



Albion's Couch

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There is a fragment in William Blake's *Jerusalem. The Emanation of The Giant Albion* that we give below:

*There is a Void, outside of Existence, which if entered into
Englobes itself & becomes a Womb, such was Albions Couch
A pleasant Shadow of Repose calld Albions lovely Land
His Sublime & pathos become Two rocks fixd in the Earth
His Reason his Spectrous Power, covers them above
Jerusalem his Emanation is a Stone laying beneath*

The set is this and it is, as we said with another occasion, masterfully coloured with oriental shades of light: the Void and His Lonesome Peace. When the Void becomes a Womb, we must see the Word, the Logos – or Albion as Blake puts it –, where the Womb or Albion's Couch is Shakti or, in daoistic terms, the Great Mother (see **Dao De Jing**, chapter 52).

We can find in the **Dao De Jing** (see chapter 40) the same utterance: "All movement returns to Dao"; in Blake's words it is as follows: "The Void, if entered into Englobes itself." We continue from the **Dao De Jing**: "Weakness is how Dao works." Blake: "The Void becomes a Womb." But let us fix our attention on the second stanza that we quoted above.

The Two Rocks are formed from His Sublime and, respectively, from His pathos. We see under Blake's words a hint towards Âtmâ and jîvâtma or, Spiritus and anima, Nous and psyche. If we look at it from a certain point of view, it is an obvious allusion to the feminine aspect of the divinity. Let us explain ourselves.

In the first stanza we find an allusion to Shakti as the Womb, even though we understand that the Womb may stand in the same time for the Void. Nevertheless, there is no contradiction for Void's activity reveals the Womb, but the Womb is already a determination even though it utters about a metaphysical zero. Being thus the first determination, we have Shakti as the Albion's Couch and the Logos that Blake names Him Albion.

Albion's magnificence as "His Sublime", to use Blake's words, pierces the Earth, the minor Mother, Prakriti. But Albion must cover Himself with a shell once the lesser marriage¹ seals the emergence of the lesser reality: thus His pathos will stand for His Transcendental Sublime in the Prakriti's reign. "His Sublime" is Purusha, His pathos is jîvâtma. Jerusalem, as Purusha's face, is Âtmâ totally transcendent and immanent – simultaneously.

And now comes the twist that takes us to the Symplegades. The denomination that Blake gives to Purusha is quite astonishing: the one that is given to the Lord of the World: His Reason his Spectrous Power. We will elaborate upon this below.

Guénon affirmed that Purusha is equivalent to Prajapati, or Manu as "reflection" (Spectrous Power) of Brahma. Also, Guénon explained that Prajapati is also Vishvakarma, and Blake depicts the Great Architect of the Univers as *Urizen* (your reason), in the illustration to the *Europe a Prophecy*.

"Jerusalem his Emanation is a Stone laying beneath," The Ancient of Days, His Reason, *Urizen* (your reason), actually covers the Two Rocks seen as clashing mountains. The compass suggests the Symplegades, the Stone laying beneath, the Âtmâ. His pathos, as jîvâtma, the shell, in order to unite with Âtmâ, The Ancient, has to pass through the clashing rocks, through the compass's legs and it will do it as the Argo did it: with the help of the dove, the Holy Ghost, Buddhi, as the seventh ray of the Spiritual Sun, *sushumna*.



¹ The metaphysical wedding is beyond manifestation with Nirguna as the Groom and Saguna as the Bride; the lesser wedding has Saguna as the Groom and Prakriti as the bride; it is obvious that this should not be taken literally, but as a support for understanding the metaphysical reality; for mythological pattern we have *Mariam*, The Lady, uniting in Herself the two feminine aspects of the divinity – the higher as Shakti, and the lower as Prakriti - giving birth to Jesus, The Lord, being thus His Mother, His Daughter and His Wife; there is one thing that is extremely important and we should mention it: as the Superior Wife, Mariam is identical with the Logos.