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**"The Song of Los" by William Blake as the embodiment
of the author's literary principles**

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Abstract

The article is devoted to the commentary and translation of a small prophecy of the English Romanticist William Blake, "the Song of Los". The lyrics of Blake are extremely deep and artistic. However, for understanding the significance of the legacy of the poet, his epics are also important. These poems, which almost were not read by anyone during their lifetime, sometimes in several copies, although not all, have reached our time. And, from the time of the Pre-Raphaelites, the prophecies has been called forth a whole wave of interpretations and studies. "The Song of Los" (1795) is one of the shortest prophecies in Blake, however, difficult for the unprepared reader. By the time of the engraving of the poem, Blake already published the poems "America" and "Europe"; "the Song of Los" consists of "Africa" and "Asia". "The Song of Los" most widely and clearly demonstrates the scatter of mythological parallels of Blake's historiography. The author includes in his myth and explains the emergency of the teachings of the Old and New Testaments, Islam, ancient philosophy and mythology, Eastern wisdom and European mythology, philosophy and occultism. The poet considers history (both real and ritual) through the prism of his own mythology, that acquired its heroes by this time. In the appendix the author offers his translation of "the Song of Los" to Russian with an extensive commentary.

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Introduction

William Blake, the pioneer of English romanticism, is one of the least known epic poets of his time among Russian readers. Once considered among the Soviet critique as a "revolutionary romantic", he remained for the Russian reader in the apt expression of N. Fry, "a victim of anthologies" – a brilliant lyricist in the translation by S. Marshak or V. Potapova, V. Toporov or K. Balmont.

Undoubtedly, the lyrics of Blake is highly deep and artistic. However, to understand the significance of the poet's heritage, his poems are of no small importance - "a number of books embodying his philosophical system, expressed in an increasingly mysterious form", which "became known as Prophetic Books", as wrote the publisher of his collected works Sir Geoffrey Keynes. [Keynes, 1967].

These were exactly the books - engraved by the poet, the engraver's apprentice and the painter, plates, printed and hand-painted editions. Each sample, imprinted from the same plate, was unique - in color, mood. Surprisingly, these poems that weren't read by almost anyone during romanticists life, sometimes in several copies, although not all but have reached our time. And since the Pre-Raphaelites times, they have caused a wave of interpretations, commentaries and studies.

An important task that preceded the study of poems was their scientifically accurate publication, allowing to use the published texts as an object of study.

The complexity of this task was due to the specific design of books: features of the author's punctuation, graphics, versions of works. To the full extent this goal has not been reached even in Western World, with its extensive Blake world. And there are only few poems of William Blake published in Russian language.

Only "The Marriage of Heaven and Hell" was repeatedly translated - in excerpts and entirely among Blake's poems. The most comprehensive publication of domestic translated Blake world became bilingual edition in 1982 [Blake, 1982], where were presented: "The Book of Thel" in translation by S. Marshak "The Marriage of Heaven and Hell" and "Visions of the Daughters of Albion" in translation by A. Sergeev; "America", "Europe", "The French Revolution" - in translation by V. Toporov. In 2004 G. Tokareva has published her translation of the poem "Tiriel" [Blake, 2004], and two years later there was released a collection, where were published other small poems ("The First Book of Urizen", "The

Book of Los", "The Song of Los" and "The Book of Ahania") in translation by V. Toporov [Blake, 2006].

Small poems by Blake make a special cycle of his work, where main themes and motives of the author's mythology are developed, fully implemented in three major epics (not translated into Russian – and, probably, are not expected to be translated soon). Each of the small poems is interesting in its own way - with its satirical pathos ("The Marriage of Heaven and Hell"), philosophical allegory ("Visions of the Daughters of Albion"), alchemical symbolism ("The Book of Thel"), revising classical subjects ("Tiriell"), periphrastical interpretation of history ("America", "Europe", "The French Revolution"). But especially interesting in terms of studying Blake's mythology are small poems, most complex with their symbols, that not coincidentally were translated last: "The First Book of Urizen", "The Book of Los", "The Song of Los" and "The Book of Ahania". They have already outlined the features of the author's syncretic myth, which subsequently grows up and becomes more complex.

One of the Blake's shortest poems, however, difficult for the unprepared reader is "The Song of Los". Written in 1795, in London Lambeth, it contains eight plates made with illuminated printing. Five copies of the poem are known. By the time of engraving the poem Blake had already published his poems "America" and "Europe"; "The Song of Los" consists of "Africa" and "Asia".

The plot of "Africa" is close to the plot of "Europe": the main content of the depicted story is the formation and distortion of the mankind image. This process is controlled by Blake's mythological characters, involuntary assistants of the tyrant-demiurge Urizen – "*Race of Los & Enitharmon*", by the prophets who brought people a "*a Code of War*", laws and religions; with a culmination in "*a Philosophy of Five Senses*", received by Locke and Newton from the hands of Urizen. "Asia" is a continuation of the history till Blake's days, until apocalyptic events of history contemporary to him.

