

MathArt Stream #8



Active
Inference



William Blake

Daniel Friedman

September 6, 2024

Active Inference Institute

This Stream:

3. A view on Blake's
view on Active Inference

Math

2. A view on Blake's
view on Math

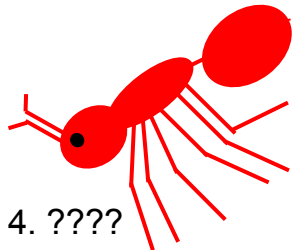
Active
Inference

Art

0. What might Blake have
to do with any of this?

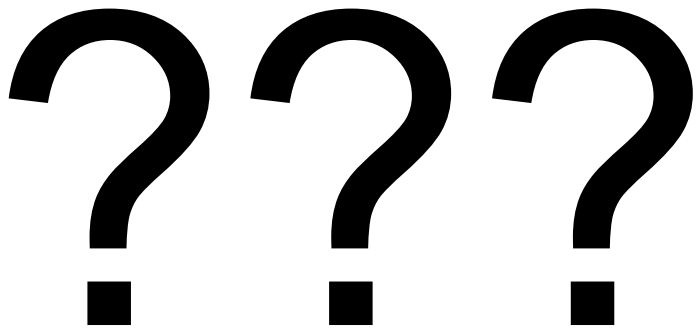
William Blake

1. A view on Blake's
view on Art



4. ????

What is, and could be, _____?



Art?

Math?

MathArt?

Active Inference?

Active MathArtference?



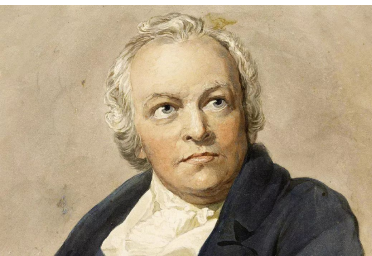
Process? Outcome? Self Recognition? Social Recognition?

Singular/Plural? Sometimes/Always/Never? Why/Would it have to be?

How did you come to feel that way? What would change your mind?



What could William Blake have to do with this?

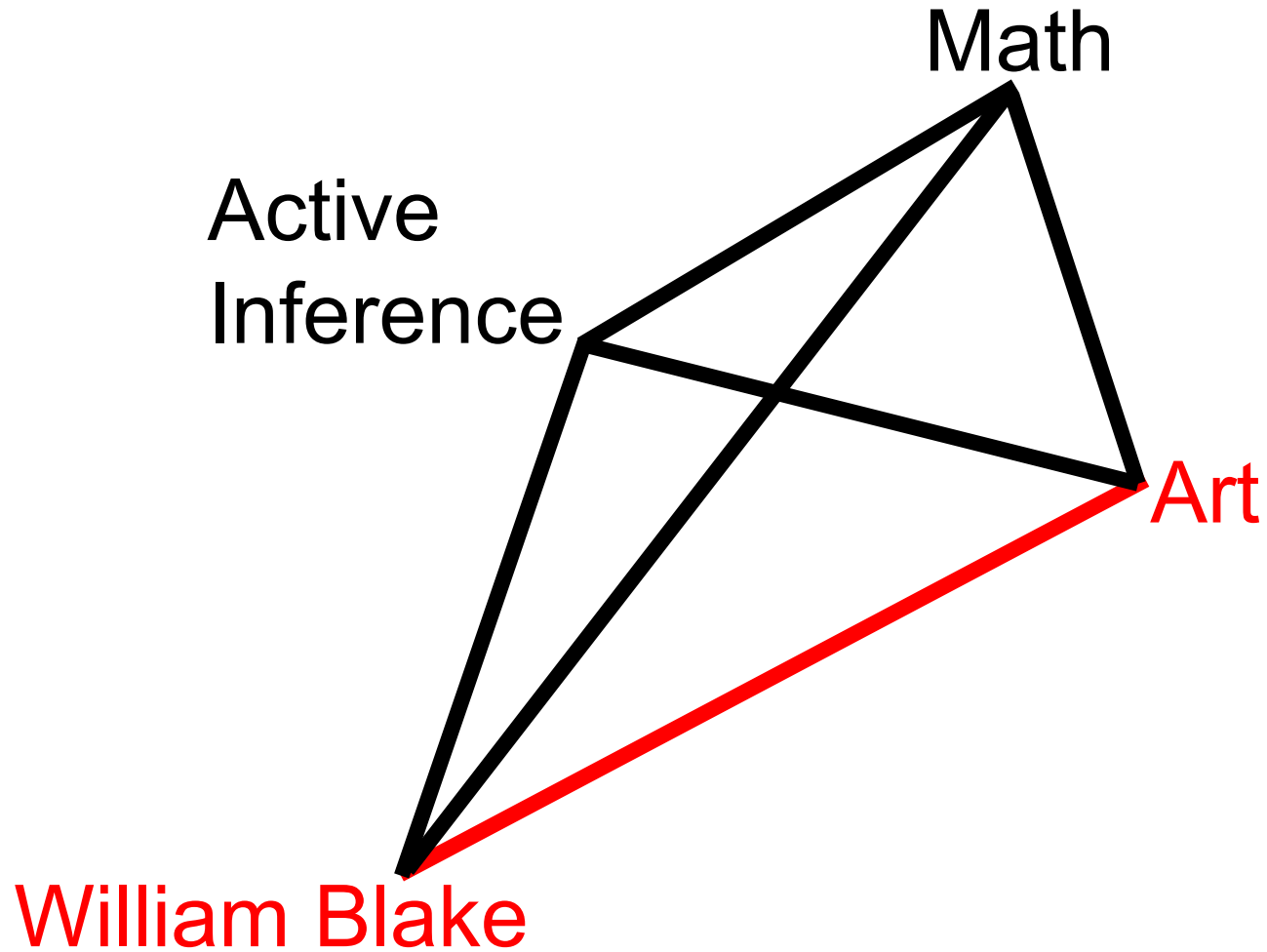


How to enter into MathArt Blakeference?

Though the images, words, structures, letters, themes, context, criticism?

What can/should be done within one short linear livestream?

For whom and why? From/Towards where, how, and when?



Art & Blake's Life

- To the right, Blake juxtaposed with life of Buckminster Fuller.
- <https://blakesociety.org/blake/>

- <https://www.blakearchive.org/>

Also see....

