of his creativity to a degree not known to the natural man, asking the Holy Spirit to guide him through the composition of a poem that will materialize ''Things unattempted yet in prose or rhyme'' (Book I, line 15) (Elledge 8). Milton, the poet-prophet, invokes his muse, the Holy Spirit, in complete humility, acknowledging his knowing nothing, and surrendering his self/ego to the Love and Reason of the

Divine. Embracing God's will as his own will, Milton strengthens divine reason in man and becomes the vessel of communication between God and his Christian fellowmen. Milton pleads, ''[…] What in me is dark/Illumine, what is low raise and support;/That to the highth of this great argument/I may assert Eternal Providence,/And justify the ways of God to men'' (Book I, lines 22-26) (Elledge 9). Milton is the poet who wants to employ his artistic talent to the maximum, realizing that this will happen if he unites with the Logos of God, in what Blake identifies as the Edenic mental state. The lengthy proem of *Paradise Lost*'s Book I is purposely designed by Milton as a praise of the divinity of art, the Holy Spirit. The spiritual message the readers receive being exposed to the example of a poet is that using his creative imagination/spiritual senses/divine reason in him, the natural man can achieve perfection and access the supranatural world/the ultimate Reality. The same message permeates Blake's statement in *On Wordsworth's Poems*, ''One Power alone makes a Poet—Imagination The Divine Vision'' [E665] (Johnson and Grant 467).

In the proem of *Paradise Regained*, Milton invokes the Holy Spirit to assist him transmitting to humanity the news of their salvation, news firstly delivered by Christ/ the Son of God, Whom Milton visualizes—and Whom Milton imitates—as the ''[…] the glorious Eremite/Into the desert/the great Proclaimer, with a voice/More awful than the sound of trumpet, cried/Repentance, and Heaven's kingdom nigh at hand/To all baptized'' (The First Book, lines 8-9 and lines 18-21). In the proem of *Paradise Regained*, Christ, himself, appears as a prophet who delivers the message of man's salvation as part of Divine Providence. Both Christ's and Milton's common role as prophets does not degrade the nature of Christ but elevates the human nature of Milton and highlights the importance of Milton's mission to spread the Gospel at present, within the boundaries of the natural world,''[…] through highth or depth of Nature's bounds'' (The First Book, line 13).

Similarly, in his letter to Butts—written on 10 January 1802—Blake confesses,

> […] I cannot hide what is now become my duty to explain—…The thing I have most at Heart! […] (Especially if I myself omit any duty to my Station as a Soldier of Christ) It gives me the greatest of torments, I am not ashamed afraid or averse to tell You what Ought to be Told [,] That I am under the direction of Messengers from Heaven Daily & Nightly….if we fear to do the dictates of our Angels &

> tremble at the Tasks set before us, if we refuse to do Spiritual Acts, because of Natural Fears or Natural Desires! Who can describe the dismal torments of such a state! (Bentley 191)

Blake acknowledges and embraces the existence of a supranatural world with which he is in close contact through the use of his spiritual senses. Embracing Erasmus's thought as presented in *The Manual of a Christian Knight*, Blake feels great responsibility as a spiritually awaken man— a faithful, fully committed defender of Christ—to celebrate immortality in a corrupt material world. Blake continues his letter referring to a voice that told him not to waste his talent but to dedicate it to the service of his beloved fellowmen as he is a ''Man who was crownd with glory & honour by his brethren'' (Bentley 191), and he informs Butts that he has fully embraced his role as a prophet: ''now go on again with my Task Fearless'' (Bentley 191).

In ''The Marriage of Heaven and Hell,'' Blake assumes the role of prophet Rintrah, who ''roars & shakes his fires in the burdend air ''(PLATE 2, line 1) (Abrams 72). Blake, the prophet, makes great efforts to illumine with his fire—a symbol of the manifestation of the Father and the Holy Spirit—his fellowmen, who experience the restrainments of the physical life. The same spirit permeates *Jerusalem: The Emanation of The Giant Albion*. Blake addresses the public with the humility of the prophet— his complete surrender to the will of God—aiming his unity with his brethren in Christ: ''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….I am perhaps the most sinful of men! I pretend not to holiness: yet I pretend to love, to see, to converse with daily, as man with man; […] Dear Reader, forgive what you do not approve, & love me for this energetic exertion of my talent'' (To the Public, Plate 3) (Johnson and Grant 210). Furthermore, in the first lines of *Jerusalem*, Blake, the prophet, exclaims, ''To Man the wond'rous art of writing gave. /Again he speaks in thunder and in fire!/Thunder of Thought, & flames of fierce desire: Even from the depths of Hell his voice I hear,/ Within the unfathomd caverns of my Ear'' (Plate 3, lines 4-8) (Johnson and Grant 210), and in the opening lines of *Jerusalem's* Chapter 1, Blake exclaims, ''[…] I see the Saviour over me /Spreading his beams of love, & dictating the words of this mild song'' (Plate 4, lines 4-5) (Johnson and Grant 210). In these lines, employing the mystical language of Gregory of Nyssa, Blake endows God's

thunder and fire with the meaning of Logos/Covenant and uses the Holy Spirit and Chist interchangeably as the poet's muse. The poet-prophet is in union with Christ delivering the good news/gospel of the capacity of man through the redeeming nature of Christ to free himself from the yoke of nature. It may also be noted that describing the poet-prophet's experience of being exposed to the divine energy (''beams'') of Christ/Love, Blake echoes Palamism, Eastern Orthodox spirituality as developed by the fourteenth-century theologian Gregory Palamas (McGrath 32). Blake highlights the divinity of the art of written speech, a manifestation of the creativity of man associated with Christ in man, reminding to his Christian readers that God/Christ himself is Logos, the principal cause/creative force, as well as oral and written speech.

Motivated by their spiritual vision of a perfect humanity, Milton and Blake become role models of man in the Edenic state through their poetry that is composed to spiritually awake the poets' fellowmen who have surrendered themselves to Satan/natural reason/the eternal death becoming victims of selfhood. Although the poet-prophet—in general, the artist—remains a member of the fallen physical world/Hell, he succeeds to transcend the finite world, through the inward expansion of his senses. This is an activity that the orthodox Christian tradition has accentuated since the Patristic period, and thus, the creative poet-prophet is in unison with the Logos/Christ. Milton's and Blake's approach to the poetic genius of each man as the ultimate expression of the believer's faith in Christ/Reason/creative imagination in the Edenic state is grounded on the orthodox Patristic view of Christ as an inexhaustible creative force and of man as the image of Christ (see *On the Incarnation*, Chapter 1: 2-3).

GCRIS

CONCLUSION

Through their poetry, John Milton and William Blake serve the same vision, which is humanity's attainment of its supranatural higher self in union with the infinite and eternal God. Both poets also advocate the same means toward the materialization of their common vision, that is, humanity's participation in Christ. This dissertation concludes that Milton's and Blake's poetry is in the service of the orthodox Christian faith; man's attainment of his higher self that is supranatural takes place only through looking inwardly into his soul where Christ/Holy Spirit/Reason resides.

Milton's and Blake's view on Christ becomes clear to the readers if it is examined within the framework of the Eastern Orthodox Patristic doctrines of Trinity (the Father, the Son, and the Holy Spirit comprise One God/ three persons of one ousia, equal, and distinct but indivisible), Christ's ''hypostatic union'' (Christ's double nature, fully God and fully man), and Christ as the Logos of God/Reason that means Prime Cause/Creator, Speech, and Covenant. The Eastern Orthodox Patristic theologians of the Alexandrian School and the Antiochene school—such as Athanasius of Alexandria and Basil of Caesarea—are the ones who elaborate on the one ousia of the Trinity and the interchangeable use of the attributes of each person for the other two (perichoresis), illuminating their readers' understanding of Christ as the one God. The Eastern Orthodox theologians are also the ones who particularize Christian panentheism that concerns human nature. Christ's hypostatic union is redeeming for the fallen humanity. The Logos of God's assuming flesh elevates humanity by dying as man and resurrecting as God. Thus, humanity's participation in Christ employs a variation of Plotinus's panentheism which may be named Christian panentheism according to which humanity has access to the spiritual immortality through the union of the distinct but indivisible human and divine natures in Christ. Toward a better understanding of Christian panentheism concerning the relationship of man and God/Christ, Theodore of Mopsuestia—a theologian of the Antiochene School—provides the imagery of marriage to stress the erotic relationship of two partners God (the male lover) and man/the Church (the female lover/Christ's bride) who, although they are distinct entities, are indivisible.

According to Milton and Blake, Christ's redeeming nature makes the human soul's immortality possible. In both poets' poetry, man in Christ is the saved/perfect man. The bridge that connects man's soul with God/Christ is the (incarnate) Logos. Milton calls the latter reason, whereas Blake calls its creative imagination or poetic genius. Beyond the use of different terms to express the Logos of God, Milton and Blake refer to the same thing simply because Logos in Greek means reason, imagination, and active intellect (poetic genius) equally and simultaneously. Milton's and Blake's seeming difference is one of taste and not of essence. Milton's Eve— the mother of humanity who foreshadows the New Eve (Mary)/the mother of a renewed humanity in Christ— utters, ''[…] We live/ Law to ourselves, our reason is our law'' (*Paradise Lost* Book IX, line 654) (Elledge 215), and in *On Berkeley's Siris*, Blake asserts, ''Man is All Imagination God is Man & exists in us & we in him.'' [E664] (Johnson and Grant 466). Both Milton and Blake refer to the nature of God/Christ to talk about the nature of man, making evident their embracement of Christian panentheism. Law means Covenant, and Christ as the Logos of God assumes both the meaning of the covenant of love and reason, which can be used interchangeably. Eve talks about the divine reason that resides in man's soul and must be the guide of each believer who yearns for union with God. Similarly, Blake stresses that God is imagination that resides in the man's soul; man's essence/life force is imagination, which is another meaning of divine Logos/Reason. Therefore, Milton's and Blake's view on the nature of God is the same; He is the God of the New Testament and Whose Love is redeeming for humanity. Milton's and Blake's view on the nature of man is also the same; although man has a physical hypostasis (mode of existence), his true ousia (essence) is spiritual. Man is supranatural, which is evident in the hypostatic union of Logos/Christ. Both poets agree that man's ideal state of immortality depends on the activation of divine reason in his soul.