Revolutionary spirit, personified in the Orc figure, for Blake has much in common with the revolutionary component of the Christ activity. In other Blake's poems Orc is not only fighting against Urizen, but also crucified on the Tree of Mystery: already in "America" he is "*wreath'd round the accursed tree*".

His opponent is Urizen, giving laws to nations and stretching "*clouds of despair*" over Europe and Jerusalem, "*his ancient place*". Another kind of tyranny follower are the "*Kings of Asia*", afraid of losing their power. Urizen "*give his Laws to the Nations*", but his "*Books of brass, iron & gold*" melt from the lights of Orc.

Historical events go out of history frames, fitting into the world conflict.

According to Mulvihill, "The history narrated in Song of Los is a history of representation, while its agents - Moses, Trismegistus, and Mahomet among them - are heirs of Blake's arch-representer,

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Urizen." [Mulvihill, 2000, 373]. This externalization, objectivity of the historical process is an example of "*Corporeal Understanding*", which Blake, in the context of romantic aesthetics, contrasts imagination as a true force of spiritual and historical development.

"The Song of Los" most widely and clearly demonstrates the variation of mythological parallels of Blake's author historiography. The author includes in his myth and explains the origination of such teachings as the Old and New Testaments, Islam, ancient philosophy and mythology, Eastern wisdom and European mythology, philosophy and occultism. And although Blake protects the doctrine of semi-mystical Christianity, believes in the historicity of the Old Testament and builds his story based on biblical, recognizes the greatness of Newton ideas and shares a satirical pathos of the French enlighteners. As the poet shows, all these spiritual movements can lead to war and violence, can serve as an instrument of the spirit enslavement.

The poet considers history (both real and ritual) through the prism of his own mythology, that already has its named heroes at the time of writing "The Song of Los". Excluding Blake's already written poems, it is difficult to decipher polysemantic figures of the author's myth and to determine the meaning of mythology inversion, as well as to determine in the poem the background of integrating religion, law and science.

Nevertheless, the poem is not "closed" for the reader, like Blake's other works: its provocative inversions, unusual comparisons, shocking descriptions are obviously aimed at dialogue, it provokes interpretation or objections; however, a worthy interlocutor for such a dialogue, probably, has not yet appeared during Blake's times. Even today, polysemantic figurativeness opens the way to a variety of interpretations, and able to lead the critic onto the opinion of "Satanism" or sadism of the author, which is a consequence of inattention to Blake's allegorical text, generally having humanistic meaning ciphered in a complicated manner. "The Song of Los" is one of the texts that does not lose its relevance as an object of literary research.

Blake not only "wrote for those who, like himself, were excited about the secrets of human spirit" [Glebovskaya, 1993, 23] – he appeals to those who, like himself, were constantly in condition of "*Intellectual Battle*", who were ready to unravel cultural allusions of his intertextual, polyphonic works.

However, Blake's "reading complexity" remains of current importance, even for his long-term researchers [q.v. Baulch, 2013; Behrendt, 1992; Cogan, 2015; Larrissy, 2005; Mulvihill, 2007; Suzuki, 2001; Welch, 1999; Welch, 2007]. That is why translation of Blake's poems needs annotation.

Why, despite the relatively recent translation by V. Toporov, we thought it possible to introduce a new translation of "The Song of the Los" to the reader? In our opinion, level of sometimes quite familiar translation published in 2006, together with absence of any annotation in many respects reduced the

value of publication. Rather, there is an annotation to the poem, but it is so peculiar that it surprises. In particular, it ends with the following phrase: "The text refers to <...> Rintrah, Palamabron, Urthona, Leutha, Sotha and Diralada, each of them has individual character in Blake's poetry, however not specified within the framework of this publication". What remains to the reader? Patiently wait for annotation, because in the Russian-language editions of Blake and about Blake there is no decryption to be found.

The most important aim of our translation was to retain Blake's special figurativeness and his rhythmic. We tried to retain and comment on the main figures, important for the author's mythology. In this regard the way of writing capital letters was kept according to the original. Our comment is based "Blake Dictionary" by S. Foster Damon involving other Western sources of Blake world. The source of the text is a classical issue edited by D. Erdman [Blake, 1988]. References to it are given in the comments in square brackets: the page number follows the title of the cited work of the poet.

The published commented translation is only a timid step to the reproduction of Blake's epic world in Russian language, not as a materially "translated", that means text shifted into our native language, but as an aesthetic object, as tremendous author's thoughts and the abyss of creative imagination opening up new worlds to Blake's attentive and grateful reader.

Vera Serdechnaya

ПЕСНЬ ЛОСА Отпечатано Уильямом Блейком Ламбет¹, 1795

THE SONG of LOS Lambeth¹ Printed by William Blake 1795

АФРИКА

Я спою вам песнь Лоса, Вечного Пророка²;
Он пел её под четыре арфы³ на пирах Вечности⁴

AFRICA

I will sing you a song of Los. the Eternal Prophet²;
He sung it to four harps³ at the tables of Eternity⁴.