- William Blake & Bucky Fuller, Lives in juxtaposition: Daniel Ari Friedman: study in Comprehensivity (Jan 9, 2023 at 52 Living Ideas)
 - https://www.youtube.com/watch?v=JGI0vx_aBdM&list=PL36GDzgkIWnFimKCXb7eiUoLpEHqxnH3&
- Synergetics Livestream #017.2 ~ William Blake & Buckminster Fuller (Lives in Juxtaposition)
 - <https://www.youtube.com/watch?v=mJns813Bzrg&list=PL36GDzgkIWnFimKCXb7eiUoLpEHqxnH3>
 - <https://zenodo.org/records/7519132>

Blake

Life & Time

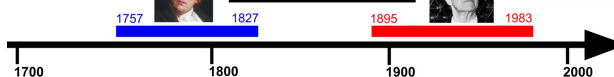


Fuller

Blake

Practices & Professions

Fulle



- Born in Soho, London, England
- Spent 3 years in Felpham (Sussex)
Otherwise, life was in London

Location

- Born in Milton, Massachusetts, USA
- Well-documented travels around “Spaceship Earth” by land, sea, air, and mind

- Married with Catherine Boucher in 1782 when he was 25, lifelong relationship
- Catherine once wrote "I have very little of Mr Blake's company. He is always in Paradise."
- The Blakes did not have children

Family

- Married with Anne Hewlett in 1917 when he was 22, lifelong relationship
- Daughter: Alexandra (1918-1922)
- Daughter: Allegra (1927-2021)

The Blakes' strange leisure activities live on through an anecdote told by the Blakes' friend Thomas Butts. When he came to visit the Blakes in their small summer house at Lambeth Butts was stunned to see . . . the Blakes completely naked. But Blake was unfazed: "Come in!" Blake purportedly cried. "It's only Adam and Eve, you know!" The Blakes were simply reciting *Paradise Lost*, in character.

Times

Mr. Fuller once observed: "When two people as diametrically different as Anne and I get married, it either cracks up right away, or it turns out to be fantastically good - the way it has been for us."

- **Early life** was in School, US Navy, other work
- **At 32: Transformative experience** “Guinea Pig B”
- **Used a life-long Chronofile as archive**
- **Extravagant life (in sense of Thoreau, *Walden*:**
 - “ I fear chiefly lest my expression may not be extravagant enough, may not wander far enough beyond the narrow limits of my daily experience, so as to be adequate to the truth which I have been convinced, Extra vagance! if depends on how you are yarded.”

Blake

THE WILLIAM BLAKE ARCHIV
<https://www.blakearchive.org/>

Deep Generativity

Fuller

Blake

Full Page Creativity

Fuller

[illegible]

Blake & Gothic

Gothicism and Romanticism in William Blake, by Michael Sloan
<http://www.arthistoryarchive.com/arthistory/romanticism/WilliamBlake-GothicRomanticism.html>



William Blake's Gothic imagination

Bodies of horror
Editors: [Chris Bundock](#) and [Elizabeth Effinger](#)

The Gothic is haunted by the ghost of William Blake. Scholars of the Gothic have long recognised Blake's affinity with the genre, often invoking his name, characters, and images in passing. Yet, to date, no major scholarly study focused on Blake's intersection with the Gothic exists. William Blake's gothic imagination seeks to redress this disconnect and, in the words of another ghost, to lend a serious hearing to a dimension of Blake's work we all somehow know to be vital and yet remains understudied. The essays here collected do not simply identify Blake's Gothic conventions but, thanks to recent scholarship on affect, psychology, and embodiment in Gothic studies, reach deeper into the tissue of anxieties that take confused form through this notoriously nebulous historical, aesthetic, and narrative mode. The collection opens with papers touching on

<https://www.manchesterhive.com/display/9781526121950/9781526121950.xml>



The Gothic Life of William Blake: 1757-1827
<http://www.lilithgallery.com/articles/williamblake1.html>

Friday, March 02, 2018
BLAKE & GOTHIC

<https://ramhornd.blogspot.com/2018/03/blake-gothic.html>

On Virgil, (E 270)

"Rome & Greece swept Art into their maw & destroyd it
Warlike State never can produce Art. It will Rob & Plunder &
accumulate into one place, & Translate & Copy & Buy & Sell &
Criticise, but not Make.

Mathematic Form is Eternal in the Reasoning Memory. Living
Form is Eternal Existence.

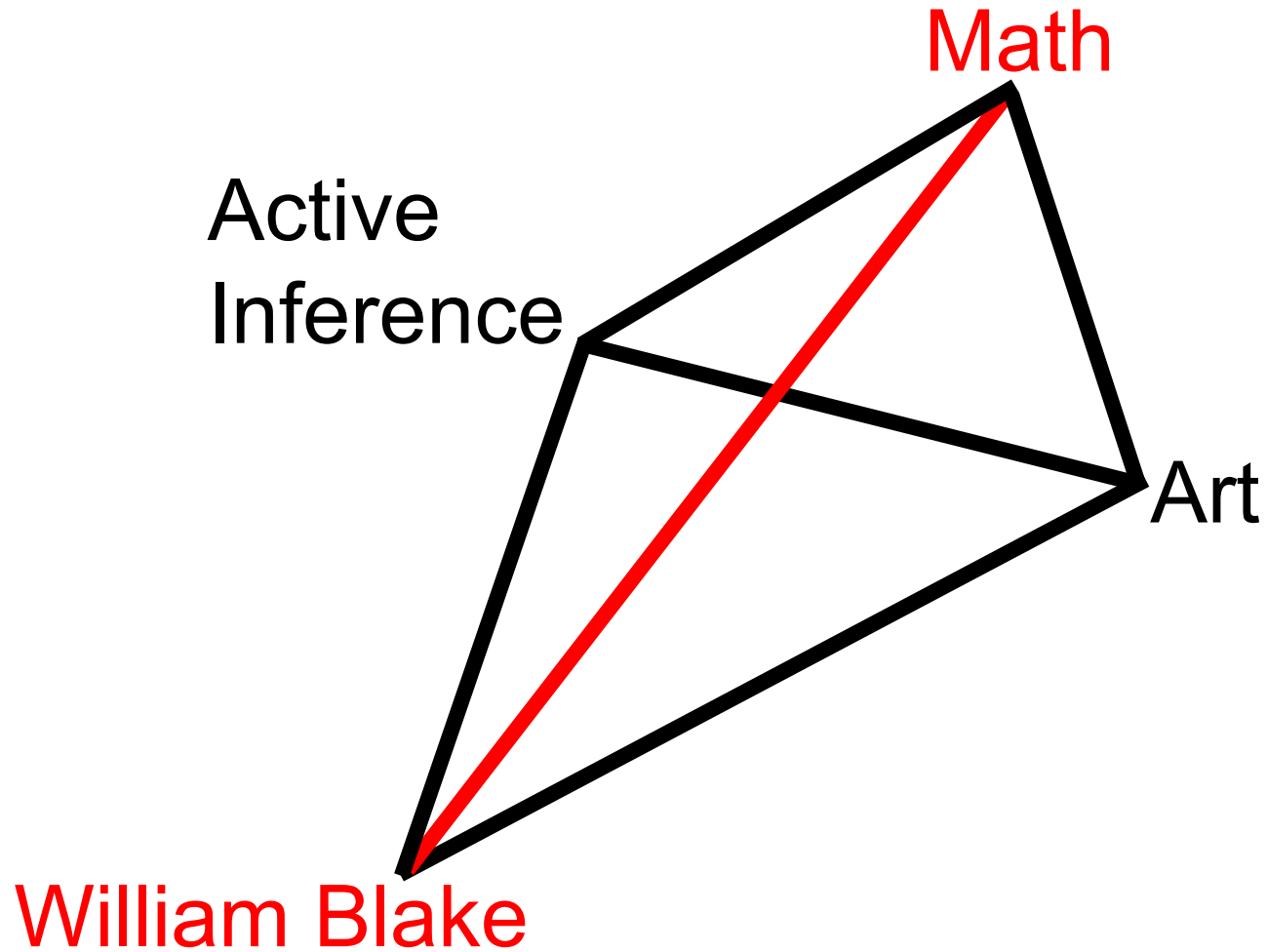
Grecian is Mathematic Form

Gothic is Living Form"

Annotations to Reynolds, (E 649) **Marginalia**

"**Reynolds:** [Durer] would, probably, have been one of the first painters of his
age, (and he lived in all era of great artists,) had he been
initiated into those great principles. . . .