In this dissertation, it has also been shown that the epithet orthodox may not be solely attached to the Eastern Orthodox Church but to all Christian teachings concerning Christological (related to the nature of Christ) and Soteriogical (Christ's redeeming nature for humanity) matters that conform to the Eastern Orthodox Patristic tradition. The ties between the Eastern Patristic theology and Western mystical theology as well as Reforming teachings such as those of the seventeenth-

century Cambridge Platonists and eighteenth-century John Wesley make more evident the orthodox character of Milton's and Blake's Christian vision of man's perfection in Christ. Western mystical theologians—such as Bernard of Clairvaux, Hildegard of Bingen, Ramon Lull, Richard of St. Victor, Meister Ekchart, German Theology, and Jacob Boehme—elaborate on the abstract Patristic advice of ''the leap of faith'' that the believer of Christ must take toward his soul's union with God. They clarify the meaning of faith and identify the specific steps that prepare the believer (female lover) for union with God (male lover), the fertility of which is manifested in the perfection/spiritual immortality of man. Mystics define faith as the response of the believer to the infinite and eternal love of God; this response is possible because Christ/Holy Spirit/Reason/Love is in man. Faith occurs when the spiritual senses (divine reason in man) are stimulated by the balanced and orderly cooperation of all human faculties: the bearings of the physical senses assist the bearings of the soul's affections (Caritas/Love) and the bearings of imagination assist the bearings of reason (Sapientia/Wisdom). Paradoxically, the activation of man's faith through the employment of the soul's spiritual senses demands the soul's voluntary submission of her own will/ego to God's will (eternal and infinite love and wisdom). The teachings of the mystics are further preserved by various reforming groups in different ways and degrees, offering, thus, to scholars, ample intellectual territory within which they can locate the sources of Milton's and Blake's inspiration for the composition of their poetry. Because of practical reasons, however, the writer of this dissertation has significantly narrowed the two poets' sources of inspiration from the Reformation period, referring only to the Cambridge Platonists that revive Christian panentheism in the seventeeenth-century English society of Milton and John Wesley's Methodism that revives the Patristic meaning of reason and the mystics' advice of the believer's employment of the spiritual senses toward his soul perfection within the eighteenth-century deeply rationalistic English society of Blake.

Within the context of an inclusive orthodox Christian interpretation, a scholar may see the striking similarities that define Milton's and Blake's imageries of man's detachment from God/Christ and man's union with God/Christ. Both Milton and Blake identify the cause of man's detachment from God as the domination of natural

reason which is further identified as man's ego (Satan). Both Milton and Blake claim that their contemporary man's ego/natural reason—a human reason shaped only by outer observation through the employment of the physical senses— imprisons him within the narrow limits of physical reality and puts obstacles to man's realization and consequent labor to attain his supranatural ideal state (higher self). Both poets further claim that through the employment of divine reason/imagination resulting from the use of the soul's spiritual senses, man can be spiritually united with God even within the confines of physical reality. Therefore, both poets embrace the orthodox idea that reality is mental and that man's perception of a false or true reality is based on the (in)appropriate way man employs his reason (Urizen). Both poets vividly illustrate their claim in their poetry. Claustrophobic imageries of excessive ugliness, abuse, secrecy, frustration, sterility, and desolation mirror the lower mental states of Ulro and Generation in which natural reason governs the human soul. In contrast, imageries of excessive beauty, fertility, and love mirror the higher mental Beulah state and the Edenic state in which the man who has faith in Christ responds to God's Logos/Christ through the activation of divine reason/Logos in him. Therefore, Milton's and Blake's poetry delivers a hopeful message to humanity. Man's perfection is possible if man is spiritually awaken through the activation of his divine nature/divine reason (love and creativity), his true immortal essence located in his soul.

Because Milton's and Blake's poetry is dedicated to the relationship of man and Christ, a penetrating and comprehensive understanding of their poetry may be achieved if scholars are familiar with early Christian sources on the nature of God and man. An orthodox Christian interpretation of Milton's and Blake's use of reason in their poetry means that all characters, their actions, their relationships with each other, and the environment of their activity as well as concepts, ideas, and values presented in their poetry should also be interpreted within an orthodox Christian context for the sake of consistency. Consequently, scholars of English literature are exposed to a totally different understanding of Milton's and Blake's perception of reality/truth that is totally disengaged from physical reality. Examining the works of Milton and Blake within an orthodox Christian context, the scholar of English is encouraged to put aside interpretations that depend on man's natural reason, viz., the

observation of the social and political conditions (i.e. master-narratives, norms, and biases) that permeate specific societies during specific time periods. In other words, an orthodox Christian approach reinforces scholars to embrace an allegorical rather than a literal interpretation of John Milton's and William Blake's poetry considering that both poets' works are predominatly religious and, thus, analogical language is used. Both poets assume the role of God's prophets and deliver the message of man's deification to their readers who, in turn, can effectively capture it through the employment of their inner senses rather than their physical ones.

The orthodox Christian approach to Milton's and Blake's poetry may also become the solid foundation on new interpretations of the poetry of the English Romantics who confess their admiration for Milton and Blake. Further exploration of English Romanticism in the orthodox Christian path would stress the movement's spiritual objective of man's attainment of immortality and ultimate happiness through creativity, that is, Christian reason/Christ. An orthodox Christian understanding of English Romantic poetry would perceive dominant features of Romanticism—including appraisal of man's childhood and the noble savage, worship of physical nature, individualism, the union of the natural and the supernatural realms, millennialism, admiration of ancient civilizations and nostalgia for the English medieval past and architectural style—as analogical language corresponding to the innocence, purity and immense creativity which define the ideal mental state of each human soul who yearns for immortality through his/her union with God. In other words, advocating an orthodox Christian understanding of Milton's and Blake's poetry, this dissertation also provides an alternative and concrete context within which future academic exploration of the English Romantic approach to man's transcendence through intense mental activity (contemplation) may take place, making readers familiar with Christian symbolism and imageries which are indispensable but also not easily discernible parts of canonical English Romantic poetry.

Furthermore, the strong inclusive orthodox element in the poetry of Milton and Blake who are Protestants manifests the reconciliatory role of poetry in the religious battle of the various Christian denominations, an important issue that concerns the field of theology. An inclusive orthodox Chrisitan interpretation of

Milton's and Blake's poetry offers not only an insight into the two poets' common spiritual vision of human perfection but also proves that Milton's and Blake's works are outstanding examples of the most genuine expression of the Reforming spirit. Scholars may not ignore that the initial aim of the Reformation is the strengthening of a unified Christianity through its purification based on the study of Patristic writings that chronologically are close to the appearance of the New Testament, which is the primary source of the Truth for the Reformers. Attempting to identify the orthodox Patristic elements that are preserved by various Christian groups during different periods of time and find expression in the poetry of Milton and Blake, the writer of this dissertation foregrounds Milton's and Blake's contribution to a unified Christian Church. Various religious interpretations of Milton's and Blake's poetry may be possible; however, ignoring Milton's and Blake's poetry's Eastern Orthodox Patristic basis would be misleading or at least inadequate.

Above all, as Blake asserts in ''Marginalia: On Reynold's *Works*,'' ''Poetry is to excuse Vice & show its reason & necessary purgation [E634]'' (Johnson and Grant 461). The poet is the man who seeks perfection, the true believer who actively mirrors the love and reason of Christ through the activation of the Holy Spirit/ divine reason him. Understanding the complete meaning of Christ, the Logos of God, as love and creativity—shaped by orthodox Patristic teachings—both poets dedicate all their artistic effort to help their fellowmen reach eternal Reality/Truth. Milton's and Blake's common desire to eliminate error in their society out of their love for God/Christ is expresssed through brotherly love. Their poetry demonstrates that the artist's role is to help his fellowmen to intellectually rise through the activation of Logos that resides in their souls. John Milton and William Blake make their readers realize that culture is the spine of a perfected human society, revealing the significance of poetry as a spiritual exercise that stimulates and invigorates the readers' intellect and, thus, contributes to humanity's infinitely expanding understanding of reality beyond the confines of the physical world.

BIBLIOGRAPHY

Aldridge, Alfred O. ‘‘Shaftesbury and the Deist Manifesto.’’ *Transactions of the American Philosophical Society*, vol. 41, no. 2, June 1951, pp. 297-382. *JSTOR*, www.jstor.org/stable/1005651.

Athanasius, Alexandria of. *On the Incarnation of the Word*. *CCEL*, www.ccele.org/ccel/athanasius/incarnation/html.

Augustine, Aurelius. ‘‘The City of God: Book Fifth.’’ *The City of God, vol. 1*, edited by Marcus Dodds, pp. 177-227. *Project Gutenberg*, www.gutenberg.org/files/45304.

---. *Confessions*. Translated by Albert C. Outler. Barnes & Noble Books, 2007.

Basil, Caesarea of. ‘‘Basil: Letters and Select Works: Adversus Eunomius.’’ *Nicene and Post-Nicene Fathers Series II, Volume VIII*, edited by Philip Schaff, pp. 54-75. *CCEL*, www.ccel.org/ccel/schaff/npnf205.html.

---. ‘‘Basil: Letters and Select Works: Letter XXXVIII.’’ *Nicene and Post-Nicene Fathers Series II, Volume VIII*, edited by Philip Schaff, pp. 426 433. *CCEL*, www.ccel.org/ccel/schaff/npnf205.html.

---. ‘‘Basil: Letters and Select Works: On the Spirit.’’ *Nicene and Post-Nicene Fathers Series II, Volume VIII*, edited by Philip Schaff, pp. 138-250. *CCEL*, www.ccel.org/ccel/schaff/npnf205.html.