¹ The area of London on the South Bank of the Thames, known at Blake's time for its lush gardens. "Lambeth" as the place of execution is highlighted in five of Blake's prophetic poems, many other works have been started or completed here.

² Los in Blake's mythology is Poetry, the embodiment of Creative Imagination in the created world. He is a blacksmith, his beloved – Enitharmon, she is shining being the Sun of Spirit. He himself has forged the material Sun, and its name is most often interpreted as an anagram of *Sol*. As a poet, Los is a Prophet of Eternity who reveals eternal truths. He is a revolutionary of spirit, while his son Orc is a simple revolutionary. As a master of imagination Los is also a creator of everything that we see. He creates many misleading things (time, stars, universe), but only in order to recognize error and overcome it.

³ Four harps are continents, or parts of the world (Europe, America, Africa, Asia), where unfolds the action of author's mythological history.

⁴ Eternity, according to Blake, is the absence of changeable Time, the truth. "Error is Created. Truth Is Eternal. Error or Creation will be Burned Up, and then and not till then Truth or Eternity will appear" ["A Vision of the Last Judgement", 565, – *word for word translation here and below is our V. S.*]. Nothing real can have a beginning. So man has pre-existed his creation in Eden, which was only its materialization, an episode of Fall. Arts reveal and imprint the Eternal Truth. Blake understood his aim as "to open the Eternal Worlds, to open the immortal Eyes Of Man inwards into the Worlds of Thought: into Eternity Ever expanding in the Bosom of God. the Human Imagination" ["Jerusalem", 147].

В сердцевидной Африке ⁵ .	In heart-formed Africa ⁵ .
Уризен ⁶ таял! Аристон ⁷ трепетал!	Urizen ⁶ faded! Ariston ⁷ shudder!
И так Песнь началась.	And thus the Song began
Адам ⁸ стоял в Эдемском саду,	Adam ⁸ stood in the garden of Eden:
И Ной ⁹ – на горах Арарата;	And Noah ⁹ on the mountains of Ararat;
Они видели, как Уризен дал Законы Народам	They saw Urizen give his Laws to the Nations
Руками племени Лос ¹⁰ .	By the hands of the children of Los ¹⁰ .
Адам трепетал! Ной таял! Почернел Африканец	Adam shudder! Noah faded! black grew the sunny
солнечный,	African
Когда Ринтра ¹¹ дал Бrame ¹² Абстрактную	When Rintrah ¹¹ gave Abstract Philosophy ¹³ to Brama ¹²
Философию ¹³ .	in the East:
(Ночь говорила Облаку:	(Night spoke to the Cloud!
Люди химер породили в своем фарисействе. Война	Lo these Human form'd spirits in smiling hypocrisy.
	War
Друг против друга; пусть же Воюют, рабы	Against one another; so let them War on; slaves to the
Элементов ¹⁴ извечных).	eternal Elements ¹⁴)

⁵ Africa, according to Blake is a place of slavery, reflected in the enslavement of the Israelites by Pharaoh. Blake believes that since Africa is not mentioned in the Bible, its original name is Egypt ["The book of Urizen", 83]. Los begins his song in Africa, as it is dedicated to the enslavement of mankind by Laws and Religions.

⁶ Urizen is the most important figure in the mythology of Blake, one of human energies – the reason, the mind. He is also the creator of laws, a plowman, a builder, a driver of the sun-chariot. His metal is gold. His name is usually elevated to a combination of *Your Reason* or to the Greek *ουριζειν* (to separate) from which the word "horizon" comes. In a fallen status craving for power Urizen becomes Satan and demiurge. He builds the world according to the laws of Pythagorean geometry, plans the garden of Eden with its Tree of the knowledge of good and evil. Blake calls him, in particular, "Creator of men; mistaken Demon of heaven" ["Visions of the Daughters of Albion", 483]. He becomes the God of the world, the "Jealous God" (Ex. 20: 5) the Old Testament, God of restrained sensuality and the natural religion of the deists. At the Last Judgment, he collects the earth harvest. Los recognizes him God over the ecumenical error, and therefore his children – the prophets – give the nations laws and religions of Urizen.

⁷ Ariston, "king of beauty", according to Blake, in ancient times has built a palace for his beloved in Atlantic ["America", 55]. He shudders at the song of the enslavement of man. The image goes back to Ariston, king of Sparta from Herodotus.

⁸ According to Blake, the creation of Adam was a sufficiently late episode in the history mankind fall. "Satan and Adam and the whole World was Created by the Elohim" [Jerusalem, 171], who was not Supreme. Adam embodies reason, consciousness; before Eve's creation, Adam was hermaphroditic (Blake, in particular, relied on Ovid). Blake believed that the original sin is judgment of others according to moral values ("ye shall be as gods, knowing good and evil"). The fallen Adam is only the "Natural Man" by Rousseau, but "not the Soul or Imagination" [Laocoon, 273]. Adam in the concept of Blake's spiritual history leads a sequence of 27 patriarchs, epochs of the world (churches), or states of the human soul, "And where Luther ends Adam begins again in Eternal Circle" ["Jerusalem", 231].

