

# The Sleep of the Soul: Night's Pore in Torments (The Blending of Traditional and Swedenborgian Structures of Thought in *Lilith*)

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## 1. Traditional thought-structures in *Lilith*

**N**ightspore in Tormance (the title originally intended by David Lindsay for his *Voyage to Arcturus*) not only provides the key to the meaning of this enigmatic work, but also throws a light upon its debt to MacDonald's *Lilith*.<sup>1</sup> The meaning of Lindsay's original title is "the soul in the realm of the planet of suffering" and his book deals with the destiny of the soul. It treats of the soul's meaning and background, and the course of its "incorporation," in the context of a universal apocalyptic event—a "Passion" (story of suffering). One is inclined, in fact, to regard Lindsay's story as a black antithesis to *Lilith*. For (as Lindsay must have recognised) *Lilith* too is concerned with both the contemplation and the agonizing experience of a long night, illuminated only by the approach of the darker side of dawn, as by an uncertain light, and this only at the very end of the book. Lindsay's neologism, if understood in its phonetical sense as "a tormented brooding on the conditions of the night," could characterize the imagined worlds of both authors.

As works of fantasy literature, both books are created against the background of an apocalyptic experience of the world (which is the crucial characteristic of fantasy literature from e.g. *The Spoils of Annwn* to *That Hideous Strength*). But Lindsay's *Voyage to Arcturus*, like all his literary and philosophical works, points to the representation of the suffering God in the world, and (in its deepest intention) to the annihilation of being at all its levels—body, soul and spirit<sup>2</sup> MacDonald's works, by contrast (especially *Lilith*), point to the trans-historical process of the renewal of the world; or, better, to its process of perfection—the realization of the possibilities of being, at all three levels. When the universal process has reached its final goal, then the supra-spiritual, the spiritual and the soul realms will become visible in their corresponding material forms: "Whatever is, must seem (L.97)." <sup>3</sup> [end of page 22]

Reading chapters 44-46 of *Lilith*, one has the impression that the manifestation of the deep structure of reality in a transformed material world is imminent. What confronts Vane, however, is but a visionary anticipation of the ultimate Eternal Day:

Ere I could say, "Lo, they change!" Adam and Eve stood before me the angels of the resurrection, and Mara was the Magdalene with them at the sepulchre. The countenance of Adam was like lightning, and Eve held a napkin that flung flakes of splendour about the place. (L.252)

"A wondrous change had passed upon the world" (L.254), a change which is described as an atonement (an at-one-ment or reconciliation) between microcosm and macrocosm. In consequence, everything can 'send out' its "indwelling idea" (L.254-55). As this identity-giving source visibly and inexhaustibly unfolds its being into all existing things it can be recognised in its very essence as "being," "consciousness," "bliss."<sup>4</sup> In these chapters of *Lilith* a dynamic force is perceptible which transcends ontological connections. However, only a transitional stage and not the final goal is represented here: "So much was ours ere ever the first sun rose upon our freedom: what must not the eternal day bring with it!" (L.255). It is the transition from the "long Night" into the "eternal Day" now dawning, in the morning of the universe, as "something more than the sun, greater than the light" (L.256). Here the great three-fold pattern of Night, Morning and Eternal Day becomes visible—the pattern by which MacDonald takes up the historical-philosophical thought of Novalis's *Hymns to the Night* and *Heinrich von Ofterdingen* (particularly Klingsor's Fairy Tale). The two poles which determine the course of action in *Heinrich von Ofterdingen*: expectation (as an expression of time) and fulfilment (as an expression of eternity) equally determine the dynamic of *Lilith*. But in *Lilith* the tension is much stronger, for fulfilment is postponed beyond the bounds of the narration; the eternal day is just hinted at, as the flash of a visionary aurora borealis in the course of the night. The very theme of *Lilith* is "expectation"—portrayed particularly as the Night (c.f. Blake's image of the soul exploring the recesses of the grave for Blair's *The Grave*). If the Morning is to come, and the eternal Day to follow, then the Night is their essential precursor. For it stands for the unfathomable meaning of the transformation of the primal being by Time, counterpointing the irradiation of the One, as "origin," into the "whole of being" (P.3.8.30). MacDonald's direct source may be Novalis's fifth "Hymn to the Night," with its description of the

recession of the world-soul: [23]