Behmen, Jacob. *Dialogues on the Supersensual Life*, edited by Bernard Holland. Methuen & Co., 1901.*Project Gutenberg*, www.gutenberg.org/files/33742.

---. ‘‘Of the Supersensual Life.’’ *The Signature of All Things*, edited by John Elliston, The Lutterworth Press, 2014, pp. 245-276.

Bentley, G.E. Jr. *The Stranger from Paradise: A Biography of William Blake*. Yale UP, 2001.

Bernard, Clairvaux of. ‘‘On the Love of God.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 54-65.

---. ‘‘That the Soul, Seeking God, is Anticipated by Him.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 74-78.

Black, Jeremy. *World History: From Prehistoric Times to the Present Day*. Parragon Publishing, 2002.

Blake, William. ‘‘All Religions Are One.’’ *The Norton Anthology of English*

Literature, edited by M.H. Abrams et al., 7th ed. vol. 2, W. W. Norton & Company, 2000, p. 41.

---. ‘‘The Chimney Sweeper.’’ *The Norton Anthology of English Literature*, edited by M.H. Abrams et al., 7th ed. vol. 2, W. W. Norton & Company, 2000, pp. 46-47.

---. ‘‘The Ecchoing Green.’’ *The Norton Anthology of English Literature*, edited by M.H. Abrams et al., 7th ed. vol. 2, W. W. Norton & Company, 2000, pp. 43-45.

---. ‘‘The Everlasting Gospel.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 445-453.

---. ‘‘How to Know Love from Deceit.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 384-385.

---. ‘‘Jerusalem: The Emanation of the Giant Albion.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 205-341.

---. ‘‘The Lamb.’’ *The Norton Anthology of English Literature*, edited by M.H. Abrams et al., 7th ed. vol. 2, W. W. Norton & Company, 2000, p. 45.

---. ‘‘The Laocoon.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 349-352.

---. ‘‘Laughing Song.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, p. 19.

---. ‘‘Marginalia: On Bacon’s *Essays*.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 460-461.

---. ‘‘Marginalia: On Lavater’s *Aphorisms on Man*.’’ *The Complete Poetry and Prose of William Blake*, edited by David V. Erdman, University of California Press, 2008, pp. 583-601.

---. ‘‘Marginalia: On Lavater’s *Aphorisms on Man*.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 453-454.

---. ‘‘Marginalia: On Reynold’s *Works*.’’ *Blake’s Poetry and Designs*, edited by

Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 461-465.

---. ‘‘Marginalia: On Thornton’s *The Lord’s Prayer, Newly Translated*.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 468-469.

---. ‘‘Marginalia: On Watson’s *An Apology for the Bible*.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 455-460.

---. ‘‘The Marriage of Heaven and Hell.’’ *The Norton Anthology of English Literature*, edited by M. H. Abrams et al., 7th ed., vol. 2, W. W. Norton & Company, 2000, pp. 72-82.

---. ‘‘Milton: A Poem.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 144-203.

---. ‘‘Nurse’s Song.’’ *Blake’s Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, p. 25.

---. ‘‘The Tyger.’’ *The Norton Anthology of English Literature*, edited by M. H. Abrams et al., 7th ed., vol. 2, W. W. Norton & Company, 2000, pp. 54-55.

Bonaventure. ‘‘The Journey of the Mind to God.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 132-141.

Bremer, Francis J. *Puritanism: A Very Short Introduction*. Oxford UP, 2009.

Carus, Paul. ‘‘Gnosticism in Its Relation to Christianity.’’ *The Monist*, vol. 8, no. 4, July 1898, pp. 502-546. *JSTOR*, www.jstor.org/stable/27897524.

Case, Shirley J. ‘‘Christianity and the Mystery Religions.’’ *The Biblical World*, vol. 43, no.1, Jan. 1914, pp. 3-16. *JSTOR*, www.jstor.org/stable/3142636.

Catherine, Siena of. ‘‘A Treatise of Divine Providence.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 270-284.

Colie, Rosalie L. ‘‘Spinoza and the Early English Deists.’’ *Journal of the History of Ideas*, vol. 20, no.1, Jan. 1959, pp. 23-46. *JSTOR*, www.jstor.org/stable/2707965.

Cooper, John W. *Panentheism/ The other God of the Philosophers: From Plato to the Present.* Baker Academic, 2006.

Cornford, Francis M. Plato’s *Cosmology: The Timaeus of Plato*. Hackett Publishing

Company, Inc., 1997.

Damon, S. Foster. *A Blake Dictionary: The Ideas and Symbols of William Blake*. University Press of New England, 1988.

Dockrill, David W. ‘‘The Heritage of Patristic Platonism in Seventeenth-Century English Philosophical Theology.’’ *The Cambridge Platonists in Philosophical Context: Politics, Metaphysics and Religion*, edited by G. A. J. Rogers et al., Springer Science+ Business Media, 1997, pp. 55-77.

Eckhart, Meister. ‘‘Sermon on the Eternal Birth.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 177-185.

Erasmus, Desiderius. *A Book Called in Latin Enchiridion Militis Christiani and in English The Manual of the Christian Knight, replenished with the most wholesome precepts made by the famous clerk Erasmus of Rotterdam, to which is added a new and marvellous profitable Preface.* Methuen and Co., 1905. *Online Library of Liberty*, oll.libertyfund.org/titles/191.

Francis, Assisi of. ‘‘Praises of the Virtues.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 122-123.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton UP, 1990.

‘‘German Theology.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 327-351.

Gonzalez, Justo L. *The Story of Christianity Volume II: The Reformation to the Present Day*. HarperCollins Publishers, 2010.

The Gospels. Authorized King James Version, Oxford UP, 2011.

Grant, Michael, and John Hazel. *Who’s Who in Classical Mythology*. Routledge, 2002.

Gregory, Nyssa of. ‘‘ Gregory of Nyssa/ Dogmatic Treatises: On the Faith.’’ *Nicene and Post-Nicene Fathers Series II, Volume V*, edited by Philip Schaff, pp. 463-466. *CCEL*, www.ccel.org/ccel/schaff/npnf205.html.

---. ‘‘Gregory of Nyssa/ Dogmatic Treatises: Book VII.’’ *Nicene and Post-Nicene Fathers Series II, Volume V*, edited by Philip Schaff, pp. 267-280. *CCEL*, www.ccel.org/ccel/schaff/npnf205.html.

Harling, Philip. *The Modern British State: An Historical Introduction*. Polity, 2001.

Herman, Arthur. *The Cave and the Light: Plato Versus Aristotle, and the Struggle for*

the Soul of Western Civilization. Random House, 2014.

Hildegard, Bingen of. ‘‘O Virtus Sapientiae.’’ *Hildegard of Bingen’s Book of Divine Works With Letters and Songs*, edited by Matthew Fox, Bear & Company, 1987, p. 368.

---. *Scivias*. Translated by Mother Columba Hart and Jane Bishop, Paulist Press, 1990.

Inge, W. R. ‘‘The Permanent Influence of Neoplatonism upon Christianity.’’ *The American Journal of Theology*, vol. 4, no. 2, April 1900, pp. 328-344. *JSTOR*, www.jstor.org/stable/3153114.

Jesse, Jennifer G. *William Blake’s Religious Vision: There’s a Methodism in His Madness*. Lexington Books, 2013.

Lindberg, Carter. *The European Reformations*. 2nd ed., Wiley-Blackwell, 2010.

Lull, Ramon. ‘‘The Blanquerna: Of the Book of the Lover and the Beloved.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 157-163.

---.‘‘The Blanquerna: The Lullian Ideal.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 149-56.

Masson, David. ‘‘A Brief Life of Milton.’’ *A Norton Critical Edition*, edited by Scott Elledge, 2nd ed., W. W. Norton & Company, 1993, pp. 313-349.

McGrath, Alister E. *Christian Theology: An Introduction*. 5th ed., Wiley-Blackwell, 2011.

Milton, John. ‘‘Areopagitica.’’ *A Norton Critical Edition*, edited by Scott Elledge, 2nd ed., W. W. Norton & Company, pp. 382-391.

---. ‘‘Christian Doctrine.’’ *A Norton Critical Edition*, edited by Scott Elledge, 2nd ed., W. W. Norton & Company, pp. 401-428.

---. ‘‘The Doctrine and Discipline of Divorce Restored to the Good of Both Sexes.’’ *A Norton Critical Edition*, edited by Scott Elledge, 2nd ed., W. W. Norton & Company, 1993, pp. 361-377.

---. ‘‘Of True Religion, Heresy, Schism Toleration.’’ *The Prose Works of John Milton: With a Biogrphical Introduction by Rufus Wilmot Griswold, vol. II.* John W. Moore, 1847. *Online Library of Liberty*, oll.libertyfund.org/titles/1210.

---. *Paradise Lost*, edited by Scott Elledge, 2nd ed., W. W. Norton & Company, 1993.

---. *Paradise Regained*. *Project Gutenberg*, www.gutenberg.org/files/58.

---. ‘‘Of the Reformation in England and the Causes that Hitherto have Hindered it.’’ *The Prose Works of John Milton: With a Biogrphical Introduction by Rufus Wilmot Griswold, vol. I.* John W. Moore, 1847. *Online Library of Liberty*, oll.libertyfund.org/titles/1209.

Myers, Benjamin. *The Theology of Freedom in Paradise Lost*. Dissertation, James Cook University, 2004.

Newman, Barbara. *Sister of Wisdom: St. Hildegard's Theology of the Feminine*. U of California P, 1997.

Petry, Ray C., editor. General Introduction. *Late Medieval Mysticism*, Westminster Press, 1957, pp. 17-45.

Richard, St. Victor of. ‘‘The Way to Contemplation.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 96-112.

Rolle, Richard. ‘‘The Mending of Life.’’ *Late Medieval Mysticism*, edited by Ray C. Petry, Westminster Press, 1957, pp. 214-244.

