

II. Reason, or the ratio<sup>2</sup> of all we have already known, is not the same that it shall be when we know more.

[III lacking]

IV. The bounded is loathed by its possessor. The same dull round even of a universe would soon become a mill with complicated wheels.

V. If the many become the same as the few when possess'd, More! More! is the cry of a mistaken soul. Less than All cannot satisfy Man.

VI. If any could desire what he is incapable of possessing, despair must be his eternal lot.

VII. The desire of Man being Infinite, the possession is Infinite & himself Infinite.

Application. He who sees the Infinite in all things sees God. He who sees the Ratio only sees himself only.

Therefore God becomes as we are, that we may be as he is.

1788

FROM SONGS OF INNOCENCE AND OF EXPERIENCE<sup>1</sup>

SHEWING THE TWO CONTRARY STATES OF THE HUMAN SOUL

FROM SONGS OF INNOCENCE

Introduction

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child,  
And he laughing said to me,

- 5 "Pipe a song about a Lamb";  
So I piped with merry chear;  
"Piper pipe that song again" –  
So I piped, he wept to hear.

2. In Latin *ratio* signifies both "reason" and "calculation." Blake applies the term derogatorily to the 18th-century concept of reason as a calculating faculty whose operations are limited to sense perceptions.

1. *Songs of Innocence* was etched in 1789, and in 1794 was combined with additional poems under the title *Songs of Innocence and of Experience*; this collection was reprinted at various later times with varying arrangements of the poems. In his songs of innocence Blake assumes the stance that he is writing "happy songs / Every child may joy to hear," but they do not all depict an innocent and happy world; many of them incorporate injustice, evil, and suffering. These aspects of the fallen world, however, are represented as they appear to a "state" of the human soul that Blake calls "innocence" and that he expresses in a simple pastoral

language, in the tradition both of Isaac Watts's widely read *Divine Songs for Children* (1715) and of the picture-books for child readers pioneered by mid-eighteenth-century booksellers such as John Newbery. The vision of the same world, as it appears to the "contrary" state of the soul that Blake calls "experience," is an ugly and terrifying one of poverty, disease, prostitution, war, and social, institutional, and sexual repression, epitomized in the ghastly representation of modern London. Though each stands as an independent poem, a number of the songs of innocence have a matched counterpart, or "contrary," in the songs of experience. Thus "Infant Joy" is paired with "Infant Sorrow," and the meek "Lamb" reveals its other aspect of divinity in the flaming, wrathful "Tyger."



Title page for *Songs of Innocence*  
(1789)

"Drop thy pipe thy happy pipe  
10 Sing thy songs of happy cheer";  
So I sung the same again  
While he wept with joy to hear.

"Piper sit thee down and write  
In a book that all may read"--  
15 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 water clear,  
And I wrote my happy songs  
20 Every child may joy to hear.

1789

### The Ecchoing Green

The Sun does arise,  
And make happy the skies.  
The merry bells ring

To welcome the Spring.  
5 The sky-lark and thrush,  
The birds of the bush,  
Sing louder around,  
To the bells' chearful sound.  
While our sports shall be seen  
10 On the Ecchoing Green.

Old John with white hair  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
15 They laugh at our play,  
And soon they all say:  
"Such, such were the joys.  
When we all, girls & boys,  
In our youth-time were seen,  
20 On the Ecchoing Green."

Till the little ones weary  
No more can be merry  
The sun does descend,  
And our sports have an end:  
25 Round the laps of their mothers,  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest;  
And sport no more seen,  
30 On the darkening Green.

1789

### The Lamb<sup>1</sup>

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life & bid thee feed,  
By the stream & o'er the mead;  
5 Gave thee clothing of delight,  
Softest clothing wooly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb who made thee?  
10 Dost thou know who made thee?

Little Lamb I'll tell thee,  
Little Lamb I'll tell thee!  
He is called by thy name,

1. The opening of this poem mimes the form of the catechistic questions and answers customarily used for children's religious instruction.

For he calls himself a Lamb;  
is He is meek & he is mild,  
He became a little child;  
I a child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee.  
20 Little Lamb God bless thee.