The old world began to decline . . . . The gods vanished with their retinue. Nature stood alone and lifeless. . . . Into the deeper sanctuary, into the more exalted region of the mind, the soul of the world retired with all her powers, there to rule until the dawn should break of the glory universal. No longer was the Light the abode of the gods, and the heavenly token of their presence: they cast over them the veil of the Night. The Night became the mighty womb of revelations; into it the gods went back, and fell asleep, to go abroad in new and more glorious shapes over the transfigured world. (17)<sup>5</sup>

Novalis himself takes up Böhme's "Northern" imagery. "North," "Midnight," symbolizes the "place of time" where "the bridegroom crowns his bride."<sup>6</sup> With this image of the Holy Marriage he expresses the thought that a supra-historical event is united with earthly history and that the latter begins to emerge as an essential "counterpoint" of the whole process. Bohme is in the tradition coming from Joachim of Fiore via Paracelsus, and he perceives time in the apocalyptic sense of receding Night:

But the word of the Lord has sounded at the corners of the earth and ascends in the smoke, and in the midst of the smoke a great brightness of glory. Amen.<sup>7</sup>

Receding Night is seen both from the viewpoint of the person who has overcome it and left it behind, and from the viewpoint of clear, unblemished eternity where it manifests as Morning (Böhme's "Dawn).

This point of view appears again in Novalis's second "Spiritual Song":

Dawn, far eastward, on the mountain!  
Gray old times are growing young:  
From the flashing colour-fountain  
I will quaff it deep and long!— (30)

In *Lilith*, MacDonald stresses the double character of Night as the agency of the world's evolving: "It was a glorious resurrection-morning. The night had been spent in preparing it!" (L.256). Adam describes the phenomenon from the point of view of darkness, but uses the terms of hope: "All the night long the morning is at hand" (L.251); whereas Mara, out of prophetic vision, is able to say: "What will be well, is even now well" (L.250).

At the end of Vane's narrative he finds himself, as at the beginning, "alone in [his] library" (L.262), an expression which corresponds closely with his description of his state just after passing through the looking-glass,

where he is alone “on a houseless heath!” (L.8).<sup>8</sup> His experiences beyond the mirror [24] do not imply any break-out from the conditions of this world, nor any intrusion of a qualitatively “other” world; except in the sense that the transcendent character of man and his world (its apocalyptic nature as “process” and the presence of supermundane dimensions in it) is more visible in the parable-world beyond the mirror than in his familiar everyday world. This confirms that *Lilith* is a representation of the darker side of being, comparable to the first part of *Heinrich von Ofterdingen*: a representation of “secondary things” (*Ofter-dinge*). Here too God appears, but only from afar: “God Appears & God is Light / To those poor souls who dwell in Night . . .”, as Blake expresses the Swedenborgian thought. *Lilith* includes reflections of the entry of the soul into darkness before the beginning of history, of human aspirations, and of human deeds; each accompanied by Adam the sexton and Eve the mother of embodiment (Natura as “mortality-bestower”). Eve’s house is the entrance to a vast cemetery, closed by a coffin lid. In this sense, the entering of the “cave” (i.e. the cemetery), the lying down on the couch, and the slumber in the deadly cold, signify earthly life, whereas the awakening from the slumber signifies earthly death. By pointing beyond the level of the narrative, the dynamic embodied in these events leads man to spiritual maturity—to knowledge of the Father’s “Humanity Divine,” completing Blake’s Swedenborgian verse: “[God] does a Human Form Display / To those who Dwell in Realms of Day.”