Smith, John T. ‘‘Nollekens and His Times.’’ *Blake's Poetry and Designs*, edited by Johnson, Mary Lynn and E. Grant, W.W. Norton & Company, 2008, pp. 500-504.

Thompson, Elbert N. S. ‘‘Mysticism in Seventeenth-Century English Literature.’’ *Studies in Philology*, vol. 18, no. 2, April 1921, pp. 170-231. *JSTOR*, www.jstor.org/stable/4171790.

Weaver, Denny J. *Becoming Anabaptist: The Origin and Significance of Sixteenth-Century Anabaptism*. Herald Press, 1987.

Wesley, John. ‘‘Salvation by Faith.’’ *John Wesley's Sermons: An Anthology*, edited by Outler, Albert C. and Richard P. Heitzenrater, Abingdon Press, 1987, pp. 40-47.

Wu, Duncan, editor. *Romanticism: An Anthology*, 4th ed., Wiley-Blackwell, 2012.

ANNEX-1

Excerpts from John Milton's *Paradise Lost*

Excerpts from *Paradise Lost* are provided according to the twelve books' numerical order.

Book I

''Myriads though bright: If he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Joined with me once, now misery hath joined
In equal ruin: […]'' (Lines 87-91) (Elledge 11)

''From what highth fall'n, so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent victor in his rage
Can else inflict, do I repent or change, […]'' (Lines 92-96) (Elledge 11)

Back to the gates of heav'n: the sulphurous hail
Shot after us in storm, o'erblown hath laid
The fiery surge, that from the precipice
Of heav'n received us falling, and the thunder,
Winged with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep. (Lines 171-177) (Elledge 13)

[…] Thus they
Breathing united force with fixed thought
Moved on in silence to soft pipes that charmed
Their painful steps o'er the burnt soil; (Lines 559-562) (Elledge 25)

Book II

''[…] But who here
Will envy whom the highest place exposes
Foremost to stand against the thunderer's aim
Your bulwark, and condemns to greatest share
Of endless pain?'' (Lines 26-30) (Elledge 33-34)

''What when we fled amain, pursued and strook
With Heav'n's afflicting thunder, and besought
The deep to shelter us? This hell then seemed
A refuge from those wounds: […]'' (Lines 165-168) (Elledge 37)

''[…] Or from above
Should intermitted vengeance arm again

His red right hand to plague us?'' (Lines 172-174) (Elledge 37)

[…] How oft amidst
Thick clouds and dark doth heav'n's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar
Must'ring their rage, and heav'n resembles hell? (Lines 263-268) (Elledge 40)

''[…] There is a place
(If ancient and prophetic fame in heav'n
Err not) another world, the happy seat
Of some new race called Man, about this time
To be created like to us, though less
In power and excellence, but favored more
Of him who rules above; […]'' (Lines 345-351) (Elledge 42)

[…] Through many a dark and dreary vale
They passed, and many a region dolorous,
O'er many a frozen, many a fiery alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death, […] (Lines 618-622) (Elledge 50)

The one seemed woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast, a serpent armed
With mortal sting: about her middle round
A cry of hell hounds never ceasing barked
With wide Cerberean mouths full loud, and rung
A hideous peal: […] (Lines 650-656) (Elledge 51)

[…] The other shape,
If shape it might be called that shape had none
Distinguishable in member, joint, or limb,
Or substance might be called that shadow seemed, […] (Lines 666-669) (Elledge 51)

''Hast thou forgot me then, and do I seem
Now in thine eye so foul, once deemed so fair
In heav'n, when at th' assembly, and in sight
Of all the Seraphim with thee combined
In bold conspiracy against heav'n's King,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op'ning wide,
Likest to thee in shape and count'nance bright,
Then shining heav'nly fair, a Goddess armed
Out of thy head I sprung: […]'' (Lines 747-758) (Elledge 53)

Book III

Directly towards the new-created world,
And man there placed, with purpose to assay
If him by force he can destroy, or worse,
By some false guile pervert; and shall pervert
For man will hearken to his glozing lies,
And easily transgress the sole command,
Sole pledge of his obedience: so will fall,
He and his faithless progeny: whose fault?
Whose but his own? Ingrate, he had of me
All he could have; I made him just and right,
Sufficient to have stood, though free to fall. (Lines 89-99) (Elledge 66)

‘‘Can never seek, once dead in sins and lost;
Atonement for himself or offering meet,
Indebted and undone, hath none to bring: […]’’ (Lines 233-235) (Elledge 70)

‘‘Behold me then, me for him, life for life
I offer, on me let thine anger fall;
Account me man; I for his sake will leave
Thy bosom, and this glory next to thee
Freely put off, and for him lastly die
Well pleased, on me let Death wreck all his rage;
Under his gloomy power I shall not long
Lie vanquished; thou hast giv’n me to possess
Life in myself for ever, by thee I live,
Though now to Death I yield, and am his due
All that of me can die, yet that debt paid,
Thou wilt not leave me in the loathsome grave
His prey, nor suffer my unspotted soul
Forever with corruption there to dwell;
But I shall rise victorious, and subdue
My vanquisher, spoiled of his vaunted spoil;
Death his death’s wound shall then receive, and stoop
Inglorious, of his mortal sting disarmed.
I through the ample air in triumph high
Shall lead hell captive maugre hell, and show
The powers of darkness bound. Thou at the sight
Pleased, out of heaven shalt look down and smile,
While by thee raised I ruin all my foes,
Death last, and with his carcass glut the grave:
Then with the multitude of my redeemed
Shall enter heaven long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain, but peace assured,
And reconcilement; wrath shall be no more
Thenceforth, but in thy presence joy entire.’’ (Lines 236-265) (Elledge 70-71)

‘‘And be thy self man among men on earth,
Made flesh, when time shall be, of virgin seed,
By wondrous birth: be thou in Adam’s room
The head of all mankind, though Adam’s son.
As in him perish all men, so in thee
As from a second root shall be restored,
As many as are restored, without thee none.
His crime makes guilty all his sons; thy merit
Imputed shall absolve them who renounce
Their own both righteous and unrighteous deeds,
And live in thee transplanted, and from thee
Receive new life.’’ (Lines 283-294) (Elledge 71-72)

Book IV

So on he fares, and to the border comes
Of Eden, where delicious Paradise,
Now nearer, crowns with her enclosure green,
As with a rural mound the champaign head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild,
Access denied; and overhead up grew
Insuperable highth of loftiest shade,
Cedar, and pine, and fir, and branching palm
A sylvan scene, and as the ranks ascend
Shade above shade, a woody theater
Of stateliest view. Yet higher then thir tops
The verdurous wall of Paradise up sprung:
Which to our general sire gave prospect large
Into his nether empire neighbouring round.
And higher than that wall a circling row
Of goodliest trees loaden with fairest fruit,
Blossoms and fruits at once of golden hue
Appeared, with gay enameld colors mixed:
On which the sun more glad impressed his beams
Than in fair evening cloud, or humid bow,
When God hath show’red the earth; so lovely seemed
That landscape: […] (Lines 131-153) (Elledge 88-89)

Out of the fertile ground he caused to grow
All trees of noblest kind for sight, smell, taste;
And all amid them stood the Tree of Life,
High eminent, blooming ambrosial fruit
Of vegetable gold; and next to life
Our death the Tree of Knowledge grew fast by,
Knowledge of good bought dear by knowing ill.
Southward through Eden went a river large,

Nor changed his course, but through the shaggy hill
Passed underneath engulfed, for God had thrown
That mountain as his garden mold high raised
Upon the rapid current, which through veins
Of porous earth with kindly thirst up drawn,
Rose a fresh fountain, and with many a rill
Watered the garden; thence united fell
Down the steep glade, and met the nether flood,
Which from his darksome passage now appears,
And now divided into four main streams,
Runs diverse, wand'ring many a famous realm
And country whereof here needs no account,
But rather to tell how, if art could tell,
How from that aapphire fount the crisped brooks,
Rowling on orient pearl and sands of gold,
With mazy error under pendent shades
Ran nectar, visiting each plant, and fed
Flow'rs worthy of Paradise which not nice art
In beds and curious knots, but nature boon
Poured forth profuse on hill and dale and plain,
Both where the morning sun first warmly smote
The open field, and where the unpierced shade
Embrowned the noontide bow'rs: thus was this place,
A happy rural seat of various view;
Groves whose rich trees wept odorous gums and balm,
Others whose fruit burnished with golden rind
Hung amiable, Hesperian fables true,
If true, here only, and of delicious taste:
Betwixt them lawns, or level downs, and flocks
Grazing the tender herb, were interposed,
Or palmy hillock, or the flow'ry lap
Of some irriguous valley spread her store,
Flow'rs of all hue, and without thorn the rose:
Another side, umbrageous grots and caves
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant; meanwhile murmuring waters fall
Down the slope hills, dispersed, or in a lake,
That to the fringed bank with myrtle crowned,
Her crystal mirror holds, unite their streams.
The birds their choir apply; airs, vernal airs,
Breathing the smell of field and grove, attune
The trembling leaves, while universal Pan
Knit with the Graces and the Hours in dance
Led on th' eternal spring. Not that fair field
Of Enna, where Proserpine gathering flow'rs
Herself a fairer flow'r by gloomy Dis
Was gathered, which cost Ceres all that pain

To seek her through the world; nor that sweet grove
Of Daphne by Orontes, and th' inspired
Castalian spring, might with this Paradise
Of Eden strive; nor that Nyseian isle
Girt with the river Triton, where old Cham,
Whom Gentiles Ammon call and Libyan Jove,
Hid Amalthea and her florid son
Young Bacchus from his stepdame Rhea's eye;
Nor where Abassin kings their issue guard,
Mount Amara, though this by some supposed
True Paradise under the Ethiop line
By Nilus' head, enclosed with shining rock,
A whole day's journey high, but wide remote
From this Assyrian garden, where the Fiend
Saw undelighted all delight, all kind
Of living creatures new to sight and strange: […] (Lines 216-287) (Elledge 91-93)

