

Songs of innocence and experience english literature essay

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**ASSIGN
BUSTER**

Blake considers, that tellurian human life is a manner of psyche from A Eternity and back in Eternity. The psyche apparels in a flesh for the tellurian being. It holds in recollection Eternity, that is Innocence. But the got Knowledge deforms, obscures this memory. On the other manus, tellurian being, harmonizing to Emmanuel Swedenborg 's philosophy is reflection of that occurs in Eternity. Blake the thought non merely every bit philosophical footing uses this. It applies it as A an artistic touch. Therefore in each verse form the dual sense is hidden. When Blake describes a rural landscape, games A of kids, a pray in St. Paul 's Cathedral, it invariably reminds, that it is a inquiry non of simple day-to-day A events, and about the Eternal Life. Echoes of this Ageless Life we, mortal, can catch, fondling the babe or pressing N?? μN^N? N,?? N? a lamb. If we possess though to some extent ability of godly vision. Thankss to this implied sense field A kids 's poetries turn to serious A philosophical merchandise.

At this clip Blake it is unbounded trusts in ?±?»?°???? N? N,???? N? N, N? and clemency of the God. The God is a unvarying and alone good beginning, and the Human Son - the Christ - the invariable curate and the guardian A of people. Blake divided Swedenborg 's sights which rejected the construct of the Sacred Trinity. Swedenborg asserted, that the God is unvarying, the God has merely condescended for some clip for the Earth in image Jesus Christ. On the other manus, harmonizing to Swedenborg 's philosophy, the interior universe of the individual is at the same time and the universe heavenly. The love, compassion, attention about near are `` conformance " to that occurs in the Sky, that is conformance to the God. Each of us is the smallest A similarity of the Sky, or A« the Sacred imageA» . As effect the Eternity as a

fusion is good fortune accomplishable non merely out of tellurian being. It can be found in a shower of everyone person, concluded in a animal screen, but merely if the psyche keeps true spirituality, or Innocence.

But a existent tellurian life - a valley non merely pleasures, but besides sorrows. A« Songs of InnocenceA» are full every bit both pleasancess, A and agonies - both that and another an kernel necessary parts A of a Godhead Craft. The psyche rejoices, for shops memory of A Eternity, but the flesh is doomed to endure. A« Songs of InnocenceA» describe A both merriment, and a heartache, However light motivations prevail in images of a rhythm: A« Songs of InnocenceA» speak about happyA and sorrowless A« a status of psyche humanA» , about A Godhead protection, about spirituality of the tellurian universe.

Creation A« Songs of InnocenceA» has been finished in 1789. At that clip Blake believed this rhythm the finished merchandise. However in five old ages he has created a new rhythm A« Songs of ExperienceA» which has been united together with A« Songs of InnocenceA» in built-in merchandise A« Songs of Innocence and Experience Proving the Two Contrary States of the Human Soula» . By this clip at Blake sights at the universe have radically changed. Assortment of the grounds has caused this alteration, in peculiar, letdown in the Gallic Revolution and a backdown from thoughts of Emmanuel Swedenborg.

Early sights Blake can be defined conditionally as `` Christian " , and it is possible to call its new construct `` natural " . In what consists it A«

naturalA» ? The poet at an early phase about focused all attending to extraterrestrial being of psyche and on idyllic Eternity. Echoes of this Eternity can be observed in some tellurian shows. The Divine, nevertheless, has been separated Afrom tellurian plenty by an accurate side. Achievement A of full harmoniousness, a religious ideal likely merely in Eternity, and the tellurian life is held down by a flesh and accordingly is A a valley of sorrows and cryings. By composing clip A« Songs of ExperienceA» Blake has well changed the point of position. Now it transfers the attending to a tellurian A world. Terrestrial heartaches do non do in it more thought on retribution in the hereafter. The protest alternatively ripens: the life could be ideal A and on the Earth, but the Earth is burdened by `` religious fettersA» which are necessary for dumping. In this instance there will be A« a returning A of the EarthA» , that is earthly Eden coming.