## 2. The Swedenborgian Basic Structure

Now and then, when I look round on my books, they seem to waver as if a wind rippled their solid mass, and another world were about to breakthrough. Sometimes when I am abroad, a like thing takes place; the heavens and the earth, the trees and the grass appear for a moment to shake as if about to pass away; then, lo, they have settled again into the old familiar face! (L.263-64)

The representation of a world grounded in parable (or the entry into such a world from a frame-story) is only possible if correspondences exist between both worlds—the one on this side of the mirror and the one beyond. In *Lilith* such correspondences are present: parallel to the patterns on this side, which are blurred and difficult to interpret, there are interpretable symbolic images on the other side. Both sides are ontologically connected in that they are reciprocating levels of what have been termed Coleridge’s “invisible [25]

ontological icebergs.”<sup>9</sup> In this respect they are the *tertium comparativuis* which defines the meaning of the blurred patterns and of the more distinct symbols. This element, of which both sides of the mirror are representations, is, as such, not made visible in the narrative. However, it appears as a reflected light in the visions of the last chapters, and is represented (“visible” is hardly the appropriate word) on both sides of the mirror in the phenonema of the Night. *Lilith*, then, is concerned with three mutually corresponding “layers”: the narrator’s world (his house, his servants, his library and so on); the world he explores beyond the looking-glass; and the world indicated by these two which are “so strangely . . . one” (L.153). The third is the eternal world. Seen from the level of the narrative it is the coming age, fulfilment, the world of Blake’s “Humanity Divine.”<sup>10</sup> This structure corresponds to Swedenborg’s understanding of being as this has been mediated (ultimately as a form of Neoplatonism) by Swedenborg himself and subsequently by Blake and Novalis, both major influences upon MacDonald.

The same structure of being is expounded in an allegory in Le Fanu’s Swedenborgian parable *Uncle Silas* (1864). The narrator, Maud Ruthyn, loses her mother as a child. The day after the funeral, a friend of her father, a Swedenborgian, goes with her for a walk in the park alongside a wall (“balustrade”). It is too high for her to look over but her companion can do so and he pictures to the child a paradisiac idyll, with children playing in the sunshine. They are on their way to that place he says, and will arrive in the picture in a few minutes. Arriving there, he explains to the child “that both the vision and the story were quite true” (12).<sup>11</sup> Continuing their walk they come to the tomb where, as the child believes, her mother now lies. This, her companion explains, is not the case. The mother is alive in a far-away place, but now both of them are unable to look across and see her. “However,” he continues:

“Swedenborg, standing here, can see and hear her . . . and as we are both, I hope, walking on to the same place, just as we did to the trees and cottage, you will surely see with your own eyes how true is the description which I give you.”

Swedenborgian thought-structures are present in *Lilith* like the grain in wood. They are the basis of the symbolic coding of the narrative and its parable-structure. [26]

According to Swedenborg, natural causality possesses only seeming reality (R.1.4).<sup>12</sup> But all the things and qualities in our world—rocks, plants and animals; colours, sounds and scents—really do exist, independent of their

seeming, since they are the outward manifestations of a spiritual life. Every physical thing is an image of eternity (S.532). Thus a tension exists between these things (appearances) and the corresponding spiritual realities. This facilitates an understanding of the correspondences which, in turn, causes a change of viewpoint to a “looking-across” (or jumping-across). The ultimate form of this is the comprehension of reality by the divine spirit (*nous*) within every soul (R.2.104)—“Adam’s return to Paradise” (R. 1.326).

In Le Fanu’s *Uncle Silas* and *In a Glass Darkly*, deceptive, external, causal connections and mere natural appearances provide all the mechanism of the action: manifestations of clearer connections and beings on a higher level are visible only through “gaps in the barrier” (as is impressively shown in Le Fanu’s *Green Tea*). MacDonald’s narrator Vane, by contrast, is drawn across the barrier—the frame of the mirror—into the realm of interpretable symbols. In terms of the parable in *Uncle Silas* he is within the realm of the playing children. And the first point which is made clear to him is that “natural causes only seem” (R.1.4).