⁹ For Blake, Noah is a man of imagination who survived the flood of Time and Space by building an ark of love for himself and his family. This flood was the worst disaster of all times: since then, according to Blake, there were established four seasons, people are no longer giants, their lifetime reduced. The water invasion was a rush of Matter, separating mankind from Eternity. Noah became the 10th from 27 patriarchs (q.v. ref. 8).

¹⁰ Children of Los are prophets, they give laws of Urizen to the nations.

¹¹ Rintrah – one of the children of Los and Enitharmon embodying the righteous indignation of a prophet.

¹² The religion of Brama for Blake remains an abstraction.

¹³ Abstraction, according to Blake, is a generalization built on material reality, and therefore it "Opposed to the Visions of Imagination" ["Jerusalem", 229].

¹⁴ According to Blake, disintegration of the unity of being into elements is the result of the fall of the world. The four Elements – the inexorable forces of matter. "These are the Gods of the Kingdoms of the Earth: in contrarious And cruel opposition: Element against Element, opposed in War, Not Mental, as the Wars of Eternity, but a Corporeal Strife" ["Milton", 130].

Ной под водой истаял ¹⁵ ;	Noah shrunk, beneath the waters ¹⁵ ;
Аврам ¹⁶ бежал в огнях из Халдеи;	Abram ¹⁶ fled in fires from Chaldea;
Моисей узрел на Синае ¹⁷ формы темных иллюзий ¹⁸ .	Moses beheld upon Mount Sinai ¹⁷ forms of dark delusion ¹⁸ :
Паламаброн ¹⁹ Трисмегисту ²⁰ дал абстрактный Закон	To Trismegistus ²⁰ . Palamabron ¹⁹ gave an abstract Law:
И Пифагору, Сократу ²¹ , Платону ²² .	To Pythagoras Socrates ²¹ & Plato ²² .
Время катилось над Гара ²³ сынами, снова и снова	Times rolled on o'er all the sons of Har ²³ , time after time
Орк ²⁴ завывал на Атласе ²⁵ , прикованный Ревности Цепью ²⁶ ;	Orc ²⁴ on Mount Atlas ²⁵ howld, chain'd down with the Chain ²⁶ of Jealousy
Воспарила Утун ²⁷ над Иудеей и Иерусалимом,	Then Oothoon ²⁷ hoverd over Judah & Jerusalem

¹⁵ Noah, a man of vision, suffers from the contamination of mankind with forms of false knowledge; he is consumed by the Sea of Time and Space.

¹⁶ According to Blake, Abraham was born in the primitive religion of human sacrifice, which the poet called Druidism ["Jerusalem", 171]. He fled from Chaldea "in the flame" of inspiration. According to Blake, his rapid flight meant the rejection of sacrifices (as shown by the replacement of Isaac with a lamb). Indicative quotation from Blake: "Abraham was called to succeed the Druidical age, which began to turn allegoric and mental signification into corporeal command, whereby human sacrifice would have depopulated the earth." ["Descriptive catalogue", 542-543]. Abram became the 21st from 27 patriarchs (q.v. ref. 8). Blake here has *Abram*, which is the original name of the Patriarch before his change to Abraham (Gen. 17: 5).

¹⁷ Sinai in Blake's early poems is a symbol of the petrified Law.

¹⁸ Blake considered Moses to be one of the great prophets, but didn't agree with all in his teaching. Although his books are inspired, they should be read in a symbolic sense – especially the beating of nations. Blake wrote: "God never makes one man murder another nor one nation." [Marginalia to R. Watson's "An Apology for the Bible" 614]. Blake believed that the Pentateuch was not more history, but poetry, "and inspired" [Marginalia to R. Watson's "An Apology for the Bible" 616]. Blake believed that the ten commandments, establishing a rigid moral law, is the cause of error: their author was Urizen, not the true God, Divine Humanity (Jesus). Being sent with the New Testament Jesus acted contrary to the letter of the commandments. He opposed forgiveness to punishment. Moses became the 22nd of 27 patriarchs (q.v. ref. 8).

¹⁹ Palamabron – second son of Los and Enitharmon, he embodies the compassion of the poet to offended. Usually he is opposed to Rintrah as the spirit of poetic anger. Despite the fact that he brought true inspiration to the philosophers of Greece, in their works it was reborn into abstraction.

²⁰ Blake objected to the main positions of the "Emerald Tables" due to their mysticism, materialistic, as he believed, and not spiritual striving.

²¹ Blake considered Socrates a great sage, but denied the universal importance of morality: "If Christianity was morality, Socrates would be the Saviour" ["Laocoon", 275].

²² Blake was very interested in Plato. His world of ideas is largely correlated with Blake's worldview and his allegorical poetic manner. However, he didn't like that Plato denied the truth of poetic vision, as well as the moral emphasis of Plato's teachings. "The Whole Bible is filled with Imagination and Visions from End to End and not with Moral Virtues; that is the baseness of Plato and the Greeks and all Warriors" [Marginalia to "Sirius" G. Berkeley, 664]. Blake's painting "The last Judgment" shows Greeks among the rescued.