1789

### The Little Black Boy

My mother bore me in the southern wild,  
And I am black, but O! my soul is white;  
White as an angel is the English child,  
But I am black as if bereav'd of light.

5 My mother taught me underneath a tree,  
And sitting down before the heat of day,  
She took me on her lap and kissed me,  
And pointing to the east, began to say:

"Look on the rising sun: there God does live  
10 And gives his light, and gives his heat away;  
And flowers and trees and beasts and men receive  
Comfort in morning, joy in the noon day.

"And we are put on earth a little space,  
That we may learn to bear the beams of love,  
15 And these black bodies and this sun-burnt face  
Is but a cloud, and like a shady grove.

"For when our souls have leam'd the heat to bear,  
The cloud will vanish; we shall hear his voice,  
Saying: 'Come out from the grove, my love & care,  
20 And round my golden tent like lambs rejoice.' "

Thus did my mother say, and kissed me;  
And thus I say to little English boy:  
When I from black and he from white cloud free,  
And round the tent of God like lambs we joy,

25 I'll shade him from the heat till he can bear  
To lean in joy upon our father's knee.  
And then I'll stand and stroke his silver hair,  
And be like him, and he will then love me.

1789

### The Chimney Sweeper

When my mother died I was very young,  
And my father sold me while yet my tongue  
Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"<sup>1</sup>  
So your chimneys I sweep & in soot I sleep.

5 There's little Tom Dacre, who cried when his head  
That curl'd like a lamb's back, was shav'd, so I said,  
"Hush, Tom! never mind it, for when your head's bare,  
You know that the soot cannot spoil your white hair."

And so he was quiet, & that very night,  
10 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 coffins of black;

And by came an Angel who had a bright key,  
And he open'd the coffins & set them all free;  
is Then down a green plain, leaping, laughing they run,  
And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,  
They rise upon clouds, and sport in the wind.  
And the Angel told Tom, if he'd be a good boy,  
20 He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark  
And got with our bags & our brushes to work.  
Tho' the morning was cold, Tom was happy & warm;  
So if all do their duty, they need not fear harm.

1789

### The Divine Image

To Mercy, Pity, Peace, and Love,  
All pray in their distress,  
And to these virtues of delight  
Return their thankfulness.

5 For Mercy, Pity, Peace, and Love,  
Is God, our father dear:  
And Mercy, Pity, Peace, and Love,  
Is Man, his child and care.

For Mercy has a human heart,  
10 Pity, a human face,  
And Love, the human form divine,  
And Peace, the human dress.

1. The child's lisping attempt at the chimney sweeper's street cry, "Sweep! Sweep!"

Then every man of every clime,  
That prays in his distress,  
15 Prays to the human form divine,  
Love, Mercy, Pity, Peace.

And all must love the human form,  
In heathen, Turk, or Jew.  
Where Mercy, Love, & Pity dwell,  
20 There God is dwelling too.

1789

### Holy Thursday<sup>1</sup>

'Twas on a Holy Thursday, their innocent faces clean,  
The children walking two & two, in red & blue & green;  
Grey headed beadle<sup>2</sup> walkd before with wands as white as snow,  
Till into the high dome of Paul's they like Thames' waters flow.

5 O what a multitude they seemd, these flowers of London town!  
Seated in companies they sit with radiance all their own.  
The hum of multitudes was there, but multitudes of lambs,  
Thousands of little boys & girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,  
10 Or like harmonious thunderings the seats of heaven among.  
Beneath them sit the aged men, wise guardians of the poor;  
Then cherish pity, lest you drive an angel from your door.<sup>3</sup>

ca.1784

1789

### Nurse's Song

When the voices of children are heard on the green  
And laughing is heard on the hill,  
My heart is at rest within my breast  
And everything else is still.

5 "Then come home my children, the sun is gone down  
And the dews of night arise;  
Come, come, leave off play, and let us away  
Till the morning appears in the skies."

"No, no, let us play, for it is yet day  
10 And we cannot go to sleep;

1. In the Anglican Church the Thursday celebrating the ascension of Jesus (thirty-nine days after Easter). It was the custom on this day to march the poor (frequently orphaned) children from the charity schools of London to a service at St. Paul's Cathedral.