Causality and identity become ambiguous, as when the raven asks: “Are you sure you are not your own father?” (L.11); and also when Vane realizes the raven “was no longer a raven but a man above the middle height” (L.11). In the same way, Vane learns that a connection is possible between odour and music—“I smell Grieg’s “Wedding March” in the quiver of those rose-petals!” (L.20). These effects rely upon an openness in two opposite directions: into real, final identity—who is Mr Raven, who is Vane in reality?—and, conversely, in the direction of mere seeming—Mr Raven as a ghost in a library, Vane as a landowner without parents nor any personal history nor even a forename. The “prayer flowers” and “prayer birds” (L.23) similarly express the Swedenborgian imagery of correspondences (S.528):

“if you understood any world besides your own, you would understand your own much better.—When a heart is really alive, then it is able to think live things. There is one heart whose thoughts are strong, happy creatures, and whose very dreams are lives . . . . All live things were thoughts to begin with.” (L.23) [27]

Here, real, ultimate reality is concentrated into a spiritual energy which (in a wholly Swedenborgian sense) is not to be imagined as an abstract principle, but as the spiritual energy of the “Great Man” (S.531).

Like Swedenborg, MacDonald does not support the concept of a *creatio ex nihilo*. Adam tells Vane: “God created me—not out of Nothing,

as say the unwise, but out of His own endless glory—” (154). This is an emancipation, a sending out of man (and all created things) from a primeval, dynamic oneness with the deity into loneliness and isolation. This painful disorienting experience (the Night) is the first step towards the incorporation of the spiritual world (the Sleep) into Celestial Man and the New Age of Humanity Divine (the Dream) (R.2.204).

But the outlines of this knowledge do not appear until man has made himself “at home” (L.10): that is, before he has obtained an insight into the interaction of the forces of being by his own actions and reflections. Knowledge of what life is and where it leads is scarcely to be gained without going beyond the “everyday world.” From the parable-world, with its symbolic structures, a greater approximation to that knowledge can be deduced—and concurrently a meaningful correlation with experiences in the everyday world.

Enclosed in his library and his old-fashioned house, a man, called Vane, is “nearly as much alone in the world as a man might find himself” (L. 1). *Where he comes from* is not clear: his parents are long dead and about his ancestors he knows nothing. Before “assuming definitely the management of the estate” (L. 1) he spends most of his time reading—a form of hesitating, of contemplating his spiritual energies. He has not yet actively addressed his life-task. *Where he will go* is not clear either.

In the parallel parable-world there is a stranger with neither name nor identity, surrounded by the “steppes of Uranus.” From where did he come?

““You came through the door,” replied an odd, rather harsh voice.” (L.9)

That door is defined more precisely as “a door out” (L.10). In terms of the relationship of the two worlds, “out” means a leaving of the habitual world; as information given within the parable-world it implies a departure from primordial one-ness with God, the door being that by which every human being enters isolation. The stranger’s task is to make himself “at home” in the newly-entered world. He is first told that this is achieved “by doing something” (L. 10), but what follows shows that his task is “to sleep the sleep.” **[28]** However, he evades the advice of his mentor and sets out on a journey where he encounters, as living appearances, images from, the “dead” books in his library. (This is particularly emphasized by the episode of the

fire-fly/dead book in chapters 9-10.) In the further course of his destiny, the way intended for him and the final goal become more and more distinct; so that on his ultimate return to the everyday world he possesses a clue to the riddle of existence: “our life is no dream, but it should and will perhaps become one” (L.264). Mr Raven’s promise that ““if you understood any world besides your own, you would understand your own much better”” has been fulfilled.

Who is Vane really? In the parallel dimension of the narrative he is a thought, a lonely man, a stranger, one half of the androgyne Vane/Lilith, a recapitulation (avatar) of Adam (the Old Adam with Lilith and the New Adam with Lona), man and his personal destiny, the one who waits, the sleeper, the dreamer.

Ascending the ladder of correspondences one step beyond the man in his library and the “stranger in a strange land,” Vane is a “spirit in a cloud” (R.1.10) who has to “sleep” in a physical body as in a grave:

“Every creature must one night yield himself and lie down,” answered Adam: “he was made for liberty, and must not be left a slave!”

“It will be late, I fear, ere all have lain down!” I said.