Poem A« The Chimney SweeperA» is a typical illustration of polemic Blake of times A« Songs of InnocenceA» with Blake times A« Songs of ExperienceA» . Heroes of two verse forms are similar to the indistinguishable name among themselves, but in the first the little chimney expance is unfortunate because of theadversity, in the 2nd - is capable to prove pleasance reverse to them. In the first it finds a solace in the God let go ofing it from `` casket " of a tellurian life, in the 2nd - is dressed in `` shroud " on the Earth by the God (is more exact, the God-fearing parents) is doomed to agonies.

Accusatory poignancy is every bit strong in both verse forms, but in everyone it sounds in ain manner: in the first - the felicity is possible merely in celestial spheres as atonement of tellurian heartaches, in the 2nd - the

felicity would be possible and on the Earth if non ferociousness A of being uses.

THE CHIMNEY SWEEPER

(Songs of Innocence)

When my female parent died I was really immature,

And my male parent sold me while yet my tongue,

Could barely cry weep weep weep weep.

So your chimneys I sweep & in the carbon black I sleep.

There's small Tom Dacre, who cried when his cap that curly'd wish a lamb's back, was shaven, so I said, Hush Tom never mind it, for when your cap is bare, You know that the carbon black can never blotch your white hair.

And so he was quiet, & that really dark, As Tom was a sleeping he had such a sight, That thousands of sweepers Dick, Joe, Ned & Jack Were all of them lock'd up in caskets of black,

And by came an Angel who had a bright key, And he unfastened the caskets & set them all free. Then down a green field jumping exulting they run And wash in a river & radiance in the Sun.

Then naked & white, all their bags left behind, They rise upon clouds, and athletic in the air current. And the Angel told Tom, if he'd be a good male child,

He 'd hold God for his male parent & A ; ne'er want joy.

And so Tom awoke and we rose in the dark

And got with our bags & A ; our coppices to work.

Tho ' the forenoon was cold, Tom was happy & A ; warm.

So if all do theirresponsibility, they need non fear injury.

THE CHIMNEY SWEEPER

(Songs of Experience)

A small black thing among thesnow:

Shouting weep, weep, in notes of suffering!

Where are thy male parent & A ; mother? state?

They are both gone up to the church to pray.

Because I was happy upon the heath, And smil 'd among the winters snow:

They clothed me in the apparels of decease, And taught me to sing the notes of suffering.

And because I am happy, & A ; dance & A ; sing, They think they have done me no hurt: And are gone to praise God & A ; his Priest & A ; King Who make up a Eden of our wretchedness.

The universe is conceived as made, but the spirit human stays in a prevarication and pretension trap: it is new doctrine Blake. The poet already non the shepherd-boy with a pipe, as in A« Songs of InnocenceA» .

Introduction

Shrieking down the vale wild Piping vocals of pleasant hilarity On a cloud I saw a kid. And he express joying said to me.

Shriek a vocal about a Lamb: So I piped with merry cheer, Piper pipe that vocal once more - So I piped, he wept to hear.

Drop thy pipe thy happy pipe Sing thy vocals of happy cheer, So I sung the same once more While he wept with joy to hear.

Piper sit thee down and compose In a book that all may read - So he vanish 'd from my sight, And I pluck 'd a hollow reed.

And I made a rural pen, And I stain 'd the H2O clear, And I wrote my happy vocals, Every kid may rejoice to hear

The new Poet is a Bard, clairvoyant, the prophesier. Its job - A to demo to people a manner to spirit glade.

THE VOICE OF THE ANCIENT BARD

Young person of delight semen hither,

And see the gap forenoon,

Image of truth new born.

Doubt is fled & clouds of ground,

Dark disputes & A ; disingenuous teasing.

Folly is an eternal labyrinth.

Tangled roots perplex her ways,

How many have fallen at that place!

They stumble all dark over castanets of the dead:

And experience they know none what but attention:

And wish to take others when they should be led.