²³ Har (mountain) – the progenitor of mankind.

²⁴ Orc – the first son of Los and Enitharmon. His name is an anagram of *cor*, the Latin for "heart", as he is born from the heart of Enitharmon. He symbolizes revolution in the material world (while Los in the spiritual world), in its creative and destructive aspects. He is also an illustration of Blake's statement that restrained love turns into aggression. Orc-revolution confronts the ruler of the world Urizen.

²⁵I.e. on the same mountain where Prometheus was chained.

²⁶The Chain of Jealousy has to keep Orc's revolutionary spirit from prompt action. It was forged by his father Los, when Orc began to feel attraction to his mother, and parents chained Orc to the rock. Then Enitharmon's tears mollified Los, but the Chain has already sprouted in a rock and rooted to the fire lad. Subsequently, after gaining strength, Orc breaks the Chain and is released to bring revolution to the world. Jealousy for Blake is an attribute of the tyrannical God of the ten commandments.

²⁷Oothoon - a symbol of forbidden love, physical freedom. In the poem "Visions of the Daughters of Albion" Oothoon, seeking for her beloved Theotormon, is being trapped and violated. Theotormon can't forgive and blames her, but Oothoon

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И Иисус ²⁸ , муж скорбей ²⁹ , услышал её голос; он получил Весть Благоую от жалкого Теотормона ³⁰ .	And Jesus ²⁸ heard her voice (a man of sorrows ²⁹) he recievd A Gospel from wretched Theotormon ³⁰ .
Так начало человечество вянуть, здоровые стали Жить в закрытых местах, испугавшись Любви; И заражённые лишь размножались; Леуту ³¹ вызвал Антамон ³² из сладких её долин	The human race began to wither, for the healthy built Secluded places, fearing the joys of Love And the disease'd only propagated: So Antamon ³² call'd up Leutha ³¹ from her valleys of delight:
И Магомету буйную Библию дал ³³ . На Севере, Одину ³⁴ , Сота ³⁵ вручил Книгу Войны,	And to Mahomet a loose Bible gave ³³ . But in the North, to Odin ³⁴ , Sotha ³⁵ gave a Code of War,
Из-за Диралады ³⁶ , что радость хотела его приручить.	Because of Diralada ³⁶ thinking to reclaim his joy.
То были Церкви; Больницы; Замки; Дворцы;	These were the Churches: Hospitals: Castles: Palaces:
Как сети, ловушки и петли для радостей Вечности. И остальное – пустыня; Так Вечность, как грёза, забыта была и истёрта.	Like nets & gins & traps to catch the joys of Eternity And all the rest a desart; Till like a dream Eternity was obliterated & erased.
С ужасного дня, когда Гар и Гева бежали, Ибо их братья и сестры жили в Войне и Страсти; И на бегу они сжались В две узкие скорбные формы, Ползая в теле рептилий	Since that dread day when Har and Heva fled. Because their brethren & sisters liv'd in War & Lust; And as they fled they shrunk Into two narrow doleful forms: Creeping in reptile flesh upon

proves that love is pure and is not constrained by frameworks of the body. However, Theotormon is still not able to forgive her.

²⁸Blake considered not Jesus not as the second person of the Trinity, but as the only true God, while the Father and the Holy Spirit were aspects of his image. He considered Jesus to be the embodiment of Humanity. Jesus is the Imagination, creative power at the roots of man's existence that drives him to everlasting re-creation of the Gospel (the theory of the Everlasting Gospel).

²⁹ Is. 53:3: "He was despised and rejected by men, a man of sorrows and acquainted with grief, and as one from whom men hide their faces; he was despised, and we esteemed him not."

³⁰Theotormon – he is passion which after being restrained becomes jealousy. His name comes probably from *theo* (the God) and *torah* (law), either *theo* and *tormented*. He is the third son of Los. Jesus raises compassion above abstract good and evil. He learned that from the story of Oothoon, who was despised by Theotormon for betraying. Thus, the good news is the news of forgiveness.

³¹Leutha embodies sexual attraction, bound by law and therefore understood as sin. One of its attributes is the Valley of pleasures (the female genitalia).

³²Antamon – the fifth of the Los sons, symbolizes the male semen, according to F. Damon. In other poems about him it is said "prince of the pearly dew", "crystal form, floating upon the bosom'd air", with "lineaments of gratified desire" ["Europe", 65-66]. It calls Leutha from her "valleys of pleasure" and gives the violent Bible (the Quran) to Mohammed due to the spread of monasticism.

³³The Bible for Blake was an example of true inspired Scripture: "The Hebrew Bible and the Gospel of Jesus are not Allegory but Eternal Vision or Imagination of All that Exists" ["A Vision of the Last Judgement" 554]. It is a "Poem of probable improbabilities, full of ... Imagination" ["Marginalia to R. Watson's "An Apology for the Bible" 616]. Therefore, the "free", "violent" Bible – the Quran – is even more free. Blake believed that Muhammad's teachings were a reaction to the Christian ideal of celibacy.

³⁴For Odin, the God of war, restrained passion (Diralada) becomes war.