“There is no early or late, here,” he rejoined. “For him the true time then first begins who lays himself down.” (L.23 9)

Parallel to the eschatological necessity of the Night, the necessity of the Sleep is shown. But it is shown as a moral necessity, a free acceptance of the rhythm of the world-structure: a relinquishing of the Origin for the “long night.” In giving itself into corporeal existence, the soul performs this relinquishment. In this freely chosen descent (and Swedenborg points out that it is freedom itself which is “the most original gift of being a person”<sup>13</sup>) a soul can grow towards the likeness of God.

God did not want a dead link, nor one of necessity between the two worlds (the outer and the inner one) but a free and living one, and the word of this connection was carried by man in man’s heart and on man’s lips. (Schelling, qtd. in B.138)

The most characteristic feature of God’s image in man, freedom, seduced man to break away from God. He wanted to be “the lord of his own universe and thus lost his original vocation to lead the lower world to the higher one”

(B.137). [29]

Schelling expresses Swedenborg’s thought in a fragment *Clara: oder*

*über den Zusammenhang der Natur mit der Geisterwelt - Ein Gespräch:*

The forces which had come forth fully and mightily, prepared to elevate themselves into the higher world and to reach the very point of their transfiguration, struck back into the present one and thus choked the inner drive, which nevertheless persists like an enclosed fire, but (since true elevation is no longer possible) like a fire of anguish and fear which issues forth on all sides. (39 qtd in B. 138)

This expresses the concepts behind Vane's first visit to the cemetery and the way his denial of Sleep there leads to his subsequent encounter with Lilith. For:

it is by the setback to these forces, which are no longer able to elevate themselves to a higher world, that a bewitchment and excommunication of the world occurs—the world which can no longer serve its original vocation. (B.139)

In *Lilith* a sort of “overall view” of Swedenborg's visions appears in which men appear to Vane as the forms of degeneration of their inner beings: as grotesques of animals, incomplete people and so on. (This type of imagery is most developed in MacDonald's *The Princess and Curdie*.)

The concept of “the sleep of the soul” is itself a combination of Neoplatonic and Swedenborgian conceptions. MacDonald's writing exhibits a conflation of images, myths and ideas characteristic both of Romanticism and Symbolism (and a trait of Platonism from the very beginning). The theories of Plotinus, motifs from mystery religions, Böhme's thought-structures, the influences of Thomas Taylor, Blake, and Coleridge can be clearly recognized, all filtered through a screen of Swedenborgianism.

According to Plotinus, the descent of the soul into the corporeal world is the sole source of evil. The home of the soul is the world of the “divine light,” and it has to wait in the darkness until the dawning of the day which leads it home. For “if matter did not exist, the soul would never fall into the world of generation; and this is the Fall, thus to incarnate in matter” (P. 1.8.14) Plotinus interprets this descent of the soul as Sleep:

The death of the soul arises not only from having to be filled during incarnation with darkness and deformity, but also when it has laid the body aside, having again to enter it, till after proper purgation it is again established in the higher world and its eye withdrawn from the filth. For indeed, to descend into

**[30]** Hades, and fall asleep in its dreary regions, means

nothing more than to be profoundly sunk in the filth and  
obscurity of the body. (P.1.8.13)

The characteristic of this descent is self-forgetfulness, the sinking into an  
amnesia which blocks the wakeful presence of the intellect.

Although the sleep of the soul in *Lilith* has a shifted meaning,  
MacDonald retains the characteristic element of incarnation, which is  
forgetting:

“she is busy forgetting, when she has forgotten enough to  
remember enough, then she will soon be ripe, and wake.”

“And remember?”