Blake: What does this mean "*Would have been*" one of the first
Painters of his Age" Albert Durer *Is!* Not would
have been! Besides. **let them look at Gothic Figures & Gothic
Buildings, & not talk of Dark Ages or of Any Age! Ages are All
Equal. But Genius is Always Above The Age"**



Blake, Math, and Science

FULL LENGTH ARTICLE · Volume 25, Issue 6, P969-974, June 1997 · [Open Archive](#)

Presidential address: “Single vision and Newton's sleep”

[John J. Skillman, MD](#) · [From the Department of Vascular Surgery, Beth Israel Hospital and Harvard Medical School.](#)

The honor of being chosen President of the New England Society for Vascular Surgery is one of the greatest tributes to my life as a surgeon. I have had the unusual good fortune of having two lives in surgery. Vascular surgery always has been my first love—the combination of intellectual, emotional, and technical challenge, the stuff that always has seemed metaphorically like a climb I made with a medical student and our eldest son many years ago on Mt. Katahdin's Knife Edge in the misty fog.

The title of my essay “Single vision and Newton's sleep” may be cryptic to some and more understandable to others. The quotation comes from a letter written in the form of a poem to Mr. Thomas Butts, Great Marlborough Street in London, dated November 22, 1802, by the great visionary artist and poet William Blake.² The last six lines of that poem are:

Now I a fourfold vision see
And a fourfold vision is given to me;
’Tis fourfold in my supreme delight
And three fold in soft Beulah's night
And twofold Always. May God us keep
From Single vision & Newton's sleep*

Some explanation is necessary. Blake, according to one of his most ardent modern admirers and interpreters, the contemporary American poet Robert Bly,² equated single vision and Newton's sleep with a sense of poverty of the spirit, a limited vision—a one-dimensional, narrow vision, something that a person of age 20 or 22 might have, although a 2- or 3-year old, not yet mired down by society's heavy hands of conformity, frequently see in double- or even triple-vision. Newton's world, the world of only seeing what is there, was interpreted by Blake as a world of pure scientific objectivity—and, therefore, a dead world. (Bly points out that Blake probably would be astonished to find out that subatomic particles don't always behave according to Newton's laws of physics.) Blake names this one-dimensional vision “Ulro.” For a vascular surgeon, Ulro might represent the feeling you have towards the editors of the *Journal of Vascular Surgery* when the best paper you ever wrote is unceremoniously rejected and is accompanied by three pages of single-sourced comments vilifying every brilliant conclusion you reached! Ulro represents the lowest state of consciousness, interpreted by Bly to be the equivalent of “narcissistic cold and abstract hatred”—something he equates with eating at McDonald's, where there is no obvious relationship between the blow on the head that kills the steer and the eating of the hamburger with special sauce—or, perhaps, a committee meeting in which the agenda is only to see it my way. Probably most participants in the politics of hospital mergers find that their self-interest sucks them into the single-vision state of Ulro.

The second stage of vision is the world of positive relationships; this is represented by all those who are open-minded in this room now. Threefold vision, or what Blake calls the world of Beulah, implies a state of poetic insight or merging of the souls of people, of lovers, or a merging of one with the land, the latter of which might be exemplified by the great naturalist John Muir. Fourfold vision, which according to Bly is equivalent to Blake's Eden, is the world of creativity and art or music. Fourfold vision also includes those occasions of truly great insight, mystical revelation, or spiritual vision that have the capability of dramatically transforming the course of one's life.

Today, I share with you some of my “single visions” and what I have tried, not always successfully, to learn from them. In sharing these visions with you, my hope is that you will reflect on some of your own.

[https://www.jvascsurg.org/article/S0741-5214\(97\)70119-8/fulltext](https://www.jvascsurg.org/article/S0741-5214(97)70119-8/fulltext) (1997)

The “Four-Fold vision” is one contextualization of how/where Blake sees Science and formality

Note that in “geometry of lumps”, Synergetics 4D, Grothendieck, Dobson ∞ -diamonds, the 1 is always already composite – as in Blake: “*Four Mighty Ones Are in Every Man*”.

So Kandinsky goes 1→2→3D, we know from 4D about 1-as-4 and 4-as-1 strategies.

“Newton's Sleep” is *Techne*. With constructed consistency, techniques are like a mono-perspective “single vision” through a telescope or microscope (also see Gödel, and Sri Aurobindo “sleep of experience”)

BLAKE, THOMAS BOSTON, AND THE FOURFOLD VISION

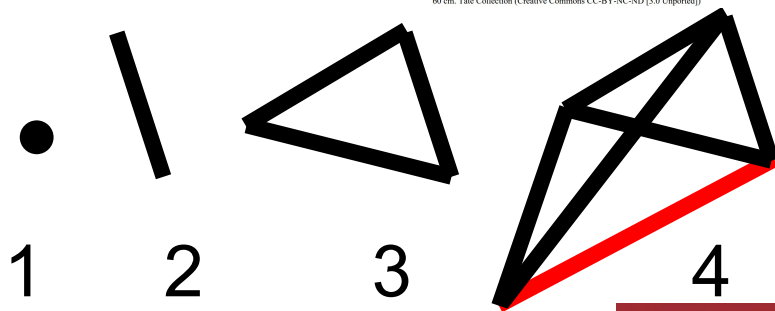
David Groves 1986

The word “fourfold” or “four-fold” appears many times in Blake's longer poems, and is clearly one of his favorite expressions. Probably the best-known example occurs in his letter to Thomas Butts:

Now I a fourfold vision see,
And a fourfold vision is given to me;
’Tis fourfold in my supreme delight
And threefold in soft Beulah's night
And twofold Always. May God us keep
From Single vision & Newton's sleep!¹

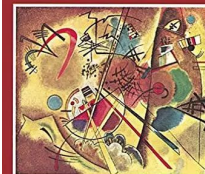


Figure 1. William Blake. *Newton*. 1795-c.1805. Colour print, ink and watercolour on paper. 46 x 60 cm. Tate Collection (Creative Commons CC-BY-NC-ND [3.0 Unported])



Kandinsky: “Point and Line to Plane”, 1926
<https://www.wassilykandinsky.net/book-117.php>

Wassily Kandinsky
POINT AND LINE
TO PLANE



Blake, Math, and Science

Blake's Resolution to the War Between Science and Philosophy
By Harry White <https://bq.blakearchive.org/39.3.white>

As our understanding of Blake has progressed from madman to mystic to visionary artist, there is still a widespread tendency to read him as holding "anti-scientific views,"¹ expressing "strong anti-scientific sentiments,"² and being unflagging in his "exploration of anti-scientific doctrines."³ It is said that "Blake did not love science, even feared and despised it,"⁴ even though he himself objected to "those who pretend to despise the labours of Art & Science, which [he believed] alone are the labours of the Gospel . . . [adding that] to Labour in Knowledge. is to Build up Jerusalem: and to Despise Knowledge, is to Despise Jerusalem & her Builders" (*Jerusalem* 77, E 232).⁵ Indeed, Blake claimed for scientific work what he never said about religion or morals: "Arts & Sciences," he wrote, "are the Destruction of Tyrannies or Bad Governments" (annotations to Reynolds, E 636). If Blake hated and feared science, how explain the fact that he believed "The Primeval State of Man, was Wisdom, Art, and Science" (*Jerusalem* 3, E 146) and that the very last line of *The Four Zoas* proclaims a future wherein the "dark Religions are departed & sweet Science reigns"? For after all is said and done, "What is the Life of Man but Art & Science?" (*Jerusalem* 77, E 232).