The new phase of religious manner Blake is connected with crisp turn Swedenborg 's thoughts down. Blake has seen them from the new party. Blake Markss in spiritual swedenborgian doctrine its nonreversible kernel, bigotry, the passiveness discourse. Swedenborg wrote, that the individual religious is the individual obedient to the God. Blake foremost was wholly agree with this statement, but so it had uncertainties in illustriousness and justness of the God. The God became for Blake a absolutism embodiment. A. ????? μ??? μ???±?? N^?? tested to explicate an interior universe through constructs A of a material universe. Thus the material universe was reduced to a pale Acopy of the all right and perfect universe heavenly. Blake, holding crossed through tenet of Swedenborg, has resolutely rejected distinction of the stuff and religious universes. He asserted, that true spirituality is put in

pawn in the Nature and merely waits A for the Apocalypse, rebellion against godly constitutions A to be shown in full force.

In A« Experience SongsA» ?????? N??? N??????? there is one of figures Blake 's mythologies - God Urizen (compare Your Reason) . Urizen is the incarnation of conventional ground and jurisprudence which resist to liberate, free Imagination.

Urizen is depicted in Blake 's watercoloured etching `` The Ancient of Days " .

The brace A« Imagination - ReasonA» - merely a portion of a concatenation A of contrasts which penetrates all rhythm and sets its nonliteral system: Light - Dark, Good - Angrily, the Life - Death, the Youth - the Old age, the Man 's get downing - the Female beginning, free love - suppression of desires etc. Blake counterposes his `` Contraries " to Swedenborg 's thought of equilibrium. `` Without Contraries is no patterned advance " , says Blake. `` Attraction and Repulsion, Reason and Energy, Love and Hate are necessary toHuman being. " The opposite beginnings are impossible one without another, but therefore Blake accepted for positive Aremain positive, and accepted for negative - negative throughout all rhythm, in any context, and it in many respects helps to decode symbols of Blake.

THE HUMAN ABSTRACT

Pity would be no more.

If we did non do person Poor:

And Mercy no more could be,

If all were every bit happy as we:

And common fright brings peace:

Till the selfish loves addition.

Then Cruelty knits a trap,

And distribute his come-ons with attention.

He sits down with holy frights, And waters the land with cryings: Then
Humility takes its root Underneath his pes.

Soon spreads the blue shadiness Of Mystery over his caput ; And the
Catterpillar and Fly, Feed on the Mystery.

And it bears the fruit of Deceit, Ruddy and sweet to eat: And the Raven his
nest has made In its thickest shadiness.

The Gods of the Earth and sea,

Sought through Nature to happen this Tree,

But their hunt was all in vain ;

There grows one in the Human Brain.

This verse form (brace to A« THE DIVINE IMAGEA» from the first rhythm) -
cardinal for apprehension of philosophical system A« A Experience SongsA» .

Here Kindly, the Tolerance, the World, Love become a constituent of the unnatural societal constitutions A being in land Urizen, - that is the philosophical construct A« Innocence SongsA» is wholly discredited. Having shown falseness and lip service of the basic virtuousness of Innocence, Blake builds new fable of private universe of the individual in which footing the image of the Tree lays favourite it. It from Fear and Humility - holier-than-thou humbleness of a lamb (compare a verse form `` Lily ") grows and shortly spreads a glooming hag of Belief, that is unnatural, far-fetched faith which feeds the Caterpillar and a Moth, churchmans being here symbols. At last, the Tree brings the Deceit fruit, that is lie and pretension A (therefore it is sweet) , and on the Tree there is a Raven - a decease symbol. Such see BlakeN? private universe of the individual and A a religious manner of the world which has been held down ironss of Urizen. In last A stanza it is underlined, that A« gods of the sea and the earthA» , that is wildlife, unvarying with Imagination, could non happen this Tree as there is it in a human encephalon and cultivates him Urizen - inert, non originative Reason.

THE DIVINE IMAGE

To Mercy Pity Peace and Love,

All pray in their hurt:

And to these virtuousnesss of delectation

Return their gratefulness.

For Mercy Pity Peace and Love,

Is God our male parent beloved: And Mercy Pity Peace and Love, Is Man his
kid and attention.