Two of far nobler shape erect and tall,
God-like erect, with native honor clad
In naked majesty seemed lords of all,
And worthy seemed, for in their looks divine
The image of their glorious Maker shone,
Truth, wisdom, sanctitude, severe and pure,
Severe but in true filial freedom placed; […] (Lines 288-294) (Elledge 93)

''Sole partner and sole part of all these joys,
Dearer thyself than all; needs must the Power
That made us, and for us this ample world
Be infinitely good, and of his good
As liberal and free as infinite,
That raised us from the dust and placed us here
In all this happiness, who at his hand
Have nothing merited, nor can perform
Aught whereof he hath need, he who requires
From us no other service than to keep
This one, this easy charge, of all the trees
In Paradise that bear delicious fruit
So various, not to taste that onely Tree
Of Knowledge, planted by the Tree of Life,
So near grows death to life, whate'er death is,
Som dreadful thing no doubt; for well thou know'st
God hath pronounced it death to taste that Tree,
The only sign of our obedience left
Among so many signs of power and rule
Conferred upon us, and dominion giv'n
Over all other creatures that possess
Earth, air, and sea.'' (Lines 411-432) (Elledge 97)

[…] Here in close recess
With flowers, garlands, and sweet-smelling herbs
Espoused Eve decked first her nuptial bed,
And heav'nly choirs the hymenean sung,
What day the genial angel to our sire
Brought her in naked beauty more adorned
More lovely than Pandora, […] (Lines 708-714) (Elledge 104)

In search of whom they sought: him there they found
Squat like a toad, close at the ear of Eve;
Assaying by his devilish art to reach
The organs of her fancy, and with them forge
Illusions as he list, phantasms and dreams,
Or if, inspiring venom, he might taint
Th' animal spirits that from pure blood arise
Like gentle breaths from rivers pure, thence raise
At least distempered, discontented thoughts,
Vaine hopes, vain aims, inordinate desires
Blown up with high conceits engend'ring pride. (Lines 799-809) (Elledge 107)

<u>Book V</u>

''[…] But know that in the soul
Are many lesser faculties that serve
Reason as chief; among these fancy next
Her office holds; of all external things,
Which the five watchful senses represent,
She forms imaginations, aery shapes,
Which reason joining or disjoining, frames
All what we affirm or what deny, and call
Our knowledge or opinion; then retires
Into her private cell when nature rests.
Oft in her absence mimic fancy wakes
To imitate her; but misjoining shapes,
Wild work produces oft, and most in dreams,
Ill matching words and deeds long past or late.'' (Book V, lines 100-113) (Elledge 116)

Him through the spicy forest onward come
Adam discerned, as in the door he sat
Of his cool bow'r, while now the mounted sun
Shot down direct his fervid rays, to warm
Earth's inmost womb, more warmth than Adam needs;
And Eve within, due at her hour prepared
For dinner savory fruits, of taste to please
True appetite, and not disrelish thirst
Of nectarous draughts between, from milky stream,
Berry or grape: [...] (Lines 298-307) (Elledge 121)

‘‘[…] Well we may afford
Our givers their own gifts, and large bestow
From large bestowed, where nature multiplies
Her fertile growth, and by disburd’ning grows
More fruitful, which instructs us not to spare.’’ (Lines 316-320) (Elledge 121)

[…] With dispatchful looks in haste
She turns, on hospitable thoughts intent
What choice to chose for delicacy best,
What order, so contrived as not to mix
Tastes, not well joined, inelegant, but bring
Taste after taste upheld with kindliest change,
Bestirs her then, and from each tender stalk
Whatever earth all-bearing mother yields
In India east or west, or middle shore
In Pontus or the Punic coast, or where
Alcinous reigned, fruit of all kinds, in coat,
Rough, or smooth-rined, or bearded husk, or shell
She gathers, tribute large, and on the board
Heaps with unsparing hand; […] (Lines 331-344) (Elledge 122)

‘‘Hail mother of mankind, whose fruitful womb
Shall fill the world more numerous with thy sons
Than with these various fruits the trees of God
Have heaped this table.’’ (Lines 388-391) (Elledge 123)

Thus when with meats and drinks they had sufficed
Not burdened nature, sudden mind arose
In Adam, not to let th’ occasion pass
Given him by this great conference to know
Of things above his world, and of their being
Who dwell in heav’n, whose excellence he saw
Transcend his own so far, whose radiant forms
Divine effulgence, whose high power so far
Exceeded human, and his wary speech
Thus to th’ empyreal minister he framed. (Lines 450-460) (Elledge 125)

‘‘O Adam, one Almighty is, from whom
All things proceed, and up to him return,
If not depraved from good, created all
Such to perfection, one first matter all,
Endued with various forms, various degrees
Of substance, and in things that live, of life;
But more refined, more spiritous, and pure,
As neerer to him placed or nearer tending
Each in their several active spheres assigned,
Till body up to spirit work, in bounds

Proportioned to each kind.'' (Lines 469-479) (Elledge 126)

''And from these corporal nutriments perhaps
Your bodies may at last turn all to spirit,
Improved by tract of time, and winged ascend
Ethereal, as we, or may at choice
Here or in heav'nly paradises dwell;
If ye be found obedient, and retain
Unalterably firm his love entire
Whose progeny you are.'' (Lines 496-503) (Elledge 126)

''[…] How last unfold
The secrets of another world, perhaps
Not lawful to reveal? Yet for thy good
This is dispensed, and what surmounts the reach
Of human sense, I shall delineate so,
By lik'ning spiritual to corporal forms,
As may express them best, though what if earth
Be but the shadow of heav'n, and things therein
Each to other like, more than on earth is thought?'' (Lines 568-576) (Elledge 128)

<u>Book VII</u>

''[…] But since thou hast vouchsafed
Gently for our instruction to impart
Things above earthly thought, which yet concerned
Our knowing, as to Highest Wisdom seemed,
Deign to descend now lower, and relate
What may no less perhaps avail us known,
How first began this heav'n which we behold
Distant so high, with moving fires adorned
Innumerable, and this which yields or fills
All space, the ambient air, wide interfused
Embracing round this florid earth, what cause
Moved the Creator in his holy rest
Through all eternity so late to build
In Chaos, and the work begun, how soon
Absolved, if unforbid thou may'st unfold
What we, not to explore the secrets ask
Of his eternal empire, but the more
To magnify his works, the more we know.'' (Lines 80-97) (Elledge 165)

And thus the godlike angel answered mild.
''This also thy request with caution asked
Obtain: though to recount almighty works
What words or tongue of Seraph can suffice,
Or heart of man suffice to comprehend?

Yet what thou canst attain, which best may serve
To glorify the Maker, and infer
Thee also happier, shall not be withheld
Thy hearing, such commission from above
I have received, to answer thy desire
Of knowledge within bounds; beyond abstain
To ask, nor let thine own inventions hope
Things not revealed, which th' invisible King,
Only omniscient hath suppressed in night,
To none communicable in earth or heaven:
Enough is left besides to search and know.
But knowledge is as food, and needs no less
Her temperance over appetite, to know
In measure what the mind may well contain,
Oppresses else with surfeit, and soon turns
Wisdom to folly, as nourishment to wind.'' (Lines 110-130) (Elledge 165-166)

''Know then, that after Lucifer from heav'n
(So call him, brighter once amidst the host
Of angels, than that star the stars among)
Fell with his flaming legions through the deep
Into his place, and the great Son returned
Victorious with his Saints, th' Omnipotent
Eternal Father from his throne beheld
Their multitude, and to his Son thus spake.
'At least our envious foe hath failed, who thought
All like himself rebellious, by whose aid
This inaccessible high strength, the seat
Of Deity supreme, us dispossessed,
He trusted to have seized, and into fraud
Drew many, whom their place knows here no more;
Yet far the greater part have kept, I see,
Their station, heav'n yet populous retains
Number sufficient to possess her realms
Though wide, and this high temple to frequent
With ministeries due and solemn rites:
But lest his heart exalt him in the harm
Already done, to have dispeopled heav'n
My damage fondly deemed, I can repair
That detriment, if such it be to lose
Self-lost, and in a moment will create
Another world, out of one man a race
Of men innumerable, there to dwell,
Not here, till by degrees of merit raised
They open to themselves at length the way
Up hither, under long obedience tried,
And earth be changed to heav'n, & heav'n to earth,
One kingdom, joy and union without end'.'' (Lines 131-161) (Elledge 166-167)

‘‘[…] ‘Let th’ earth
Put forth the verdant grass, herb yielding seed,
And fruit-tree yielding fruit after her kind;
Whose seed is in herself upon the earth.
He scarce had said, when the bare earth, till then
Desert and bare, unsightly, unadorned,
Brought forth the tender grass, whose verdure clad
Her universal face with pleasant green,
Then herbs of every leaf, that sudden flow’red
Op'ning their various colors, and made gay
Her bosom smelling sweet: and these scarce blown,
Forth flourisred thick the clust’ring vine, forth crept
The smelling gourd, up stood the corny Reed
Embattled in her field: add the humble shrub,
And bush with frizzled hair implicit: last
Rose as in dance the stately trees, and spread
Their branches hung with copious fruit; or gemmed
Their blossoms: with high woods the hills were crowned,
With tufts the valleys and each fountain side,
With borders long the rivers. That earth now
Seemd like to heav’n, a seat where gods might dwell,
Or wander with delight, and love to haunt
Her sacred shades: though God had yet not rained
Upon the earth, and man to till the ground
None was, but from the earth a dewy mist
Went up and watered all the ground, and each
Plant of the field, which ere it was in the earth
God made, and every herb, before it grew
On the green stem; God saw that it was good: […]’’ (Lines 309-337) (Elledge 171-172)

‘‘The Sixth, and the creation last arose
With evening harps and matin, when God said,
‘Let th' earth bring forth soul living in her kind,
Cattle and creeping things, and beast of the earth,
Each in their kind.’ The earth obeyed, and straight
Op'ning her fertile womb teemed at a birth
Innumerous living creatures, perfect forms,
Limbed and full grown: […]’’ (Lines 449-456) (Elledge 175)

[…] earth in her rich attire
Consummate lovely smiled; […] (Lines 501-502) (Elledge 176)

‘‘ ‘Let us make now man in our image, man
In our similitude, and let them rule
Over the fish and fowl of sea and air,
Beast of the field, and over all the earth,
And every creeping thing that creeps the ground.’