This paper, then, will attempt to situate much of Blake's writing where I believe it properly belongs, not alongside the complaints of opponents of science, but in line with the great British tradition of empirical-analytic philosophy represented by thinkers like Berkeley or Ayer, who questioned the conclusions of speculative philosophy and insisted that experience remains the only basis for all our knowledge, and next to many leading scientists who, like Blake, looked with skepticism at certain influential but unwarranted philosophical assumptions respecting classical physics. I will also attempt show how Blake sketched an alternative view of science based on our actual experience of living forms, which anticipated the great scientific revolution that occurred not long after he ceased writing.

- Can art instruct science? William Blake as biological visionary
<https://raypeat.com/articles/articles/william-blake.shtml>
- WILLIAM BLAKE AND "NATURE HAS NO OUTLINE": IMAGINATION, MATHEMATICS, SCIENCE, & EDUCATION Victor Kobayashi (2003)
- "Fibres, Globules, Cells: William Blake and the Biological Individual", Tara Lee (2021)
https://ronjournal.org/files/sites/140/2022/06/RoN76_03_Lee.pdf

Abstract

Scientific discoveries have often been preceded by shifts in ways of seeing. This article argues that William Blake's critique of eighteenth-century medicine is grounded upon a Romantic view of organic form shared by contemporary scientists such as Lorenz Oken. Eighteenth-century anatomists and microscopists sought to isolate the elementary unit of living matter, which was thought to be the fibre by some, and the globule by others. At the beginning of the nineteenth century, however, scientists began to question the assumption that a living organism was an agglomeration of parts, framing the individual part as something produced only by the division and analysis of the whole. In doing so, they set the terms for the development of modern cell theory in the 1830s. Blake's evocative descriptions of the fibres and globules which make up living organisms show him undermining the reductionist search for a fundamental unit of life. However, an artist rather than a biologist, Blake is also able to use a metaphorical language of graphical form to challenge his readers to see individuality as a matter of perspective rather than a matter of fact, ultimately helping to craft the epistemic environment that would make later theories of the organism possible.

Blake: "The great and golden rule of art, as well as of life, is this: That the more distinct, sharp, and wirey the bounding line, the more perfect the work of art; and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling...How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflexions and movements?"
Line as blank
Blanket as line

Blake, Math, and Science

For exploration, education, and research:

ActiveInferAnts open source package has methods to scan over Blake's works & pull out references to terms (e.g. System, Math, Science, Space, Time, Eternity...).

Too many quotes to show here!

```

4
5 # Target terms to search for
6 TARGET_TERMS = ["Mathematical", "Mathematic", "Science", "Time"]
7

```

```

trim@pop-os:~/Documents/GitHub/ActiveInferAnts/0_CONTEXT/Systems/William_Blake$ python3 Blake_Mentions.py
2024-09-02 07:53:03,623 - INFO - Processing file: ./William_Blake_Resources/Blake_Erdman.md
2024-09-02 07:53:03,671 - INFO - Found 6 mentions for 'Mathematical'
2024-09-02 07:53:03,671 - INFO - Extracted mentions for 'Mathematical' saved in Outputs/Blake_Mathematical_Mentions.md
2024-09-02 07:53:03,714 - INFO - Found 12 mentions for 'Mathematic'
2024-09-02 07:53:03,714 - INFO - Extracted mentions for 'Mathematic' saved in Outputs/Blake_Mathematic_Mentions.md
2024-09-02 07:53:03,763 - INFO - Found 66 mentions for 'Science'
2024-09-02 07:53:03,763 - INFO - Extracted mentions for 'Science' saved in Outputs/Blake_Science_Mentions.md
2024-09-02 07:53:03,810 - INFO - Found 367 mentions for 'Time'
2024-09-02 07:53:03,811 - INFO - Extracted mentions for 'Time' saved in Outputs/Blake_Time_Mentions.md

```

github.com/ActiveInferenceInstitute/ActiveInferAnts/tree/main/0_CONTEXT/Systems/William_Blake

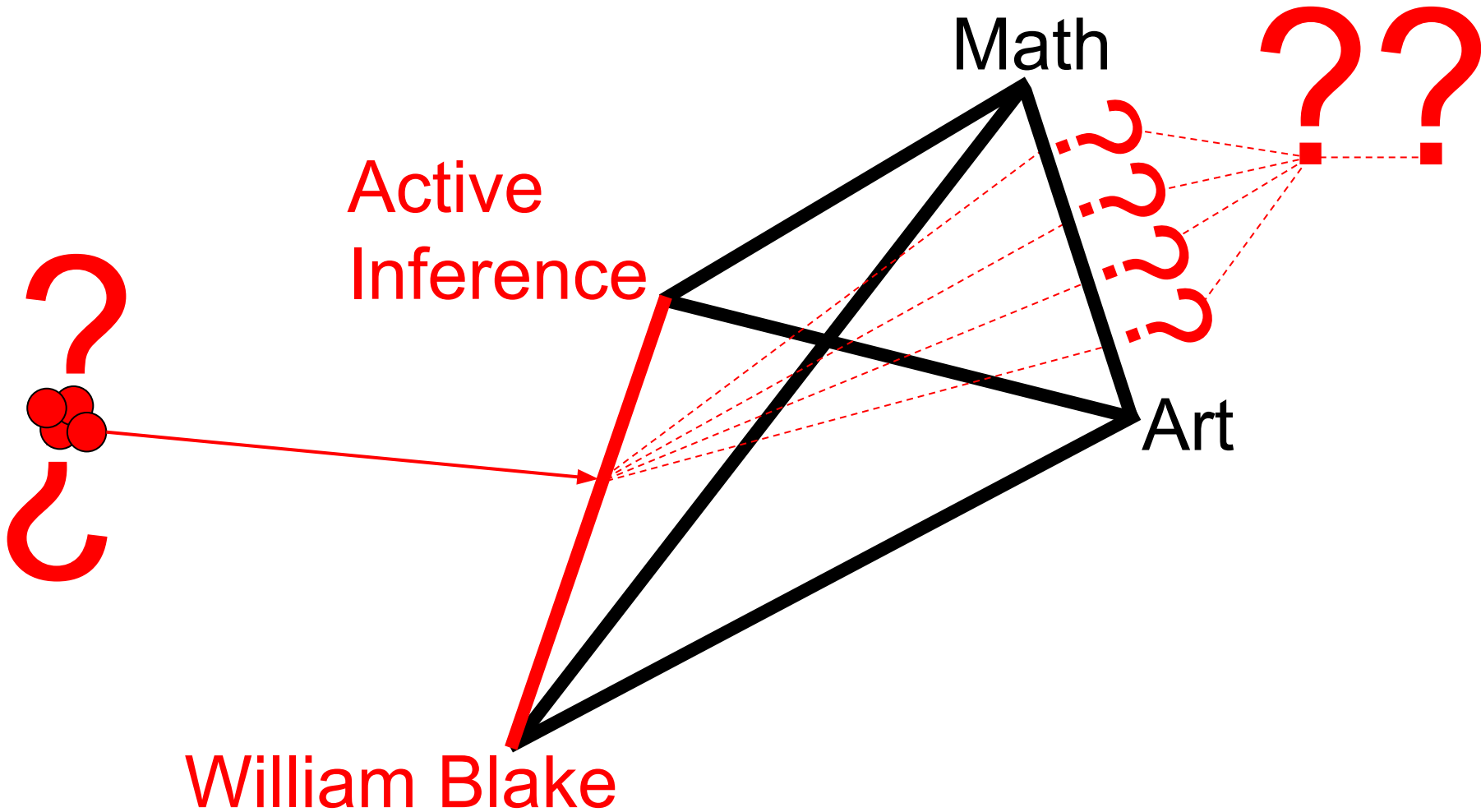
docxology Some Blake mentions for upcoming MathArt Stream