2. Lower church officers, one of whose duties is to keep order.

3. Cf. Hebrews 13.2: "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares."

Besides, in the sky, the little birds fly  
And the hills are all covered with sheep."

"Well, well, go & play till the light fades away  
And then go home to bed."

15 The little ones leaped & shouted & laugh'd  
And all the hills echoed.

ca. 1784

1789

### Infant Joy

"I have no name,  
I am but two days old."  
What shall I call thee?

"I happy am,  
5 Joy is my name."  
Sweet joy befall thee!

Pretty joy!  
Sweet joy but two days old,  
Sweet joy I call thee;

10 Thou dost smile,  
I sing the while—  
Sweet joy befall thee.

1789

### FROM SONGS OF EXPERIENCE

#### Introduction

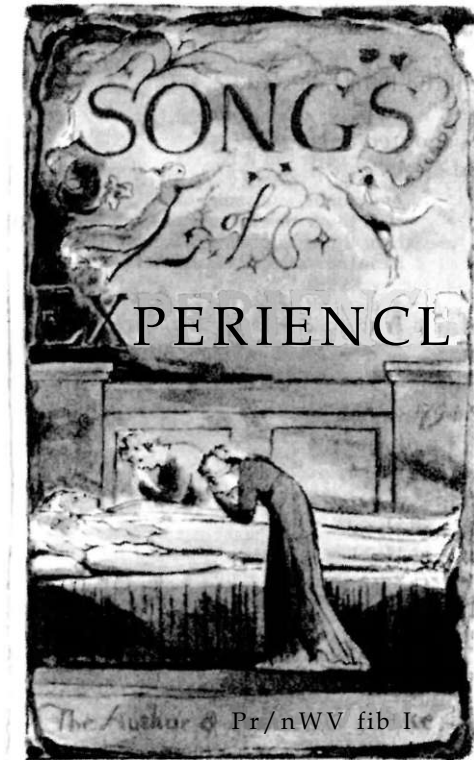
Hear the voice of the Bard!  
Who Present, Past, & Future sees;  
Whose ears have heard  
The Holy Word  
5 That walk'd among the ancient trees;<sup>1</sup>

Calling the lapsed Soul<sup>2</sup>  
And weeping in the evening dew,  
That might controll<sup>3</sup>  
The starry pole,  
io And fallen, fallen light renew!

1. Genesis 3.8: "And [Adam and Eve] heard the voice of the Lord God walking in the garden in the cool of the day." The Bard, or poet-prophet, whose imagination is not bound by time, has heard the voice of the Lord in Eden.  
2. The syntax leaves it ambiguous whether it is

"the Bard" or "the Holy Word" who calls to the fallen ("lapsed") soul and to the fallen earth to stop the natural cycle of light and darkness.

3. The likely syntax is that "Soul" is the subject of "might controll."



Separate title page for *Songs of Experience* (1794)

"O Earth, O Earth, return!  
Arise from out the dewy grass;  
Night is worn,  
And the morn  
15 Rises from the slumberous mass.

"Turn away no more;  
Why wilt thou turn away?  
The starry floor  
The watry shore<sup>4</sup>  
20 Is giv'n thee till the break of day."

1794

### Earth's Answer<sup>1</sup>

Earth rais'd up her head,  
From the darkness dread & drear.

4. In Blake's recurrent symbolism the starry sky ("floor") signifies rigid rational order, and the sea signifies chaos.

1. The Earth explains why she, the natural world, cannot by her unaided endeavors renew the fallen light.



Her light fled:  
Stony dread!  
5 And her locks cover'd with grey despair.  
  
"Prison'd on watry shore  
Starry Jealousy does keep my den,  
Cold and hoar  
Weeping o'er  
10 I hear the Father of the ancient men.<sup>2</sup>  
  
"Selfish father of men,  
Cruel, jealous, selfish fear!  
Can delight  
Chain'd in night  
15 The virgins of youth and morning bear?  
  