This said, he formed thee, Adam, thee O man
Dust of the ground, and in thy nostrils breathed
The breath of life; in his own image he
Created thee, in the image of God
Express, and thou becam'st a living soul.
Male he created thee, but thy consort
Female for race; then blessed mankind, and said,
'Be fruitful, multiply, and fill the earth,
Subdue it, and throughout dominion hold
Over fish of the sea, and fowl of the air,
And every living thing that moves on the earth.'
Wherever thus created, for no place
Is yet distinct by name, thence, as thou know'st
He brought thee into this delicious grove,
This Garden, planted with the trees of God,
Delectable both to behold and taste;
And freely all their pleasant fruit for food
Gave thee, all sorts are here that all th' earth yields,
Variety without end; but of the Tree
Which tasted works knowledge of good and evil,
Thou may'st not; in the day thou eat'st, thou di'st;
Death is the penalty imposed, beware,
And govern well thy appetite, lest Sin
Surprise thee, and her black attendant Death.'' (Lines 519-547) (Elledge 177)

<u>Book VIII</u>

And Raphael now to Adam's doubt proposed
Benevolent and facile thus replied.
''To ask or search I blame thee not, for heav'n
Is as the book of God before thee set,
Wherein to read his wondrous works, and learn
His seasons, hours, or days, or months, or years:
This to attain, whether heav'n move or earth,
Imports not, if thou reckon right; the rest
From man or angel the great Architect
Did wisely to conceal, and not divulge
His secrets to be scanned by them who ought
Rather admire; […]'' (Lines 64-75) (Elledge 182)

''Solicit not thy thoughts with matters hid,
Leave them to God above, him serve and fear;
Of other creatures, as him pleases best,
Wherever placed, let him dispose: joy thou
In what he gives to thee, this Paradise
And thy fair Eve; heav'n is for thee too high
To know what passes there; be lowly wise:
Think only what concerns thee and thy being;

Dream not of other worlds, what creatures there
Live, in what state, condition or degree,
Contented that thus far hath been revealed
Not of earth only but of highest heav'n.''
To whom thus Adam cleared of doubt, replied.
''How fully hast thou satisfied me, pure
Intelligence of heav'n, angel serene,
And freed from intricacies, taught to live
The easiest way, nor with perplexing thoughts
To interrupt the sweet of life, from which
God hath bid dwell far off all anxious cares,
And not molest us, unless we ourselves
Seek them with wand'ring thoughts, and notions vain.
But apt the mind or fancy is to rove
Unchecked, and of her roving is no end;
Till warned, or by experience taught, she learn,
That not to know at large of things remote
From use, obscure and subtle, but to know
That which before us lies in daily life,
Is the prime wisdom; what is more, is fume,
Or emptiness, or fond impertinence,
And renders us in things that most concern
Unpracticed, unprepared, and still to seek.
Therefore from this high pitch let us descend
A lower flight, and speak of things at hand
Useful, whence haply mention may arise
Of somthing not unseasonable to ask
By sufferance, and thy wonted favor deigned. (Lines 167-202) (Elledge 185-186)

''[…] for God on thee
Abundantly his gifts hath also poured
Inward and outward both, his image fair:
Speaking or mute all comliness and grace
Attends thee, and each word, each motion forms.
Nor less think we in heav'n of thee on earth
Than of our fellow-servant, and inquire
Gladly into the ways of God with man:
For God we see hath honored thee, and set
On man his equal love: […]'' (Lines 219-228) (Elledge 186)

''Pensive I sat me down; there gentle sleep
First found me, and with soft oppression seized
My drowsed sense, untroubled, though I thought
I then was passing to my former state
Insensible, and forthwith to dissolve:
When suddenly stood at my head a dream,
Whose inward apparition gently moved
My fancy to believe I yet had being,

And lived: one came, methought, of shape divine,
And said, ‘Thy mansion wants thee, Adam, rise,
First man, of men innumerable ordained
First father, called by thee I come thy guide
To the garden of bliss, thy seat prepared.’
So saying, by the hand he took me raised,
And over fields and waters, as in air
Smooth sliding without step, last led me up
A woody mountain; whose high top was plain,
A circuit wide, enclosed, with goodliest trees
Planted, with walks, and bowers, that what I saw
Of earth before scarce pleasant seemed. Each tree
Load’n with fairest fruit, that hung to the eye
Tempting, stirred in me sudden appetite
To pluck and eat; whereat I waked, and found
Before mine eyes all real, as the dream
Had lively shadowed: […]’’ (Lines 287-311) (Elledge 188)

‘‘Mine eyes he closed, but open left the cell
Of fancy my internal sight, by which
Abstract as in a trance methought I saw,
Though sleeping, where I lay, and saw the shape
Still glorious before whom awake I stood;
Who stooping opened my left side, and took
From thence a rib, with cordial spirits warm,
And life-blood streaming fresh; wide was the wound,
But suddenly with flesh filled up and healed:
The rib he formed and fashioned with his hands;
Under his forming hands a creature grew,
Man-like, but different sex, so lovly fair,
That what seemed fair in all the world, seemed now
Mean, or in her summed up, in her contained
And in her looks, which from that time infused
Sweetness into my heart, unfelt before,
And into all things from her air inspired
The spirit of love and amorous delight.
Shee disappeared, and left me dark, I waked
To find her, or for ever to deplore
Her loss, and other pleasures all abjure: […]’’ (Lines 460-480) (Elledge 192-193)

<u>Book IX</u>

‘‘[…] since our eyes
Opened we find indeed, and find we know
Both good and evil, good lost, and evil got,
Bad fruit of knowledge, if this be to know,
Which leaves us naked thus, of honor void,
Of innocence, of faith, of purity, […]’’ (Lines 1070-1075) (Elledge 226)

Book X

‘‘Assembled Angels, and ye Powers returned
From unsuccessful charge, be not dismayed,
Nor troubled at these tidings from the earth,
Which your sincerest care could not prevent, […]’’ (Lines 34-37) (Elledge 231)

‘‘Easy it may be seen that I intend
Mercy colleague with justice, sending thee
Man’s friend his mediator, his designed
Both ransom and redeemer voluntary,
And destined man himself to judge man fall’n.’’ (Lines 58-62) (Elledge 231)

[…] God at last
To Satan first in sin his doom applied
Though in mysterious terms, judged as then best: […] (Lines 171-173) (Elledge 234)

Nor he their outward onely with the skins
Of beasts, but inward nakedness, much more
Opprobrious, with his robe of righteousness,
Arraying covered from his Father’s sight. (Lines 220-223) (Elledge 235)

‘‘Methinks I feel new strength within me rise,
Wings growing, and dominion giv’n me large
Beyond this deep; whatever draws me on,
Or sympathy, or some connatural force
Powerful at greatest distance to unite
With secret amity things of like kind
By secretest conveyance. Thou my shade
Inseparable must with me along:
For Death from Sin no power can separate.’’ (Lines 243-251) (Elledge 236)

Satan in likeness of an angel bright
Betwixt the Centaur and the Scorpion stearing
His zenith, while the sun in Aries rose:
Disguised he came, […] (Lines 327-330) (Elledge 238-239)

Their course through thickest constellations held
Spreading their bane; the blasted stars looked wan,
And planets, planet-strook, real eclips
Then suffered. (Lines 411-414) (Elledge 240-241)

[…] To the blank moon
Her office they prescribed, to th’ other five
Their planetary motions and aspects
In sextile, square, and trine, and opposite,
Of noxious efficacy, and when to join
In synod unbenign, and taught the fixed

Their influence malignant when to show'r,
Which of them rising with the sun, or falling,
Should prove tempestuous: […] (Lines 656-664) (Elledge 247-248)

[…] They with labor pushed
Oblique the centric globe: some say the sun
Was bid turn reins from th' equinoctial road
Like distant breadth to Taurus with the sev'n
Atlantic Sisters, and the Spartan Twins
Up to the Tropic Crab; thence down amain
By Leo and the Virgin and the Scales,
As deep as Capricorn, to bring in change
Of seasons to each clime; (Lines 670-678) (Elledge 248)

''[…] Remember with what mild
And gracious temper he both heard and judged
Without wrath or reviling; [..]'' (Lines 1046-1048) (Elledge 257)

''[…] His timely care
Hath unbesought provided, and his hands
Clothed us unworthy, pitying while he judged; […]'' (Lines 1057-1059) (Elledge 257)

<u>Book XII</u>

[…] Before him burn
Seven lamps as in a zodiac representing
The heav'nly fires; (Lines 254-256) (Elledge 290)

''[…] But in their room, as they forewarn,
Wolves shall succeed for teachers, grievous wolves,
Who all the sacred mysteries of heav'n
To their own vile advantages shall turn
Of lucre and ambition, and the truth
With superstitions and traditions taint,
Left only in those written records pure,
Though not but by the Spirit understood.'' (Lines 507-514) (Elledge 297)

''O goodness infinite, goodness immense!
That all this good of evil shall produce,
And evil turn to good; more wonderful
Than that which by creation first brought forth
Light out of darkness! Full of doubt I stand,
Whether I should repent me now of sin
By me done and occasioned, or rejoice
Much more, that much more good thereof shall spring, […]'' (Lines 469-476) (Elledge 296)

ANNEX-2

Excerpts from John Milton's *Paradise Regained*

Excerpts from *Paradise Regained* are provided according to the four books' numerical order.