Code Blame 51 lines (38 loc) · 1.73 KB Code 55% faster with GitHub Copilot

```

1 import re
2 import os
3 import logging
4
5 # Target terms to search for
6 TARGET_TERMS = ["Mathematical", "Mathematic", "Science", "Time"]
7
8 def extract_term_mentions(input_file, output_dir):
9     logging.info(f"Processing file: {input_file}")
10
11     with open(input_file, 'r', encoding='utf-8') as f:
12         lines = f.readlines()
13
14     os.makedirs(output_dir, exist_ok=True)
15
16     for term in TARGET_TERMS:
17         term_mentions = []
18         pattern = rf'\b{term}(s)?\b'
19
20         for i, line in enumerate(lines):
21             if re.search(pattern, line, re.IGNORECASE):
22                 start = max(0, i - 3)
23                 end = min(len(lines), i + 4)
24                 snippet = ''.join(lines[start:end])
25                 term_mentions.append(snippet + '\n...\n')
26
27         mention_count = len(term_mentions)
28         logging.info(f"Found {mention_count} mentions for '{term}'")
29
30         if term_mentions:
31             output_file = os.path.join(output_dir, f'Blake_{term}_Mentions.md')
32             with open(output_file, 'w', encoding='utf-8') as f:
33                 f.writelines(term_mentions)
34             logging.info(f"Extracted mentions for '{term}' saved in {output_file}")
35         else:
36             logging.warning(f"No mentions found for '{term}'")
37
38 # Log the contents of the output directory
39 logging.info(f"Contents of {output_dir}:")
40 for file in os.listdir(output_dir):
41     logging.info(f"- {file}")
42
43 if __name__ == "__main__":
44     logging.basicConfig(level=logging.INFO, format='%(asctime)s - %(levelname)s - %(message)s')
45
46     input_file = './William_Blake_Resources/Blake_Erdman.md'
47     output_dir = 'Outputs'
48
49     extract_term_mentions(input_file, output_dir)
50
51     print("Extraction complete. Results saved in the Outputs directory.")

```



1. Blake & the Particular Partition

- Previously we saw a Four-ness related to ways of knowing / states of being (Newton's Sleep as single vision)
- There are many other aspects and 4-fold concordances in Blake, for example tetrahedral mnemonics are used verbatim and structurally to summarize Systems (physical and cognitive), in terms of a unified-while-compositional geometric nature.
 - How could this connect with the 4-fold "particular partition" in Free Energy Principle?
 - How could this connect with other quartal partitions <https://www.theorytranslator.com/index.php?structure=foursome>
- Of particular interest for "*Striving with Systems*", and Systems within/without Systems (nested gears/cogs):

"A free energy principle for a particular physics"

- "Particular Partition" = "That One" which "Particularizes" (makes an agent of every Thing, makes it that specific Thing using scale-free framework)
- Leads to "*particular kinds*", Particles & Parcels, ...

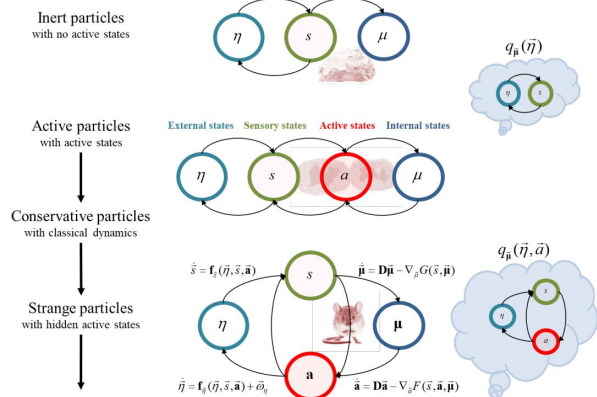
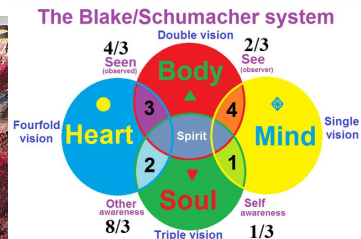
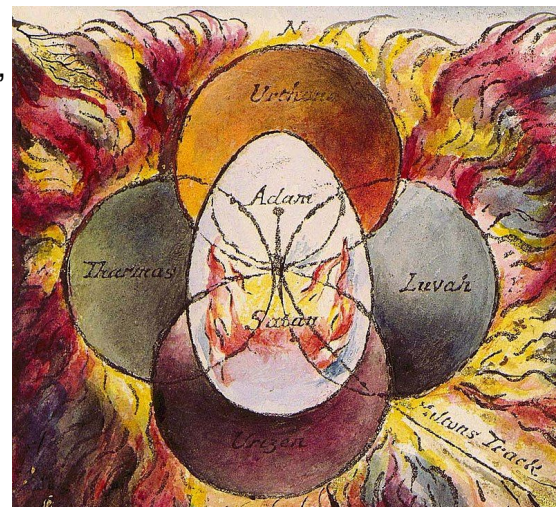


Figure 2 – particular kinds. This schematic illustrates the definitive features of the particular kinds consider

"Minute particulars" and the visionary labor of words, Julie Joosten

Blake's Jerusalem the Emanation of the Giant Albion presses the idea of "minute particulars," discrete, significant units of sound and meaning. Los works with such materials to build a system of signification and reading that answers the Blakean imperative: "Labour well the Minute Particulars, attend to the Little-ones" (49: 58, 55: 51). This paper considers how "minute particulars" expose the "dumb," embedded structures that produce Albion's melancholy, and it explores how Jerusalem resists "dumb despair" by creating a counter-melancholic poetics that figures "Minute Particulars" as both the symptoms of and cure for Albion's melancholy. As the smallest units of sound and meaning, "minute particulars" are essential to Blake's production of a liberated poetics, for "he who wishes to see a Vision; a perfect Whole / Must see it in its Minute Particulars" (91: 20-21).