"Does spring hide its joy  
When buds and blossoms grow?  
Does the sower  
Sow by night,  
20 Or the plowman in darkness plow?  
  
"Break this heavy chain  
That does freeze my bones around;  
Selfish! vain!  
Eternal bane!  
25 That free Love with bondage bound."

1794

### The Clod & the Pebble

"Love seeketh not Itself to please,  
Nor for itself hath any care;  
But for another gives its ease,  
And builds a Heaven in Hell's despair."  
  
5 So sang a little Clod of Clay,  
Trodden with the cattle's feet;  
But a Pebble of the brook,  
Warbled out these metres meet:  
  
"Love seeketh only Self to please,  
10 To bind another to its delight;  
Joys in another's loss of ease,  
And builds a Hell in Heaven's despite."

1794

2. This is the character that Blake later named "Urizen" in his prophetic works. He is the tyrant who binds the mind to the natural world and also

imposes a moral bondage on sexual desire and other modes of human energy.

### Holy Thursday

Is this a holy thing to see,  
In a rich and fruitful land,  
Babes reduced to misery,  
Fed with cold and usurous hand?

5 Is that trembling cry a song?  
Can it be a song of joy?  
And so many children poor?  
It is a land of poverty!

And their sun does never shine,  
10 And their fields are bleak & bare,  
And their ways are fill'd with thorns;  
It is eternal winter there.

For where-e'er the sun does shine,  
And where-e'er the rain does fall,  
15 Babe can never hunger there,  
Nor poverty the mind appall.

1794

### The Chimney Sweeper

A little black thing among the snow  
Crying "weep, weep," in notes of woe!  
"Where are thy father & mother? say?"  
"They are both gone up to the church to pray.

5 "Because I was happy upon the heath,  
And smil'd among the winter's snow;  
They clothed me in the clothes of death,  
And taught me to sing the notes of woe.

"And because I am happy, & dance & sing,  
10 They think they have done me no injury,  
And are gone to praise God & his Priest & King,  
Who make up a heaven of our misery."

1790-92

1794

### Nurse's Song

When the voices of children are heard on the green  
And whisperings are in the dale,  
The days of my youth rise fresh in my mind,  
My face turns green and pale.

- 5 Then come home my children, the sun is gone down  
And the dews of night arise;  
Your spring & your day are wasted in play,  
And your winter and night in disguise.

1794

### The Sick Rose

O Rose, thou art sick.  
The invisible worm  
That flies in the night  
In the howling storm

- 5 Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy.

1794

### The Fly

Little Fly  
Thy summer's play  
My thoughtless hand  
Has brush'd away

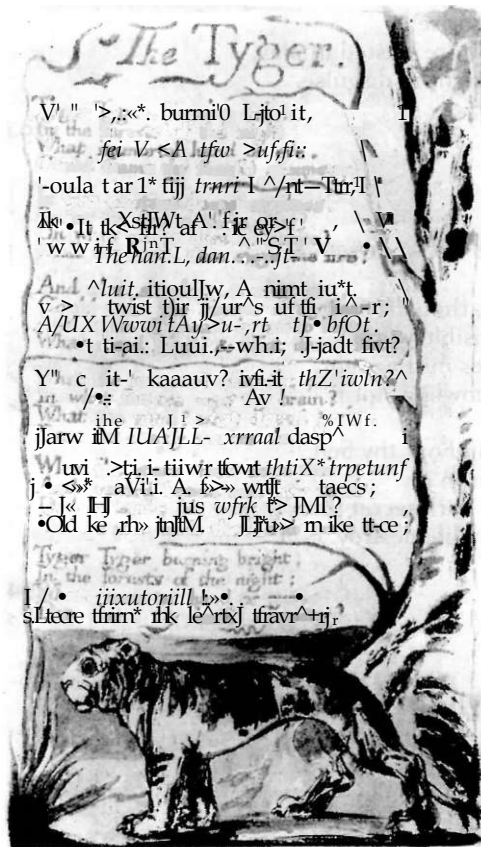
- 5 Am not I  
A fly like thee?  
Or art not thou  
A man like me?