The Second Book

It was the hour of night, when thus the Son
Communed in silent walk, then laid him down
Under the hospitable covert nigh
Of trees thick interwoven. There he slept,
And dreamed, as appetite is wont to dream,
Of meats and drinks, nature's refreshment sweet.
Him thought he by the brook of Cherith stood,
And saw the ravens with their horny beaks
Food to Elijah bringing even and morn—
Though ravenous, taught to abstain from what they brought;
He saw the Prophet also, how he fled
Into the desert, and how there he slept
Under a juniper— then how, awaked,
He found his supper on the coals prepared,
And by the Angel was bid rise and eat,
And eat the second time after repose,
The strength whereof sufficed him forty days:
Sometimes that with Elijah he partook,
Or as a guest with Daniel at his pulse.
Thus wore out night; and now the harald Lark
Left his ground-nest, high towering to descry
The Morn's approach, and greet her with his song.
As lightly from his grassy couch up rose
Our Saviour, and found all was but a dream; […] (Lines 260-283)

The Fourth Book

''But these are false, or little else but dreams,
Conjectures, fancies, built on nothing firm.'' (Lines 291-292)

The Tempter watched, and soon with ugly dreams
Disturbed his sleep. And either tropic now
'Gan thunder, and both ends of heaven; the clouds
From many a horrid rift abortive poured
Fierce rain with lightning mixed, water with fire
In ruin reconciled; nor slept the winds
Within their stony caves, but rushed abroad
From the four hinges of the world, and fell
On the vexed wilderness, whose tallest pines,
Though rooted deep as high, and sturdiest oaks,
Bowed their stiff necks, loaden with stormy blasts,

Or torn up sheer. Ill wast thou shrouded then,
O patient Son of God, yet only stood'st
Unshaken! Nor yet staid the terror there:
Infernal ghosts and hellish furies round
Environed thee; some howled, some yelled, some shrieked,
Some bent at thee their fiery darts, while thou
Sat'st unappalled in calm and sinless peace.
Thus passed the night so foul, till Morning fair
Came forth with pilgrim steps, in amice grey,
Who with her radiant finger stilled the roar
Of thunder, chased the clouds, and laid the winds,
And griesly spectres, which the Fiend had raised
To tempt the Son of God with terrors dire. (Lines 408-431)

''Me worse than wet thou find'st not; other harm
Those terrors which thou speak'st of did me none.
I never feared they could, though noising loud
And threatening nigh: what they can do as signs
Betokening or ill-boding I contemn
As false portents, not sent from God, but thee; […] (Lines 486-491)

GCRIS

ANNEX-3

Excerpts of Poems from William Blake's *Songs of Innocence*

The poems are presented in alphabetical order.

From ''The Chimney Sweeper''

Then down a green plain, leaping, laughing, they run
And wash in a river, and shine in the Sun. (Stanza 4, lines 15-16) (Abrams 46)

From ''The Ecchoing Green''

The Sun does arise,
And make happy the skies.
The merry bells ring
To welcome the Spring.
The sky-lark and thrush,
The birds of the bush,
Sing louder around,
To the bells' chearful sound.
While our sports shall be seen
On the Ecchoing Green. (Stanza I, lines 1-10) (Abrams 43-44)

From ''The Lamb''

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life & bid thee feed,
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice! (Stanza I, lines 1-8) (Abrams 45)

''Laughing Song''

When the green woods laugh with the voice of joy
And the dimpling stream runs laughing by,
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it.

When the meadows laugh with lively green
And the grasshopper laughs in the merry scene,
When Mary and Susan and Emily,
With their sweet round mouths sing Ha, Ha, He.

When the painted birds laugh in the shade,
Where our table with cherries and nuts is spread
Come live & be merry, and join with me,

To sing the sweet chorus of Ha, Ha, He. (Johnson and Grant 19)

From ‘‘Nurse’s Song’’

When the voices of children are heard on the green
And laughing is heard on the hill (Lines 1-2)

Besides in the sky, the litle birds fly
And the hills are all coverd with sheep (Lines 11-12)

The little ones leaped & shouted & laugh’d
And all the hills ecchoed. (Lines 15-16) (Johnson and Grant 25)

GCRIS

ANNEX-4

‘‘The Tyger’’ from William Blake’s *Songs of Experience*

‘‘The Tyger’’

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

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

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

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

When the stars threw down their spears
And water’d heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry? (Abrams 54)

CCPIS

ANNEX-5

Glossary

Below, there are the definitions of terms which are used in theological discourse and appear in this dissertation. The terms are presented alphabetically.

Alexandrian School: This is a school of theologians of the Patristic period, known for their contribution toward the shaping of Christological doctrines. Athanasius of Alexandria is a leading figure.

Amyraldism: This is the theology developed by Moise Amyraut who explains that what makes possible the salvation of fallen man whose will is tainted is the ‘‘predestination faith.’’ Despite the fact that our reason is corrupted, God has granted man with an intellectual inclination towards the true and good. Man’s illumined reason cures his will that transforms into faith.

Anabaptism: It is a sixteenth-century radical group of the Reformation created by former followers of Huldrych Zwingli. They reject infant baptism, advocate the sole authority of Scripture, question the religious and political status qua, practise common ownership of property, and embrace pacifism.

Antiochene School: This is a school of theologians of the Patristic period, known for advocating the divine nature of Christ/the Son as equal and of the same substance with the Father, the first person of the Holy Trinity. Basil of Caesarea is a leading figure.

Apophatic theology: It is the theological approach that focuses on what God is not.

Arianism: It is a fourth-century Christian heresy that views Christ as God’s creation, and thus, not of the same ousia and of equal status with the Father.

Arminianism: This is the theology developed by Jacob Arminius who rejects Calvin’s doctrine of Predestination. God’s grace is given equally to all and is redeeming but man should practise his free will to respond to it to be saved.

Calvinism: It is synonymous with Reformed Christianity and the Swiss Reformation. The roots of this protestant group are traced in the teachings of Huldrych Zwingli and Heinrich Bullinger, but it takes a complete from by John Calvin in the 1550s and Calvin’s successor Theodore Beza who established the political system of Geneva. The most important Calvinist doctrine is that of Predestination with fıve points related to it, including (1) we are all sinners (2) the

choice of the elect is not based on merit, (3) the redeeming nature of Christ is only for the elect (4) the elect cannot resist to God's redemptive call, and (5) the elect carry out the life of the saints regardless of any challenge.

Christian Syncretism: This is an idea that advocates toleration among Christians for the sake of a unified Christian Church. It supports that Christians should differentiate between primary and secondary matters that concern the Church, pointing out that an erroneous opinion should not be considered heretical if it does not oppose the redeeming nature of Christ. The Lutheran theologian Georg Calixtus is the advocate of this idea.

Christological doctrines: These are doctrines that address the nature of Christ.

Conversion, theology of: see Amyraldism

Cross, theology of: Martin Luther coined the theology of the Cross in the Heidelberg Disputation (1518). Luther's theology of the Cross focuses on the paradoxical nature of Christ, that is, on His suffering and humiliation (who would expect God to suffer/''expect the unexpected''). Within the context of the theology of the Cross, the paradoxical nature of Christianity may be discussed.

Deism: A philosophical and sociopolitical English movement that started to take shape in the second half of the seventeenthcentury and met popularity throughout the eighteenth century. Deism rejected revealed religion as the path to knowledge and advocated man's use of empirical reason toward the partial but satisfactory understanding of man's role in the universe and God's Divine Providence. Deists believed in the innate goodness of man, and promoted morality, radical political views that stressed the need of democratic commonwealth, and freedom of speech and religion.

Double nature, doctrine of: This is the doctrine that refers to the two natures—divine nature and human nature—of Christ. It is synonymous with the ''hypostatic union doctrine.''

Eastern Orthodox Church: Its roots can be traced in the Patristic period within the Greek-speaking Roman empire. However, it formally becomes a denomination after the Schism of 1054 when the separation of the unified Church into the Eastern Orthodox Church and the Western Catholic Church occurs. The Orthodox Church claims apostolic succession. It follows the Paradosis (tradition) consisted of the

teachings of Scripture (the Septuagint—the oldest Greek translation of the Old Testament that also includes apocryphal writings not included in the Hebrew Bible—and the New Testament), the ‘‘Apostles’s creed,’’ the ‘‘Nicene creed,’’ the seven ecumenical councils, and the writings of the early fathers of the Church.

Ecclesia: It is the Greek word meaning ‘‘the body of believers/ the Church.’’

Feminine theology: This theological approach examines the feminine side of God that is depicted in Western mystical Christian works as the brides/emanations of God, namely, Sapientia (Wisdom) and Caritas (Grace). A noteworthy representative is Hildegard of Bingen. It may also apply to the marriage imagery used by the Antiochene School to explain Christ’s double nature.

Glory, theology of: It is the theological approach that attempts to fully understand the essence of the Divine based on kataphatic (what God is) and/or apophatic (what God is not) approaches sustained by rational thinking based on human senses. The theology of glory focuses on the omnipotence and omniscience of God.

Homoiousios: It is the Greek word meaning ‘‘of similar substance/essence.’’

Homoousios: It is the Greek word meaning ‘‘of the same substance/essence.’’

Hypostasis: It is the Greek word meaning **‘‘**mode of existence.’’

Hypostatic union: It is the Greek word meaning ‘‘the double nature of Christ’’ (fully God and fully man).

Justification by faith: Man is saved only responding with pure love/faith to the grace of God that is given to each man through the Holy Spirit/Christ. It is a concept coined by Martin Luther.

Kataphatic theology: It is the theological approach that focuses on what God is.

Latitudinarianism: It concerns the deist trend that permeated the seventeenth-century Anglican Church**;** Anglican prelates embraced the rationalization of faith, stressing the importance of morality, the practice of ouward observances and doctrinal correctness.