- "he who wishes to see a Vision; a perfect Whole / Must see it in its Minute Particulars;"
- "Labour well the Minute Particulars, attend to the Little-ones: / And those who are in misery cannot remain so long / If we do but our duty: labour well the teeming Earth"
- "He who would do good to another must do it in Minute Particulars: general Good is the plea of the scoundrel, hypocrite, and flatterer, **for Art and Science cannot exist but in minutely organized Particulars.**"



William Blake and Systems Theory
The Attempted Unification of History and Psychology
by
Challie Facemire

A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

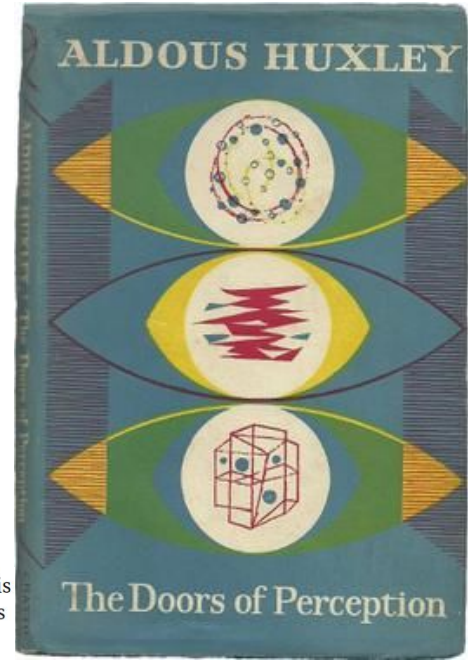
Approved November 2012 by the
Graduate Supervisory Committee:

Mark Lussier, Chair
Ronald Broglio
Annika Mann

2. Blake & Cognition (Perception, Cognition, Action, Agent-Niche, Extension)

- Was William Blake the first neuroscientist? [Iain McGilchrist | 18 Feb 2015](#)
 - The title page of Blake's great prophetic book *Urizen* bears the caption: "Which is the Way/ The Right or the Left". What did he mean? Blake is full of contraries both in his poetry and in his life. Perhaps only Nietzsche is harder to talk about without contradicting oneself. Indeed Blake it was who said that "without contraries there is no progression".
 - Although dealing with what the structure of the brain has to tell us about Blake's poetry, my aim is not in any way reductive. Rather it is to indicate the remarkable parallels between what Blake was able to intuit about how his brain works – "brain" was one of his favourite words, occurring 64 times in his work – and what neuroscience reveals, and to show that some three hundred years before we could demonstrate this, he was aware of divisions in the psyche which were and are important not just for individuals but for the growth of a society at large. As he prophetically wrote: "what is now proved was once only imagined". He saw these forces played out on a cosmic scale, as well as in the rapidly industrialising world of eighteenth century England. This explains the "difficulty" of some of Blake's poetry, and the observation that it revolves round dualities of a number of kinds: Reason and Imagination, Heaven and Hell, Innocence and Experience.
- "Blake and the Mark of the Cognitive: Notes Towards the Appearance of the Sceptical Subject", [Sha 2019](#)
 - This essay seeks to understand the implications of the distribution of cognition across the arbitrary boundary of skull and skin into the environment so that cognition can be partly offloaded onto the environment, and in so doing, open up new areas of inquiry for distributed cognition such as subject/object relations and scepticism. It reframes William Blake's 'London' so that we can look afresh at his speaker. Blake's blurring of where inputs and outputs begin and end make him an ideal candidate for such an inquiry, and he highlights the stiff price to be paid for all this cognitive efficiency: the inability to distinguish between affordances and ideology.
- WILLIAM BLAKE'S INTEGRAL PSYCHOLOGY: READING BLAKE AND KEN WILBER TOGETHER, [Adams \(2006\)](#)
 - Both William Blake's poetry and Ken Wilber's Theory of Integral Psychology articulate a grand path of individual, interrelational, and collective awakening: moving beyond one-dimensional caverns of habit, convention, and defense; realizing the holy, multi-dimensional nature of self, others, and world; and responding with awareness, wisdom, love, and justice.
- William Blake and the Metaverse – The Mental Fight to be a Person, [Mark Vernon](#), <https://www.youtube.com/watch?v=KQqCp8aqkeQ>
- Opening the Doors of Perception: Using William Blake's Writings to Enhance Student Understanding of Cognition
- "From out the Portals of My Brain": William Blake's *Partus Mentis* and Imaginative Regeneration by Annalisa Volpone (2024)
 - Partus mentis* (the parturition of the mind) brings together the following two significant aspects of Romantic culture and ideology: the exploration into human generation, and the process of how imagination forms an idea and makes the mind creatively productive. This article suggests that analyzing William Blake's portrayal of imagination through the *partus mentis* trope can enhance our comprehension of how he illustrates and employs this faculty in his works. In Blake's *partus mentis*, the analogy between the brain and the womb is pivotal. The brain is seen as a host for ideas that are conceived through imagination, and once they are brought to life, they become art.
- Opening the Doors of Perception: Using William Blake's Writings to Enhance Student Understanding of Cognition (2021)
 - While psychology and psychological concepts are frequently employed in the teaching of literature in college classrooms, it is much less common for literature to be used in the teaching of psychology. The author has experienced success in using literature in the teaching of educational psychology. The writings of William Blake provide a promising resource for use in this way. The major part of this presentation consists of specific applications of William Blake in the educational psychology classroom. A sample lesson plan is also provided.
 - Finally, there are implications for using a range of other literary sources – from a variety of genres – in the teaching of educational psychology. As mentioned in the introduction, it is common for psychological examples to be employed in literature classes, more so than for literature to be used as a vehicle for teaching psychology. Perhaps the example of William Blake could serve as motivation for others to design – and assess – college-level courses and lessons that integrate literature with the teaching of educational psychology

"If the doors of perception were cleansed every thing would appear to man as it is: infinite."
The Marriage of Heaven and Hell



"In the Universe, there are things that are known, and things that are unknown, and in between there are doors."

Blanket as door? Separating and Connecting the rooms and inside/outside? Security blanket/door? Locking blanket?

"Man has no Body distinct from his soul; for that called Body is a portion of a Soul discerned by the five senses, the chief inlets of Soul in this age."

Link

In *The Gutenberg Galaxy* McLuhan reformulates the Aristotelian-Thomist concept of the *sensus communis* in terms of a 'sense-ratio', a concept ostensibly adopted from William Blake.