“Yes, but not too much at once though.” (L.253)

Another traditional motif of the sleep of the soul, understood as an image  
of corporeal life, occurs where MacDonald depicts the moon shining into  
the cemetery (L.243). According to Proclus, the moon is the source of the  
material world and the mortal body (R.1.139). The cold too is to be seen  
in that context (perhaps as a symbol of the North); it is by the northern  
gate (associated with the Tropic of Cancer) that the soul descends to  
earth (R.1.139). Midnight also belongs here since, according to Plato, it  
corresponds to the darkness and to forgetfulness of the nature of the body  
(R.1.139). MacDonald’s motif of “gliding down” is especially fascinating:  
“Are you coming, king? . . . I cannot rest until you are with me, gliding down  
the river to the great sea, and the beautiful dream-land. The sleepiness is full  
of lovely things: come and see them!” (L.237). Here the motif of the gradual  
descent of the soul, used by Blake in “The Little Girl Lost-The Little Girl  
Found,” may be recognized, again with the typical MacDonald shift to the  
positive. Nevertheless, both aspects of temptation are stressed. The colour  
white as a *leit-motif* in the cemetery reminds one of Blake’s “pale virgin  
shrouded in snow”:

Ah Sun-flower! weary of time,  
Who countest the steps of the Sun:  
Seeking after that sweet golden clime  
Where the traveller’s journey is done.  
Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow:  
Arise from their graves and aspire,

Where my Sun-flower wishes to go. (P1.43) [31]

These graves are their bodies, from which yearning (*Sehnsucht*) draws them  
into the realm of the sun—a Swedenborgian image (R, 1.13).

For Plotinus, the enrichment of the soul through the descent into physical life lies in the experience of suffering, for after its re-ascent it recognizes “how blessed it is to abide in the spiritual world” (P.4.8.7.) Blake interprets the descent of the soul through his understanding of Platonism and of the Eleusinian Mysteries as interpreted by Taylor, seeing it as an enrichment of the dark material world. “The Little Girl Lost-The Little Girl Found,” Blake’s version of the Demeter and Persephone myth, is introduced by a prophetic dream:

In futurity  
I prophetic see,  
That the earth from sleep,  
(Grave the sentence deep)  
Shall arise and seek  
For her maker meek:  
And the desert wild  
Become a garden mild. (P1.34)

Here the Greek myth is enlarged by a concept from Böhme’s *Aurora* and becomes a time-transcending renovation of the earth: Blake’s “New Age,” which he saw sanctioned by Swedenborg’s prophecy.

These motifs, images, thoughts and traditions are incorporated by MacDonald into a Swedenborgian framework. In a similar way to Blake and Novalis, he reinterprets the Neoplatonic imagery and, as it were, connects the myth of Lyca (the Little Girl Lost) with that of Adam.

According to Swedenborg, the universe in its very essence is a unity of spirit and corporeality (B.140). Thus, by the doctrine of correspondences, every man has his inner spirit, his “angel” essence. During earthly existence, this inner existence is bound to the outer and cannot develop a body which truly expresses its nature. Then, with death, it moves into a realm where it is able to unfold its true nature. However “the spiritual essence of the body,” “as a mute bearer of the higher light,” can develop in the course of earthly life (Schelling qtd in B. 144). Death is not “a dissolution of the human personality into a mouldering body and the abstract scheme of an undying soul,” but “resurrection” (B.142). In the earthly body of man (Blake’s “grave”) the resurrecting man (Swedenborg’s “aura”) (R.1.10) is already growing, in the sense of a gradual spiritualization (Schelling qtd in B.145).

**[32]**

That spiritual transformation, that inner resurrection, is the significance of the “holy sleep” (L.247) in “Adam’s cemetery.” In chapter

40 and the succeeding ones, indications that the sleepers are always growing younger become more and more frequent: “The woman beside him looked younger” (L.226); “‘She looks much younger!’ I said. ‘She is much younger,’ he replied . . . She will go on steadily growing younger” (L.240); Lilith’s “true lovely hand” is “already growing” on the cut stump (L.229). And Adam himself is recognized as “young like him that can never grow old” (L.244). The most meaningful indication is perhaps the new interpretation of the amnesia as a process of maturation:

“Her wake is not ripe yet . . . she is busy forgetting. When she has forgotten enough to remember enough, then she will soon be ripe, and wake.” (L.253)

Corresponding to this, physical death is represented in the terms of resurrection, as in the awakening of Lona: her “death dress, filled with the light of her body now tenfold awake in the power of its resurrection, was white as snow and glistening” (L.249); she “died into life” (L.250); she “fell asleep a girl . . . she awoke a woman” (L.249) (R.1,142).