For Mercy has a human bosom Pity, a human face: And Love, the human
signifier Godhead, And Peace, the human frock.

Then every adult male of every climate, That prays in his hurt, Prays to the
human signifier Godhead Love Mercy Pity Peace.

And all must love the human signifier, In pagan, Turk or Jew. Where Mercy,
Love & A ; Pity dwell, There God is brooding excessively.

In this verse form, cardinal for A« Songs of Innocence, in the most
distinguishable form the basic thought of a rhythm appears: the human
nature is godly. The individual and the God is one thing. Loving the
individual, we love besides the God, in the God we love Its humanity. Here
the basic, cardinal virtuousnesss of the universe of `` Innocence SongsA» are
straight named: Good, Tolerance, the World, Love, every bit of import as for
a life terrestrial, and heavenly. These virtuousnesss in the `` perfect "
signifier exist in celestial spheres, and in the `` reflected " sort (harmonizing
to A« to the philosophy about conformityA») are given people, and the
people transporting in the Sacred Image, should portion them with each
other. The true Christian - the 1 who professes Good, Tolerance, the World,
Love, that is that who creates an image of Eternity on the Earth, and in this
sense there is no differentiation between the states and faiths (comparison
at Swedenborg: A« To the individual professing love to approach, a manner
on the Sky it is opened irrespective of its tellurian faith - the belief is learnt

non by faith. Any individual carrying a life moral and religious, comprises the Sky A») .

Harmonizing to new sights Blake, the manner to A« returning of the EarthA- A» lays through release of desires (first of all - loveA) which are connected Reason 's ironss - Urizen In a triumph A of natural aspirations - both flesh, and spirit- . Blake sees the Imagination jubilation, falling of `` religious fettersA» . The tellurian, A animal life with natural spirituality ab initio built-in in it becomes for Blake the new ideal lifting to the topographic point of A idyllic Eternity. However in the bulk of verse forms `` Songs of A Experience A» it is a inquiry of suppression of natural inherent aptitudes A or about penalty for their show, from here - terrible, A sometimes acrimonious and hopeless tone of this rhythm.

In A« Experience SongsA» , surely, acerb plenty, A `` satirical " leer over light, beaming - and A perfectly unlikely - the universe of `` Songs of Innocence A» contains, AA and in this sense the 2nd rhythm bears on itself the letdown imperativeness. However it non is letdown in a life in general, more likely, A letdown in former ideals. However, to state, that Blake A wholly rejects the former representations, would be A hyperbole: he names the former vision `` nonreversible " , the thoughts `` limited " , but wholly non wrong. Experience A does non deny Innocence, but takes off to it a modest topographic point of one of facets of assortment of the universe. Blake shows, that Mildness is impossible without Violence, Mercy without Suffering, Pleasure without Grief, and Good without Harm. A« Skilled A InnocenceA» , uniting cleanliness with release of desires, A holiness with

absence of pretension and lip service, natural AA« divine visionA» with the got knowledge becomes ideal BlakeAAA .

In a word, Experience assumes wider and diverse A image of the universe including Innocence as one of two tantamount - and equal in rights - the parties, each of which A is every bit necessary, that is why is sacred.

However the basic idea of a rhythm however consists that in land of Urizen of virtuousness of Innocence reasonably frequently A turn to the contrasts. For this ground so A unconditionally discredits Blake Kindly, Tolerance, the World, Love which become symbols of prevarication, lip service and pretension so ruthlessly onslaughts clemencies and faith which are the grounds of cryings and agonies. While there are A« spiritual A fettersA» , idyll is inaccessible, but after falling of these hobbles Paradise is possible and on the Earth for the Nature, as a affair of fact, and is that μ?? which will transport out finally all human desires. A« Experience songsA» sing scolded, but non killed beauty A of a tellurian life, individuality of the Nature and the God - merely in such sense and it is necessary to understand them A« naturalA» .