- For I dance  
10 And drink & sing,  
Till some blind hand  
Shall brush my wing.

- If thought is life  
And strength & breath,  
15 And the want  
Of thought is death;

- Then am I  
A happy fly,  
If I live,  
20 Or if I die.

1794



"The Tyger"

### The Tyger<sup>1</sup>

Tyger! Tyger! burning bright  
 In the forests of the night,  
 What immortal hand or eye  
 Could frame thy fearful symmetry?

5 In what distant deeps or skies  
 Burnt the fire of thine eyes?  
 On what wings dare he aspire?  
 What the hand dare seize the fire?

And what shoulder, & what art,  
 10 Could twist the sinews of thy heart?  
 And when thy heart began to beat,  
 What dread hand? & what dread feet?

1. For the author's revisions while composing "The Tyger," see "Poems in Process," in the appendices to this volume.

What the hammer? what the chain?  
In what furnace was thy brain?  
is What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears<sup>2</sup>  
And water'd heaven with their tears,  
Did he smile his work to see?  
20 Did he who made the Lamb make thee?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

1790-92

1794

### My Pretty Rose Tree

A flower was offerd to me;  
Such a flower as May never bore,  
But I said, "I've a Pretty Rose-tree,"  
And I passed the sweet flower o'er.  
5 Then I went to my Pretty Rose-tree,  
To tend her by day and by night.  
But my Rose turnd away with jealousy,  
And her thorns were my only delight.

1794

### Ah Sun-flower

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;  
5 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.

1794

2. "Threw down" is ambiguous and may signify that the stars either "surrendered" or "hurled down" their spears.

### The Garden of Love

I went to the Garden of Love,  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.

5 And the gates of this Chapel were shut,  
And "Thou shalt not" writ over the door;  
So I turn'd to the Garden of Love,  
That so many sweet flowers bore,

And I saw it was filled with graves,  
10 And tomb-stones where flowers should be;  
And Priests in black gowns were walking their rounds,  
And binding with briars my joys & desires.

1794

### London

I wander thro' each charter'd' street,  
Near where the charter'd Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

5 In every cry of every Man,  
In every Infants cry of fear,  
In every voice, in every ban,<sup>2</sup>  
The mind-forg'd manacles I hear:

How the Chimney-sweeper's cry  
10 Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls.

But most thro' midnight streets I hear  
How the youthful Harlots curse  
15 Blasts the new-born Infants tear,<sup>3</sup>  
And blights with plagues the Marriage hearse.<sup>4</sup>

1794

1. "Given liberty," but also, ironically, "preempted as private property, and rented out."

2. The various meanings of *ban* are relevant (political and legal prohibition, curse, public condemnation) as well as "banns" (marriage proclamation).

3. Most critics read this line as implying prenatal blindness, resulting from a parent's venereal dis-

ease (the "plagues" of line 16) by earlier infection from the harlot.

4. In the older sense: "converts the marriage bed into a bier." Or possibly, because the current sense of the word had also come into use in Blake's day, "converts the marriage coach into a funeral hearse."

### The Human Abstract<sup>1</sup>

Pity would be no more,  
If we did not make somebody Poor;  
And Mercy no more could be,  
If all were as happy as we;

5 And mutual fear brings peace,  
Till the selfish loves increase;  
Then Cruelty knits a snare,  
And spreads his baits with care.

He sits down with holy fears,  
10 And waters the ground with tears;  
Then Humility takes its root  
Underneath his foot.

Soon spreads the dismal shade  
Of Mystery over his head;  
is 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  
20 In its thickest shade.

The Gods of the earth and sea,  
Sought thro' Nature to find this Tree,  
But their search was all in vain:  
There grows one in the Human Brain.

1790-92

1794

### Infant Sorrow

My mother groand! my father wept.  
Into the dangerous world I leapt,  
Helpless, naked, piping loud;  
Like a fiend hid in a cloud.

5 Struggling in my father's hands,  
Striving against my swadling bands;  
Bound and weary I thought best  
To sulk upon my mother's breast.