Plotinus, in an age of anxiety and deep distrust of the physical world, nevertheless understood the descent of the soul into corporeal existence not simply as a disaster but as “necessary for the perfection of the whole” (P.4.8.1). He refers to Plato’s *Timaeus*, which praises the physical world and calls it a blissful god (P.4.8.1). MacDonald, like Blake, mediates the experience that the descent of the soul (generation) is a “sacred mystery” and that the world cave (the cemetery of the universe) is “hallow’d ground” (R.1.142).

According to Swedenborg, the sun is always rising for the angelic spirit. “The angels constantly turn their faces to the Lord as the Sun,” and the sun “constantly appears in its place, and where it appears is the East.”<sup>15</sup> **[Note: endnote 14 missing in original]** In chapter 5 of *Lilith*, “The Old Church,” Vane has a dream-vision of a congregation for whom “the big thought” (for Swedenborg the thought which corresponds to the form of heaven<sup>16</sup>) “floats out of their hearts like a great ship out of the river at high water” (L.23). MacDonald intends the old church (a Swedenborgian term) to relate to the New Church of chapter 46—the New Jerusalem, the New Age of Humanity Divine. He follows Blake and Swedenborg in recognizing that the New Age is Adam’s return to Paradise **[33]** (R.1.326): i.e. the appearance of Man as resurrected from the: sleep of “the long Night.”

The woods are lovely, dark and deep,  
But I have promises to keep,

And miles to go before I sleep,  
And miles to go before I sleep.<sup>17</sup>

#### Notes

NB. Much fuller notes are provided in the German version of this paper.

1. David Lindsay, *A Voyage to Arcturus*. (London: Gollancz, 1978). See also Bernard Sellin, *The Life and Works of David Lindsay*. (Cambridge: Cambridge U.P., 1981, p.52 for 3. MacDonald's influence; p.22 for original title); and G. K. Wolfe, "David Lindsay and George MacDonald," *Studies in Scottish Literature*, 10:131-.
2. David Lindsay, *The Witch*, (Chicago: Review Press, 1976).
3. All *Lilith* references are to the Whitethorn: Johannesen ed. 1994 and are denoted by L.
4. The *Lilith* passage quoted here is an astonishing parallel to Plotinus Plotinus references are to the *Ennead* and are denoted by P.
5. *Novalis, Hymns to the Night & Spiritual Songs*, Trs. George MacDonald, (London: Temple Lodge, 1992).
6. Jakob Böhme, *Urschriften*, (Stuttgart, 1963,1: 108).
7. *Ibid.* 1: 344.
8. Compare *The Ancient Mariner* 1.233: "Alone on a wide wide sea!"
9. Cf. M. Jadwiga Swiatecka, *The Idea of the Symbol*, (Cambridge Cambridge U.P., 1980, p.59).
10. This term, originated by Swedenborg, was taken up by Blake. See Kathleen Raine, *Blake and Tradition*, (London: Kegan Paul, 1969, 1:11). In the text this work is referred to as R.
11. Joseph Sheridan Le Fanu, *Uncle Silas*, (Oxford: O.U.P., 1981).
12. Cf. also Vladimir Solovyov, "Swedenborg," in *Dt Ges. ausgabe der Wreke Solov'evs*, (Freiburg: Wewel, 1980, p.532); denoted in the text by S.
13. Ernst Benz, *Vision und Offenbarung*, (Zurich: Gesammelte Swedenborg-Aufsätze, 1979, p.137); denoted in the text by B.
14. Cf. page 6 of MacDonald's Preface to his translation of the "Spiritual Songs" (note 5 above). **[34]**
15. E. Swedenborg. *The Wisdom of Angels Concerning Divine Love and Divine Wisdom*, (London, 1788,129, and 120):  
The universal Heaven, which Consistith of Myriads of Myriads of angels, in its universal form is as a man; so also is every society in Heaven, as well great as small.
16. *Ibid.* section 11.
17. From Robert Frost, "Stopping by Woods on a Snowy Evening." Frost's mother was a Swedenborgian. **[35]**