Its book A« The Marriage of Heaven and Hella» , (1790) became the pronunciamento of `` natural " sights Blake. Difficultly plenty with truth to specify a genre of this merchandise is at the same time both the philosophical treatise, and the arch of apothegms, and a verse form in prose: doubtless, Blake meaningly A tried to imitate bible stylistics. It is devoted polemic with A initial Christianity, no less than with Swedenborg sights.

Developing A« theomachicA» the tradition traveling in the English A literature from J. Milton (from its verse form A« Lost ParadiseA» , 1667) ,

Blake declares insolvent the standard Christian construct of Good and Harm. Kind (Sky) Sung in A« A Innocence SongsAA» and represented by Christian faith as proceeding from the God and, therefore, is alone good, becomes at Blake inactive, all-accepting, that is why non originative, non the capable beginning to development ; on the contrary, rebellious Harm (Hell) sees to it the get downing active, making for it, interrupting traditional A representations, moves development. The good personifies A religious stagnancy, and Harm - throwings and spirit battles without which Athought motion is impossible.

Jehovah appears in a verse form as a terrible, despotic divinity A and it is really identified with Urizen. The Satan, A on the contrary, is shown as the picker, the combatant bodying A the Poetic Genius. Breaking Christianity canons, Blake the Christ, tries to turn out, that more likely, belonged to party of the Satan for was guided by Imagination and preferred to follow the desires and suggestions, alternatively of the imposed tenet.

The imaginativeness which Blake considers as the higher ability of the individual, doubtless, starts with the Hell. The sky personifies an order, reason, bigotry ; the Imagination is held down by nil, chaotically and perfectly irrationally. Traditional Harm A becomes in A« The Marriage... A» A symbol of religious freedom, originative A energy, reformative the universe, and traditional Good - A a passiveness and bigotry symbol. However Blake

remains it is true to the A dialectics and asserts, that two antonyms are huffy about each other and merely their coexistence, `` a matrimony " behaviors to original spirituality.

The 2nd major inquiry A« The Marriage... A» is a inquiry of integrity of psyche and a organic structure. Blake rejects supported of Swedenborg traditional representations about a organic structure as A« sinful fleshAA» (i. e. Harm) and to a shower as ???? N??? N,? μ?» N????? N†? μ A Godhead fire (i. e. Good) . Marrying A occurs non merely in a existence, but besides in each of the person: psyche and a flesh - are unvarying. Blake asserts, that A« All Live - Is sacredA» , that is the material universe non merely is a pale A transcript of the universe heavenly, it is arrogant and self-sufficing, that is why is in ain manner perfect. The psyche does non be individually from a flesh as the flesh is so sacred, every bit good as psyche ; and therefore animal desires are wholly non iniquitous (as confirms the Sky) , on the contrary, sinfully their suppression. In release of a flesh A which will do release of spirit, Blake sees a manner to a cleansing Apocalypse, to falling of Kingdom Urizen.

Surely, the care A« Sky and Hell WeddingA» A is non settled at all by these general commissariats. This hard A and deep philosophical merchandise written in A feature for Blake an allegorical, nonliteral mode. He did non draw a bead on to simplicity for affairs about which it narrated A- common dealingss of Good and Harm, the Person and the God, - do non endure simplification, but the thoughtful reader can non acquire into an kernel of its doctrine and to track, at least partially, a thought class A« great visioneryA» .

The period Blake 's battle against God with its defiance, A all-rejection and maximalism has appeared shortA . It was followed by deep crisis and - as its consequence A- a long silence, full refusal of the publication of the merchandises. Religious crisis has returned Blake to believe on the God, on Innocence, but already in its other understanding. Now it considers creative activity of a material universe as a constituent and direct consequence of Fall from what follows, that the flesh is inherently opposite to a religious A-substance and, therefore, is ab initio iniquitous.

The particular topographic point among Blake 's merchandises of this period A occupies a verse form `` The Mental Traveller " (written apprx. 1800) . It some sort of the religiousautobiographyof the poet and at the same time religious life of world. Blake describes beginning, a jubilation and diminution of any thought and A in analogue shows, how its ain sights developed and changed.