1794

1. The matched contrary to "The Divine Image" in *Songs of Innocence*. The virtues of the earlier poem, "Mercy, Pity, Peace, and Love," are now

represented as possible marks for exploitation, cruelty, conflict, and hypocritical humility,

### A Poison Tree

I was angry with my friend:  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

5 And I waterd it in fears,  
Night & morning with my tears;  
And I sunned it with smiles,  
And with soft deceitful wiles.

10 And it grew both day and night,  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine,

And into my garden stole,  
When the night had veild the pole;  
15 In the morning glad I see  
My foe outstretchd beneath the tree.

1794

### To Tirzah<sup>1</sup>

Whate'er is Born of Mortal Birth  
Must be consumed with the Earth  
To rise from Generation free;  
Then what have I to do with thee?<sup>2</sup>

5 The Sexes sprung from Shame & Pride,  
Blow'd<sup>0</sup> in the morn, in evening died;  
But Mercy changd Death into Sleep;  
The Sexes rose to work & weep.

*blossomed*

10 Thou, Mother of my Mortal part,  
With cruelty didst mould my Heart,  
And with false self-deceiving tears  
Didst bind my Nostrils, Eyes, & Ears.

Didst close my Tongue in senseless clay  
And me to Mortal Life betray.  
15 The Death of Jesus set me free;  
Then what have I to do with thee?

ca. 1805

1. Tirzah was the capital of the northern kingdom of Israel and is conceived by Blake in opposition to Jerusalem, capital of the southern kingdom of Judah, whose tribes had been redeemed from captivity. In this poem, which was added to late versions of *Songs of Experience*, Tirzah is represented

as the mother—in the realm of material nature and "Generation"—of the mortal body, with its restrictive senses.

2. Echoing the words of Christ to his mother at the marriage in Cana, John 2.4: "Woman, what have I to do with thee? mine hour is not yet come."



### A Divine Image<sup>1</sup>

Cruelty has a Human Heart  
And Jealousy a Human Face,  
Terror, the Human Form Divine,  
And Secrecy, the Human Dress.

- 5 The Human Dress is forged Iron,  
The Human Form, a fiery Forge,  
The Human Face, a Furnace seal'd,  
The Human Heart, its hungry Gorge.<sup>0</sup> *maw, stomach*

1790-91

The Book of Thel Although Blake dated the etched poem 1789, its composition probably extended to 1791, so that he was working on it at the time he was writing the *Songs of Innocence* and some of the *Songs of Experience*. *The Book of Thel* treats the same two "states"; now, however, Blake employs the narrative instead of the lyrical mode and embodies aspects of the developing myth that was fully enacted in his later prophetic books. And like the major prophecies, this poem is written in the fourteener, a long line of seven stresses.

The name *Thel* possibly derives from the Greek word for "wish" or "will" and may be intended to suggest the failure of desire, because of timidity, to fulfill itself. Thel is represented as a virgin dwelling in the Vales of Har, which seems equivalent to the sheltered state of pastoral peace and innocence in Blake's *Songs of Innocence*. Here, however, Thel feels useless and unfulfilled, and appeals for comfort, unavailingly, to various beings who are contented with their roles in Har. Finally, the Clay invites Thel to try the experiment of assuming embodied life. Part 4 (plate 6) expresses the brutal shock of the revelation to Thel of the experience of sexual desire—a revelation from which she flees in terror back to her sheltered, if unsatisfying, existence in Har.

Some commentators propose that Thel is an unborn soul who rejects the ordeal of an embodied life in the material world. Others propose that Thel is a human virgin who shrinks from experiencing a life of adult sexuality. It is possible, however, to read Blake's little myth as comprehending both these areas of significance. The reader does not need to know Blake's mythology inside and out to recognize the broad symbolic reach of this poem in ordinary human experience—the elemental failure of nerve to meet the challenge of life as it is, the timid incapacity to risk the conflict, physicality, pain, and loss without which there is no possibility either of growth or of creativity.

1. Blake omitted this poem from all but one copy of *Songs of Experience*, probably because "The Human Abstract" served as a more comprehensive

and subtle contrary to "The Divine Image" in *Songs of Innocence*.