³⁵Sotha – the ninth son of Los, embodies the beginning of war in the world. This war is different from the good spiritual battle of Eternity.

³⁶Diralada (Thiralatha) – erotic dream, the last stage of the suppression and exclusion of sexual desire.

По груди земли. И весь простор Природы сжался В их суженных глазах ³⁷ .	The bosom of the ground: And all the vast of Nature shrunk Before their shrunken eyes ³⁷ .
Так ужасное племя Лоса и Энитармон ³⁸ дало Законы, Религии ³⁹ Гара сынам, привязав их крепче	Thus the terrible race of Los & Enitharmon ³⁸ gave Laws & Religions ³⁹ to the sons of Har binding them more
И крепче к Земле; закрыв и сковав; Пока Философия Чувств Пяти не была готова – Уризен, заплакав, отдал её в руки Ньютона и Локка ⁴⁰ .	And more to Earth: closing and restraining: Till a Philosophy of Five Senses was complete Urizen wept & gave it into the hands of Newton & Locke ⁴⁰
Тучи катятся тяжело по Альпам вокруг Руссо и Вольтера ⁴¹ ; И по горам Ливана вокруг умерших Богов	Clouds roll heavy upon the Alps round Rousseau & Voltaire ⁴¹ ; And on the mountains of Lebanon round the deceased Gods
Азии ⁴² ; и на пустынях Африки вокруг Ангелов Падших.	Of Asia ⁴² ; & on the deserts of Africa round the Fallen Angels

³⁷ According to Blake, religions were the most important problem of mankind. He lived in an era of various doctrines collision, among which were the Anglican Church, and dissenters, and deism, and Quakers, and Methodists, and followers of Bohme and Plato. He believed in a single religion, which he evolved throughout his life. He knew the Bible very well, but he read it in a symbolic sense – the letter kills, the spirit gives life. He was familiar with Gnosticism, from where probably borrowed the figure of demiurge Urizen, adhered to the English historians, that druidism was the original religion that became a source of pagan philosophy. He read Bhagavad Gita, the Quran, was familiar with the figure of Lilith in the rabbinic tradition. He studied deist philosophers, mystics, Paracelsus, Bohme and Swedenborg. All this was combined in his own philosophy. For Blake, God was a Poetic Genius, and man was a resemblance of God. According to Blake, the true religion is eternal, and existed long before the Coming of Jesus, who proclaimed it. This religion is opposed by the false religion of the world, whose God is Satan. Its history began with the Fall, when people who ate from the Tree of the knowledge of good and evil began to judge others. The consequence was the ten commandments, which restricted people to unified laws. Jesus came to refute the system by which he was crucified. False religion is logical, like work of Urizen. That is why Blake often used the word "religion" in a negative sense.

³⁸ Har and his beloved Heva, the progenitors of mankind, become the serpents of materialism.

³⁹ Enitharmon – spiritual beauty; sister, beloved and Muse of the poet Los. Damon derives her name from the Greek *anarithmon* (uncountable) or from (*z*)*enith* and (*h*)*armon* (*y*). Her emblem is the Moon, and the emotion is compassion. Enitharmon gave birth to many children. In the fallen state of world sleep, she embodies the Female World with its false religion of chastity and vengeance is a distortion of true Christianity. She – "the Eternal Female", the Great Mother, her daughter weave human bodies.

⁴⁰ For Blake, Locke, author of the philosophy of sensualism, and Newton, author of the concept of materialistic mechanistic universe (as well as Bacon, inventor of experimentalism), were persons of the "Satanic Trinity", teachers of atheism, disbelief and materialism, or Natural Religion.

⁴¹ Blake saw in Rousseau and Voltaire the inspirers of the French Revolution, but objected to their deism and materialism. According to Blake, Voltaire successfully exposed the literal meaning of the Bible. It was Voltaire's ridicule in *Candide* of the Lord using compasses in the creation, that inspired Blake to his famous painting of a demiurge with compasses – "The Ancient of Days".

⁴² The Gods of Asia, according to Blake's poem "Milton" are "Twelve monstrous dishumaniz'd terrors, Synagogues of Satan," ["Milton", 137]. They are pagan Gods including Baal, Astaroth, Chemosh, Molech, Dagon, Rimmon, the Egyptian Trinity (Osiris, Isis, Horus), Velial, Saturn, Jupiter, and Rhea (the list is borrowed from "Paradise Lost" by Milton). They are killed by the clouds of Revolution.

Князь Альбиона, Страж⁴³, блистает в ночном шатре⁴⁴. The Guardian⁴³ Prince of Albion burns in his nightly tent⁴⁴

АЗИЯ

Цари Азии слышат
Вой, что идёт из Европы⁴⁵!
И каждый бежал из Паутины,
Из древнего тканого Логова;
Ведь Азии тьма испугана
Густопламенными, мыслетворческими огнями⁴⁶
Орка.

ASIA

The Kings of Asia heard
The howl rise up from Europe⁴⁵!
And each ran out from his Web;
From his ancient woven Den;
For the darkness of Asia was startled
At the thick-flaming, thought-creating fires⁴⁶ of Orc.