Lutheranism: It is synonymous with the German Reformation, the father of which is Martin Luther. Among its most improtant doctrines stand justification by faith, the authority of Scripture is above the authority of the Church, the theology of the Cross and rejection of reason, the universal priesthood of believers. Lutheranism also stresses the importance of Baptism and Holy Communion. Another important

Lutheran idea is the existence of two kingdoms—a kingdom under the Law (the state) and a kingdom under the Gospel (God)—of which we are members and we must conform to both as justified and as sinners respectively.

Logos: It is a Greek word meaning cause/creative force, speech, reason, covenant/promise of union between two parties. Logos is associated with Christ.

Marriage imagery: The example of the union of a man and a woman who are distinct but indivisible was used by Theodore of Mopsuestia, a theologian of the Antiochene School, to explain the double nature of Christ as expressed in the ‘‘hypostatic union’’ doctrine as well as the relationshp of Christ with the Church and each believer.

Muggletonians: It is a Dissenting group that was created by John Reeve and Lodowick Muggleton in the time of Oliver Cromwell. Muggletonians embrace the exclusive authority of Scripture, stress the individual conscience’s role toward the discovery of the truth, completely reject reason, reject the state religion and state authorities, reject ouward ceremonies, reject everything worldly, and believe that any place can become place of worship by sincere believers. They claim that when Christ was on earth, there was no God in Heaven, that the time between His death and resurrection, there was no God, and that the age of miracles and the Apocalypse is now.

Orthodox: It is a Greek word meaning the right belief as opposed to heresy.

Ousia: Essence/Substance

Palamism: It is a type of meditation that enables the believer to see the divine light with his physical eyes. Simeon the New Theologian and Gregory Palamas.

Panentheism: It is the idea that the eternal, infinite, immutable and One Creator of all has a different essence from his creatures but is a relational God. All his creations are contained in Him (participate in the Divine realm), but the reverse case is not true.

Pantheism: It is the idea the Creator and His creatures are one, that is, God is identified with the universe.

Paradosis: Tradition; particularly, the Eastern Orthodox Patristic writings

Patristic: It is an adjective that defines persons, events, and teachings during the early years of Christianity (c. 100-c.700).

Pelagianism: It is a heretical movement of the Patristic Period shaped by Pelagius, Caelestius, and Rufinus. It advocates human autonomy in the process of sanctification; man's morality—based on the Law of the Old Testament and the example of Christ—leads to his salvation.

Perichoresis: The attributes of each person of the Holy Trinity also define the other two. ''All three persons of the Trinity mutually share in the life of the others, so that none is isolated or detached from the actions of the others'' (McGrath 469).

Pietist movement: It is a seventeenth-century movement within the Lutheran tradition but influenced by Calvin and the Reformed tradition. It focuses on the strengthening of personal faith through an intense life of devotion and study, degrades the importance of academic preaching but does not reject doctrines, and is permeated by the spirit of apocalypticism (the end of the world is near). The father of the Pietist movement is Philip Jakob Spener.

Pneumatomachoi: Patristic theologians who advocated the heretical opinion that each person of the Trinity (the Father, the Son, and the Holy Spirit) has its own essence. Pneumatomachoi valued these three distinct essences like gold, silver, and copper respectively. A leading figure is Eunomius.

Predestination, doctrine of: It is a doctrine formed by John Calvin and presented in his *Institutes*: ''The eternal decree of God, by which he determined what he wished to make of every person. For he does not create everyone in the same condition, but ordains eternal life for some and eternal damnation for others.''

Presbyterianism: It is the english version of Calvinism.

Soteriological doctrines: These are doctrines that address the redeeming nature of Christ for humanity.

Trinity doctrine: This doctrine states that the Father, the Son and the Holy Spirit comprise the Godhead; they are three persons consubstantial and coequal.

Wesleyan Methodism: A noteworthy example of the eighteenth-century pietist movement in England. It grew inside the body of the Anglican Church and later became a different denomination. Wesleyan Methodism stresses the importance of a ''living faith,'' highlighting the role of divine reason that resides in the soul of each man as the sole means of man's perfection. Methodism's approach to reason opposes the deists' exclusive association of reason with empirical reason, providing a

definition of reason closely related to the orthodox Patristic and Western mystical teachings.

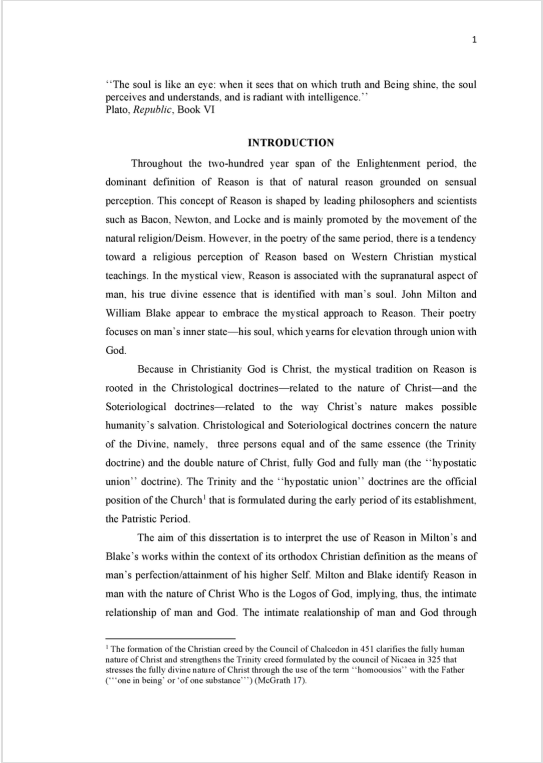
GCRIS

Digital Receipt

This receipt acknowledges that Turnitin received your paper. Below you will find the receipt information regarding your submission.

The first page of your submissions is displayed below.

Submission author:	KYRIAKI ASIATIDOU
Assignment title:	ÖĞRENCİLER için Orijinallik Kontro…
Submission title:	The Relationship of Reason and H…
File name:	597_KYRIAKI_ASIATIDOU_The_Re…
File size:	239.7K
Page count:	128
Word count:	50,473
Character count:	280,954
Submission date:	03-Jan-2018 09:59PM (UTC+0200)
Submission ID:	900142134



1

''The soul is like an eye: when it sees that on which truth and Being shine, the soul perceives and understands, and is radiant with intelligence.''
Plato, *Republic*, Book VI

INTRODUCTION

Throughout the two-hundred year span of the Enlightenment period, the dominant definition of Reason is that of natural reason grounded on sensual perception. This concept of Reason is shaped by leading philosophers and scientists such as Bacon, Newton, and Locke and is mainly promoted by the movement of the natural religion/Deism. However, in the poetry of the same period, there is a tendency toward a religious perception of Reason based on Western Christian mystical teachings. In the mystical view, Reason is associated with the supranatural aspect of man, his true divine essence that is identified with man's soul. John Milton and William Blake appear to embrace the mystical approach to Reason. Their poetry focuses on man's inner state—his soul, which yearns for elevation through union with God.

Because in Christianity God is Christ, the mystical tradition on Reason is rooted in the Christological doctrines—related to the nature of Christ—and the Soteriological doctrines—related to the way Christ's nature makes possible humanity's salvation. Christological and Soteriological doctrines concern the nature of the Divine, namely, three persons equal and of the same essence (the Trinity doctrine) and the double nature of Christ, fully God and fully man (the ''hypostatic union'' doctrine). The Trinity and the ''hypostatic union'' doctrines are the official position of the Church[1] that is formulated during the early period of its establishment, the Patristic Period.

The aim of this dissertation is to interpret the use of Reason in Milton's and Blake's works within the context of its orthodox Christian definition as the means of man's perfection/attainment of his higher Self. Milton and Blake identify Reason in man with the nature of Christ Who is the Logos of God, implying, thus, the intimate relationship of man and God. The intimate realationship of man and God through

[1] The formation of the Christian creed by the Council of Chalcedon in 451 clarifies the fully human nature of Christ and strengthens the Trinity creed formulated by the council of Nicaea in 325 that stresses the fully divine nature of Christ through the use of the term ''homoousios'' with the Father (''one in being' or 'of one substance'') (McGrath 17).

Copyright 2018 Turnitin. All rights reserved.

The Relationship of Reason and Human Perfection in Milton's and Blake's Religious Poetry

ORIGINALITY REPORT

20%	18%	9%	12%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	uwch-4.humanities.washington.edu Internet Source	2%
2	www.ccel.org Internet Source	1%
3	saintmark.com Internet Source	1%
4	en.wikisource.org Internet Source	<1%
5	aren.org Internet Source	<1%
6	www.elfinspell.com Internet Source	<1%
7	www.scribd.com Internet Source	<1%
8	ftp.gwdg.de Internet Source	<1%
9	ymerleksi.wikispaces.com Internet Source	<1%
10	booksnow1.scholarsportal.info Internet Source	<1%
11	quod.lib.umich.edu Internet Source	<1%
12	annalizemouton.files.wordpress.com Internet Source	<1%

www.northchurch.org

CURRICULUM VITAE

Name and Surname: Kyriaki Asiatidou

Place and Date of Birth: Athens, Greece 18/03/1979

Education:

Degree	Field	University	Year
Undergraduate	English Music	University of Arkansas at Little Rock, USA	2000
Graduate	Rhetoric and Writing	University of Arkansas at Little Rock, USA	2002

Work Experience:

Work Place	Position	Year
University of Arkansas at Little Rock, USA	Instructor of Writing	2001 – 2002 2003
Gaziantep University	Instructor of English Literature	2006 – 2009 2011—Present

Foreign Languages: Greek and English Full professional proficiency, Turkish Limited working proficiency

Publications: Asiatidou, Kyriaki. ‘‘Meeting the Yahoos and the Houyhnhnms: Swift’s Sermon and the Function of Satiric Allegory.’’ *English Studies: New Perspectives*, edited by Çelikel, Mehmet Ali and B. Taniyan, Cambridge Scholars Publishing, 2015, pp. 177-185.

E-mail: kasiatidou@outlook.com

Phone: 0 541 4907640

Date: January 2018