A« Songs of Innocence and Experience A» - it is the widest a known portion Blake 's heritages. They give full plenty, but far non thorough representation about creativeness of this A singular maestro. It would be desirable to trust, that finally A the Russian reader will pull off to acquire acquainted more full with A a heritage of the great poet-seer which has in many respects anticipated A the farther development of poesy, and human idea as a whole.

Auguries of Artlessness

`` Auguries of Innocence " by William Blake occupy a particular topographic point in his work. This piece dates from 1801-1803 old ages and

conventionally related to the 2nd period of his poesy. This old ages new religious quest Blake, when it replaced the idealistic, the realistic temper of the yesteryear comes an wholly new construct of peace, based on - perceptual experiences of world in the integrity of all its contradictory facets.

It is hard to find the genre of the work. At first familiarity it seems that in `` Auguries of Innocence " is no definite secret plan line, they seem merely axiomatic fragments, in no manner linked.

As one of the most complex and original phenomena of European literature, `` Auguries of Innocence " is an organic portion of the artistic universe of Blake. Understanding of this work can non be outside the context of the poet.

The chief job that confronts a author, stated in the rubric of the verse form - `` Auguries of Innocence. " In Blake 's Artlessness does non be apart from cognition, these mutual oppositions are non negate each other, all co-exist in integrity.

It was this thought (the combination of incompatible) tends to reflect the poet in his work.

Poem `` Auguries of Innocence " was preceded by a rhythm of verse forms `` Songs of Innocence and ExperienceA» , which shows really clearly the dialectical vision of the universe poet. `` The significance of the book - the thought of continuity of human religious experience, his unity, ... amalgamation in some higher synthesis inherent in the personality of the birth

of " artlessness, pureness - and all the inevitable edification of each are far from being ideal. ``

It is poesy, `` where the universe is comprehended in the brushes, the higher harmoniousness of the ageless and intolerable societal dissection, the current of his being, at the intersections of mutual oppositions. " (4, 28) , and these mutual oppositions of artlessness and cognition do non contradict each other, everything is interconnected, everything exists in integrity. `` We can non reject one another glorified, because everything in life is inextricably intertwined. " (5, 19)

The same perceptual experience of contrast we see in `` Auguries of Innocence. " But Blake infinite assortment of this dialectic battle of creative activity and devastation. His images are continuously germinating. From this diverseness, at first glimpse, a simple manner that makes it hard to understand. (12, 171)

Start `` Auguries of Innocence " with lines that are most frequently quoted when mentioning to the name of William Blake, with the lines have become a pronunciamiento of English Romanticism:

To see a World in a grain of sand,

And a Heaven in a wild flower,

Hold Infinity in the thenar of your manus,

And Eternity in an hr. (1, 324)

No accident that this stanza reminds one of the first. It expressed the cardinal rule of Blake. Here we are speaking about the position of the internal and external. In each grain of sand, the writer seeks to spot a contemplation of the religious kernel, the desire for direct acclivity from a individual, private experiences to the boundlessly broad, cosmopolitan generalisations. And it was called a adult male with imaginativeness.

Center of the complex artistic universe of Blake is the adult male. Man is heaven and Earth, snake pit and Eden and all the phenomena of the universe at the same time. The poet says:

Thou art a Man: God is no more:

Thy ain Humanity learn to adore,

For that is My spirit of life.

(The Everlasting Gospel)

This is Imagination is what helps to throw off the bonds of an enslaved spirit, unleash the perceptual experience, `` see infinity in one minute. "

The value of free imaginativeness - the chief thought of the following path:

A redbreast robin in a coop

Puts all Heaven in a fury.

A dove-house fill 'd with doves & A ; pigeons

Frissons Hell thro ' all its parts.