И Цари Азии стали
И возопили в горечи души:

And the Kings of Asia stood
And cried in bitterness of soul.

«Не должен ли Царь звать из пустоши Голод?
А Священник – Мор из болота?
Чтобы сдержать! Ужаснуть! Извести!
Жильцов горы и равнины –
В день благодати щедрой
И ночь пленительных песен.

Shall not the King call for Famine from the heath?
Nor the Priest, for Pestilence from the fen?
To restrain! to dismay! to thin!
The inhabitants of mountain and plain;
In the day, of full-feeding prosperity;
And the night of delicious songs.

Не должен Законник набросить узду
Бедности на работягу?
Чтобы цену труда утвердить;
Чтобы измыслить горние богатства⁴⁷?

Shall not the Councillor throw his curb
Of Poverty on the laborious?
To fix the price of labour;
To invent allegoric riches⁴⁷:

А тайные советники людей
Зовут к огням в Городе,
К кучам дымных руин;
В ночь процветания и буйства.

And the privy admonishers of men
Call for fires in the City
For heaps of smoking ruins,
In the night of prosperity & wantonness

Чтобы забыл человек дорогу,
Чтобы дитя забыло о лоне;
Чтобы отрезать хлеб от города,
Чтобы остальные смирились.

To turn man from his path,
To restrain the child from the womb,
To cut off the bread from the city,
That the remnant may learn to obey.

Чтобы гордость сердца пропала;

That the pride of the heart may fail;

⁴³ Albion is the poetic name of England. However, in Blake's mythology Albion (a combination of mythological characters of Albion, son of Neptune, and the local giant, who was killed by Brutus), the Eternal Man, the progenitor of mankind, comparable to Swedenborg's Great Man and Adam Kadmon in Kabbalah. According to Blake, since the beginning of history and until the Last Judgement he is in deep sleep, because the story is so tragic and full of errors. It was Albion who gave the reins to Urizen, reason, before going to sleep, which led to a distortion of the world's image for people. Jesus is the guardian of imagination, creativity and true vision during Albion is sleeping.

⁴⁴ The tent, as a temporary protective place, symbolizes the philosophy of man.

⁴⁵ Europe embodies the reality of Imagination.

⁴⁶ Fire - an element, creative spirit of love. According to Blake, Jesus – "The God of Fire and Lord of Love" ["Jerusalem", 145]. The spiritual fire does not burn anything except errors.

⁴⁷ In the original – *allegorical riches*. Blake perceived allegories as abstraction, close to moral statements: "Moral Virtues do not Exist; they are Allegories and dissimulations" ["A Vision of the Last Judgement", 563].

Чтобы увяло желание взора ⁴⁸ ; Чтобы нежное ухо с младенчества Оглушилось, и ноздри – закрылись ⁴⁹ ; Чтобы смертных червей научить Пути от ворот Могилы».	That the lust of the eyes may be quench'd ⁴⁸ ; That the delicate ear in its infancy May be dull'd; and the nostrils ⁴⁹ clos'd up; To teach mortal worms the path That leads from the gates of the Grave.
Уризен слышал их плач! И его парящие крылья Распростерлись над огнями, Натянув тучи горя по небу Европы позади него. И Книги ⁵⁰ его – латунь ⁵¹ , золото ⁵² , железо ⁵³ – В небе плавилась – он же летел, Тяжко рея, и воя, и плача.	Urizen heard them cry! And his shudd'ring waving wings Went enormous above the red flames Drawing clouds of despair thro' the heavens Of Europe as he went: And his Books ⁵⁰ of brass ⁵¹ iron ⁵² & gold ⁵³ Melted over the land as he flew, Heavy-waving, howling, weeping.
И стал он над Иудеей, И остался в своем древнем месте, И тучи стянул над Иерусалимом;	And he stood over Judea: And stay'd in his ancient place: And stretch'd his clouds over Jerusalem;
Ведь Адам скелетом сухим Белеет в Эдемском саду ⁵⁴ ; Ной, белый как снег ⁵⁵ , – На горах Арарата.	For Adam, a mouldering skeleton Lay bleach'd on the garden of Eden ⁵⁴ ; And Noah as white as snow ⁵⁵ <i>On the mountains of Ararat.</i>
Тут громы Уризена взревели зычно Из тканой небесной тьмы. Орк, ярьась в европейской тьме, Над Альпами взвился столпом огня, Как змей раскалённого жара ⁵⁶ ! Мрачная Земля Иссохла!	<i>Then the thunders of Urizen bellow'd aloud From his woven darkness above. Orc raging in European darkness Arose like a pillar of fire above the Alps Like a serpent of fiery flame⁵⁶! The sullen Earth Shrunk!</i>

⁴⁸ Vision – one of the feelings that came apart as a result of Creation from the primary being (from which man still has sense touch). После Падения зрение локализовалось и обратилось наружу – “A little narrow orb, clos'd up and dark, Scarcely beholding the Great Light; conversing with the Void” [“Milton”, 99].