Quoting from Blake's poem *Jerusalem: The Emanation of the Giant Albion* (written 1804-1820), McLuhan asserts that Blake 'is concerned with the changing patterns of human perception'.¹

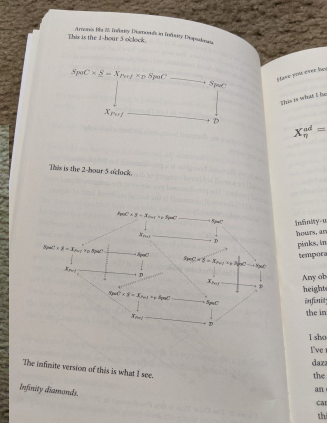
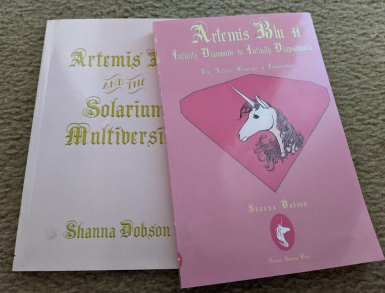
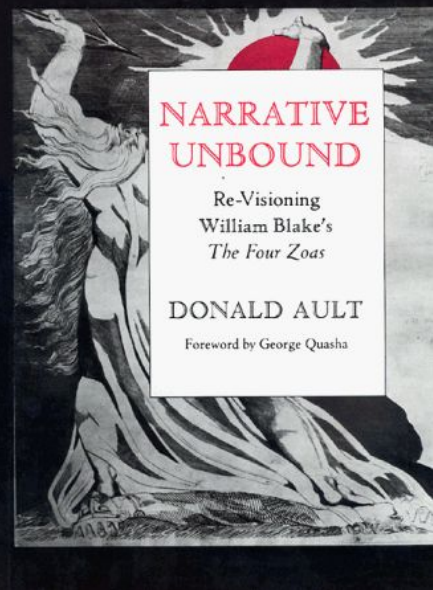
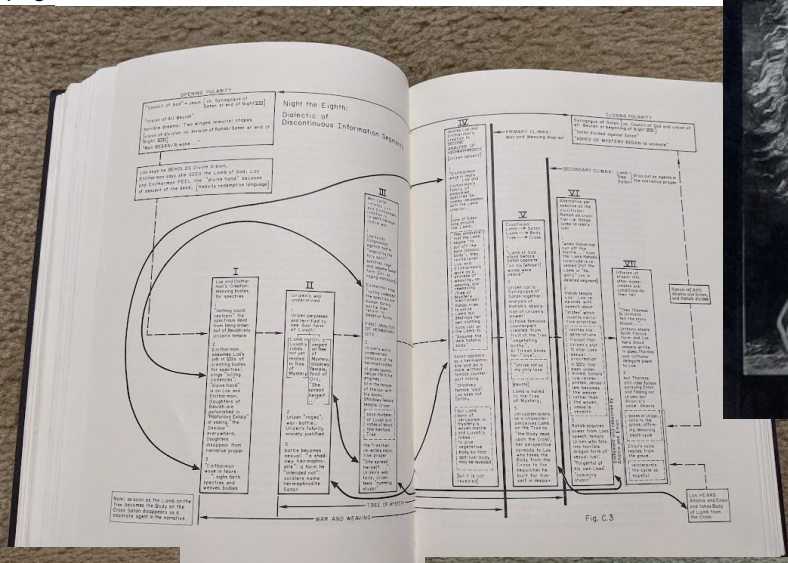
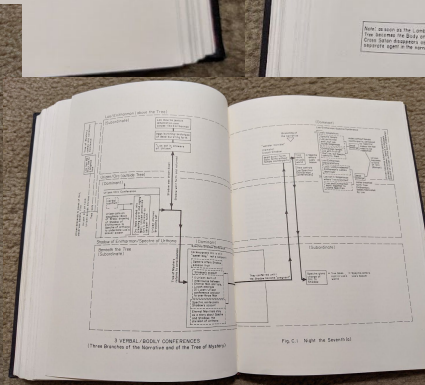
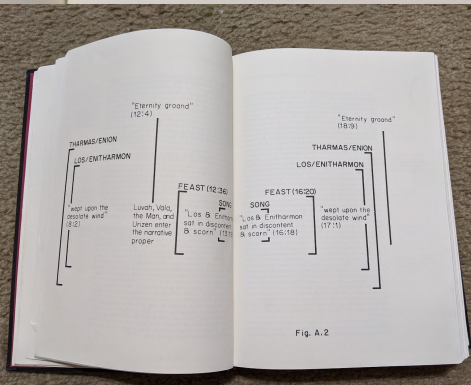
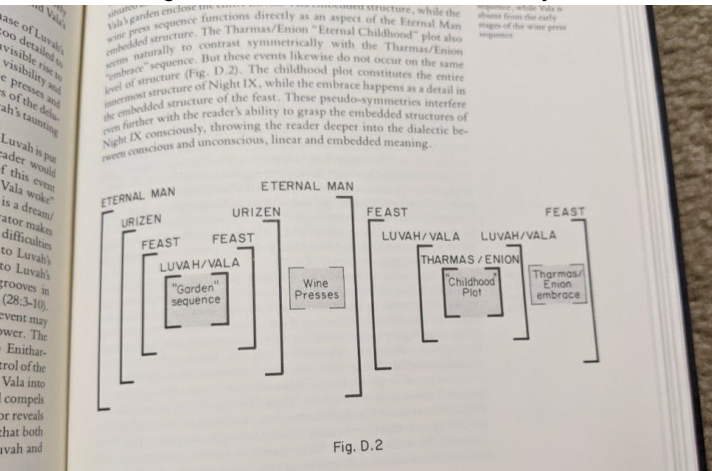
He says that Blake's theme is captured in these lines from Book II, Chapter 34 of the poem:

If Perceptive organs vary, Objects of Perception seem to vary;
 If the Perceptive Organs close, their Objects seem to close also.