The same thought is found in the `` Proverbs of Hell '' , from `` The Marriage of Heaven and Hell '' , which reads: " You ne'er know what is adequate unless you know what is more than plenty. " Here Blake negotiations about the human right to fulfill all their desires. Enslavement reinforces the subjugation of ground over imaginativeness. Blake defends the right of speculative homo believing which refuses to set any boundary lines. Humility Blake - the greatest perversion of human nature. `` Blake hated it, because it means the forfeit of the God within adult male, the wickedness against the Holy Ghost. Forced humbleness is religious slaying. Persons should ne'er be subjected to Urizen 's `` One Law for the Lion & A ; Ox '' (The Marriage of Heaven and Hell) . Humility is `` the fast one of antediluvian Elf '' (The Everlasting Gospel) . " [S. Foster Damon. A Blake lexicon: the thoughts and symbols of William Blake]

The jurisprudence of all development is a battle. This is an thought the poet is in a self-contradictory signifier of `` Proverbs of Hell '' we find the undermentioned lines: `` Sooner slaying an baby in its cradle than nurse unacted desires " , and `` Auguries of Innocence " image `` a redbreast in a coop " , embodies the reticent desire, poison the psyche of adult male. No demand to seek to acquire rid of enticement, merely traveling through the full emancipation can see the truth, because `` he who desires but acts non, strains plague. "

A Canis familiaris starv 'd at his maestro 's gate

Predicts the ruin of the State.

A Equus caballus misus 'd upon the route

Calls to Heaven for human blood.

Each call of the hunted hare

A fiber from the encephalon does rupture.

In these lines there is a symbolic image of England and the universe. William Blake created at the junction of era, it is non surprising that in his work, he tried to reflect and understand the events that took topographic point at that minute in his state and worldwide. The first efforts to look as early in the rhythm `` Songs of Experience " that would subsequently slop over into the creative activity of such infinite verse forms as `` Visions of the Daughters of Albion, " (1791) , `` Europe a Prophecy " (1794) , `` America a Prophecy `` (1791) . Blake is really excited by the destiny of the state, and he tried to happen the causes of catastrophes and catastrophes, which was torn apart by England. He compares it to Babylon, where the thought ofequalityreplaced by an attitude of a retainer (the images of a Canis familiaris and beaten Equus caballuss) and the proprietor, and the rule of freedom - the system of captivity of the moral and societal.

That 's what England Blake says in the verse form `` London " from `` Songs of Innocence and Experience " :

I wander thro ' each charter 'd street,

Near where the charter 'd Thames does flux,

And grade in every face I meet

Marks of failing, Markss of suffering.

In every call of every Man,

In every Infant 's call of fright,

In every voice, in every prohibition,

The mind-forg 'd cuff I hear.

How the Chimney-sweeper 's call

Every black'ning Church appalls ;

And the hapless Soldier 's suspiration

Runs in blood down Palace walls.

But most thro ' midnight streets I hear

How the vernal Harlot 's expletive

Blasts the new born Infant 's tear,

And blights with pestilences the Marriage hearse.

Cruel rationalism penetrated all domains of life, and societal and religious.

Blake bitterly remarked: `` The enquiry in England is, non whether a adult

male has endowments and mastermind, but whether he is inactive and polite, and a virtuous buttocks, and obedient to Lords 's sentiments in art and scientific discipline. If he is, he is a good adult male ; if non, he must be starved. `` [Alexander Gilchrist, Anne Gilchrist. Life of William Blake (1880) , Volume 1] . In such a society a adult male is like `` hunted hare. ``

Coarse rational head thwart any efforts of imaginativeness. It is inactive, the quest for the empyreal - unclaimed.

A Alauda arvensis wounded in the wing, A cherubim does discontinue to sing.

A Alauda arvensis here - Imagination in the clasp of Urizen. The image of Urizen appears in the ulterior plants of the poet. This mythology of Blake 's character, embodies the head (your ground) .

Every wolf 's and lion's howl

Raises from Hell a Human psyche.

`` The Wolf and the Lion " regarded as symbols of power of England. At Blake they become emblems of stiffness of a deceasing era. On anticipates the devastation of Babylon and the coming land of ageless Jerusalem.

Empire is no more!

And now the king of beasts & A ; wolf shall discontinue

- says concluding `` Marriage... ``

The wild cervid, rolling here and at that place,

Keeps the Human psyche from attention.