⁴⁹ The nostrils are receptacles of shared feelings, they symbolize emotions and are especially important for love. During the Fall like other feelings they became materialized and restrained: “their golden gates” became “shut, Turn'd outward, barr'd, and petrify'd against the Infinite” [“Europe”, 63].

⁵⁰ The Books of Urizen contain his laws that direct life. At the Last Judgment, these books will burn in the flames of Orc. Here Blake doesn't mention only one of the books – silver one, Book of Love; probably, it will not befall destruction.

⁵¹ One of symbolic metals for Blake is the metal of social organization. But in hands of Urizen it is metal of tyranny. Urizen's Book of brass contains laws mankind society organization. “That Kings and Priests had copièd on Earth.” [«Европа», 64].

⁵² Blake usually refers gold to Urizen, born as the God of the Sun (reason). The Book of Gold is a book of science.

⁵³ Iron is the metal with which the blacksmith Los works. But also Blake associates iron with all forms of cruelty: weapons of war, chains and traps, as well as Urizen's Book of Iron, the Book of War.

⁵⁴ According to Urizen's laws of logic Adam, “natural man”, becomes just a skeleton.

⁵⁵ Noah is opposed to Adam as a man of vision – a man of reason. According to Urizen's laws he becomes a leper, “white”, that means expelled and despised.

⁵⁶ Orc, likened to a pillar of fire, is same time likened to a serpent, which usually has negative meanings in the Bible. But the staff of Moses turned into a serpent, that becomes likeness of the Son of Man in The Gospel of John: “And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up” (Jn. 3: 14). Thereby Orc at this stage becomes a figure in which Blake artistically reinterprets the sacred image of Christ.

<p>Наружу из пыли гремящие кости к костям Стремятся⁵⁷; трепещет и дышит дрожащая персть; И вся плоть нагая стоит: Отцы и Друзья; Матери и Младенцы; Цари и Воины;</p> <p>Могила вопит от восторга, трясёт Полым лоном, и твёрдый стебель сжимает; Грудь её пышна от дикой страсти; Молоко, и кровь, и вино желёз Реками льются, шума и танцую, По скалам, равнине и долу.</p> <p>ПЕСНЬ ЛОСА ОКОНЧИЛАСЬ. Уризен плакал.</p>	<p><i>Forth from the dead dust rattling bones to bones Join⁵⁷: shaking convuls'd the shivering clay breathes And all flesh naked stands: Fathers and Friends; Mothers & Infants; Kings & Warriors:</i></p> <p><i>The Grave shrieks with delight, & shakes Her hollow womb, & clasps the solid stem: Her bosom swells with wild desire: And milk & blood & glandous wine. In rivers rush, and shout and dance, On mountain, dale, and plain</i></p> <p><i>THE SONG OF LOS IS ENDED Urizen Wept.</i></p>
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Translated by Vera Serdechnaya

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⁵⁷ Cf. the revival of bones by Isaiah: "Your dead will come back to life, your corpses will rise up! Wake up and shout joyfully, you who live in the ground <...> earth will bring forth its dead spirits" (Isa. 26:19) and also in the Book of Ezekiel: "So I prophesied as I was commanded; and as I prophesied, there was a noise, and behold, a rattling; and the bones came together, bone to its bone. <...> and the Spirit cometh into them, and they live, and stand on their feet -- a very very great force" (Ezek. 37: 7 – 10).

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«Песнь Лоса» Уильяма Блейка как воплощение литературных принципов поэта-романтика

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Аннотация

Статья посвящена комментарию и переводу одной из малых поэм английского романтика Уильяма Блейка – «Песнь Лоса» («Song of Los»). Лирика Блейка в высшей степени глубока и художественна. Однако для понимания всей значимости наследия поэта немаловажны и его эпосы. Эти не прочитанные почти никем при жизни романтика поэмы, порой в нескольких экземплярах, хотя и далеко не все, дошли до нашего времени. И вызвали, начиная со времен прерафаэлитов, целую волну интерпретаций, истолкований, исследований. Одна из самых коротких у Блейка, однако сложных для неподготовленного читателя поэм – «Песнь Лоса» (1795). Ко времени гравировки поэмы Блейком уже были опубликованы поэмы «Америка» и «Европа»; «Песнь Лоса» состоит из «Африки» и «Азии». «Песнь Лоса» наиболее широко и явно демонстрирует разброс мифологических параллелей авторской историографии Блейка.

Автор включает в свой миф и объясняет появление учений Ветхого и Нового Заветов, мусульманства, античной философии и мифологии, восточной мудрости и европейской мифологии, философии и оккультизма. Поэт рассматривает историю (как реальную, так и ритуальную) через призму собственной мифологии, ко времени написания «Песни Лоса» обретшей именованных героев. В приложении к статье автор предлагает свой перевод «Песни Лоса» на русский язык с обширным комментарием.

Для цитирования в научных исследованиях

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Ключевые слова

Уильям Блейк, романтизм, английский романтизм, авторский миф, мифология, пророческие поэмы, перевод, комментарий.

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