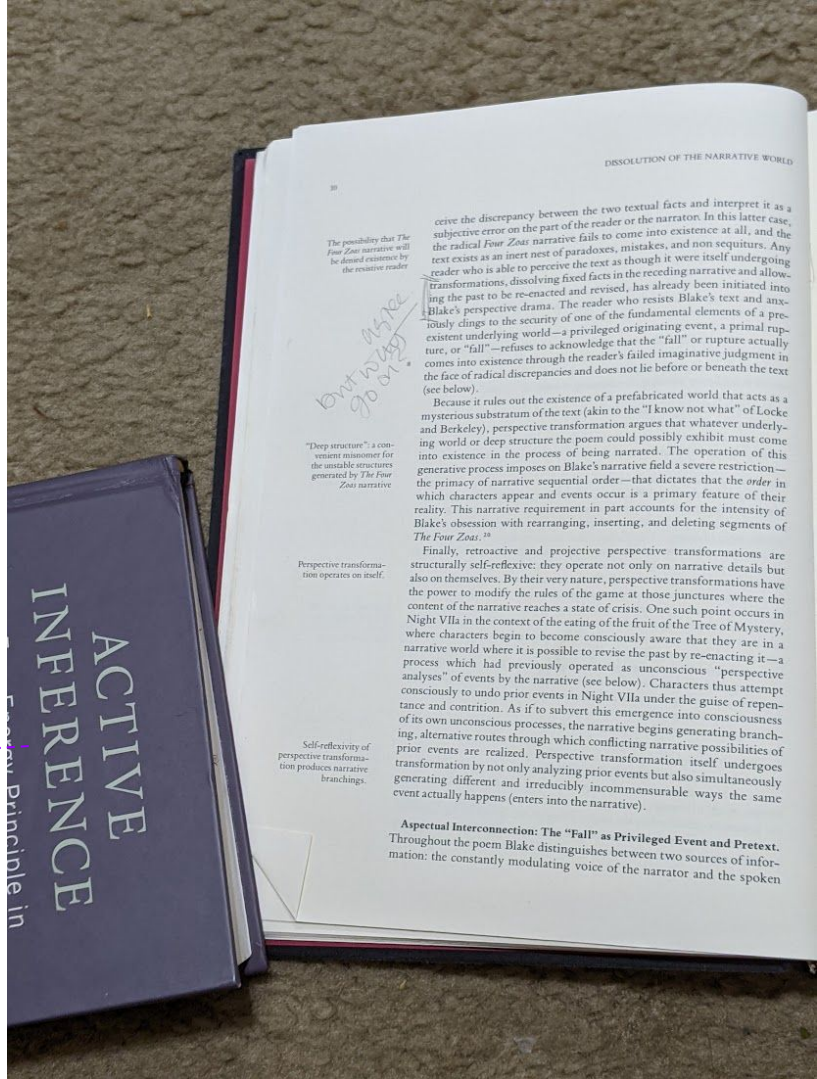
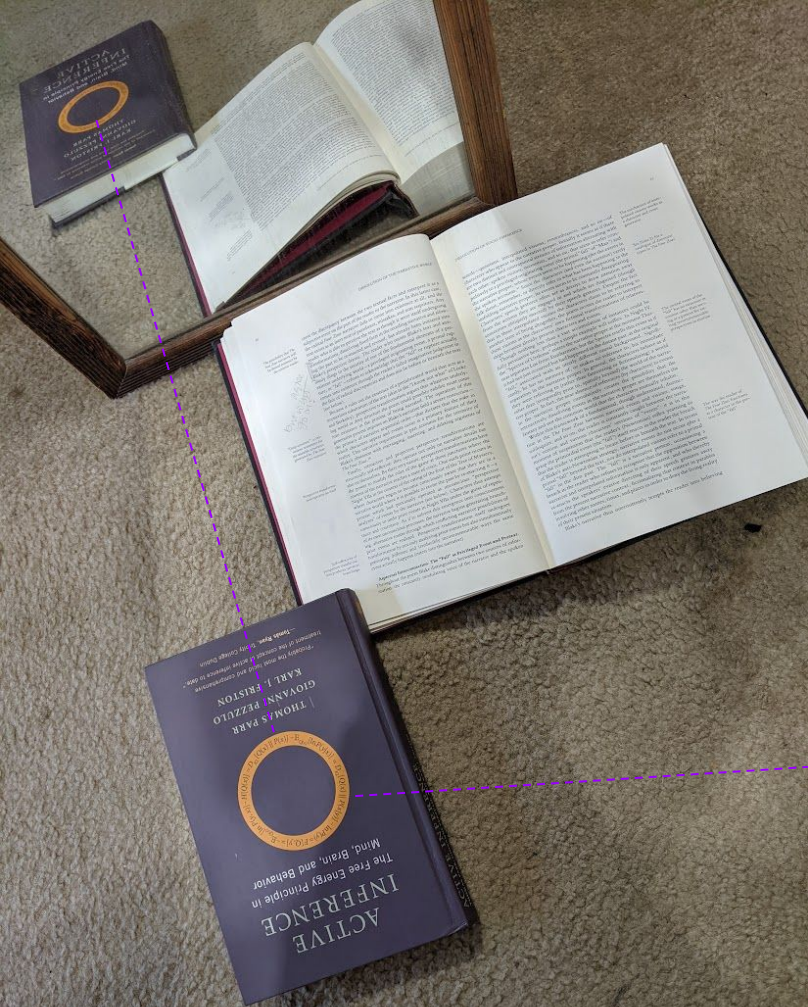
3. Blake & “Narrative Unbound” (1987)

Structure Learning // Learning Structure

Many fascinating examples of Blake scholarship, archival work, criticism, application, etc. – Here, some Figures, then next slide with focus on just one embodied page.



Mirror & Mirrored



The possibility that *The Four Zoas* narrative will be denied existence by the resistive reader

ceive the discrepancy between the two textual facts and interpret it as a subjective error on the part of the reader or the narrator. In this latter case, the radical *Four Zoas* narrative fails to come into existence at all, and the text exists as an inert nest of paradoxes, mistakes, and non sequiturs. Any reader who is able to perceive the text as though it were itself undergoing transformations, dissolving fixed facts in the receding narrative and allowing the past to be re-enacted and revised, has already been initiated into Blake's perspective drama. The reader who resists Blake's text and anxiously clings to the security of one of the fundamental elements of a previously existing underlying world—a privileged originating event, a primal rupture, or "fall"—refuses to acknowledge that the "fall" or rupture actually comes into existence through the reader's failed imaginative judgment in the face of radical discrepancies and does not lie before or beneath the text (see below).

Because it rules out the existence of a prefabricated world that acts as a mysterious substratum of the text (akin to the "I know not what" of Locke and Berkeley), perspective transformation argues that whatever underly-

"agree but why go on?"

Spoiler: they may have gone on – the rest of book contains at least multiple pen/sessions, if not multiple annotators.

- "Deep structures" are misnomers of "unstable structures" (consider hierarchical "depth" in Active Inference generative models)
- "Perspective transformation operates on itself"
- "Self-reflexivity of perspective transformation produces narrative branching"

Narrative universe beyond "Single vision" Min2 time concepts (linear, non-linear)

"Deep structure": a convenient misnomer for the unstable structures generated by *The Four Zoas* narrative

Perspective transformation operates on itself.

Self-reflexivity of perspective transformation produces narrative branchings.

Because it rules out the existence of a prefabricated world that acts as a mysterious substratum of the text (akin to the "I know not what" of Locke and Berkeley), perspective transformation argues that whatever underlying world or deep structure the poem could possibly exhibit must come into existence in the process of being narrated. The operation of this generative process imposes on Blake's narrative field a severe restriction—the primacy of narrative sequential order—that dictates that the *order* in which characters appear and events occur is a primary feature of their reality. This narrative requirement in part accounts for the intensity of Blake's obsession with rearranging, inserting, and deleting segments of *The Four Zoas*.²⁰

Finally, retroactive and projective perspective transformations are structurally self-reflexive: they operate not only on narrative details but also on themselves. By their very nature, perspective transformations have the power to modify the rules of the game at those junctures where the content of the narrative reaches a state of crisis. One such point occurs in Night VIIa in the context of the eating of the fruit of the Tree of Mystery, where characters begin to become consciously aware that they are in a narrative world where it is possible to revise the past by re-enacting it—a process which had previously operated as unconscious "perspective analyses" of events by the narrative (see below). Characters thus attempt consciously to undo prior events in Night VIIa under the guise of repentance and contrition. As if to subvert this emergence into consciousness of its own unconscious processes, the narrative begins generating branching, alternative routes through which conflicting narrative possibilities of prior events are realized. Perspective transformation itself undergoes generating different and irreducibly incommensurable ways the same event actually happens (enters into the narrative).

Aspectual Interconnection: The "Fall" as Privileged Event and Pretext. Throughout the poem Blake distinguishes between two sources of information: the constantly modulating voice of the narrator and the spoken

4.