

A Critical Analysis of William Blake's Short Poems: Depth in Simplicity

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ABSTRACT

The study is concerned with interpreting a few of William Blake's shortpoems. The researcher discovered via a survey of the Blake literature that critics and researchers frequently deal with his *As a consultant of Blake's simple and deep poetry, Songs of Innocence and Joy*, whereas they pay much less attention to his short poems. As a result, in its evaluation of the effective themes in Blake's short poems, this study tries to show that poems like *Visions of the Daughters of Albion, America, Arisen's e-book, as well as* some stanzas from Blake's word-booksare works of simplicity,too, and no less deep than *Songs of Innocence and Pleasure*. The researcher's examination focuses on Blake's main issue issues in his poetry, which are innocence, love, faith, and God, through which hisprofound ideas are established. It is more of an interpretative than a stylistic approach to Blake's short poems.

Keywords H.C. Robinson's short poems, Blake's short poemsRomantic poets

1.0 INTRODUCTION

Blake's poems, particularly his lengthier ones, defy conventional interpretations owing to their convoluted and conflicting notions, which may have originated from his society's deep-seated tensions. Despite the intellect that may be expressed in his poetry, Blake is not a logician who summarises. His poetry suggests that he had his own philosophy or that he moulded philosophy to his particular way of inquiring. We must recognise that the inconsistencies and style of Blake's thoughts and meanings threaten to make They appear discordant. His mind, on the other hand, is deep and precise. When critics and academics seek to highlight Blake's short poems, they frequently focus on *Songs of Experience, Innocence, and Rejoicing*. because of their common concern with ostensibly pure themes, which may allow them to appear to be simple poetry. The poems, on the other hand, have a lot of ramifications. This research aims to show that it is not only the *Songs of Innocence and of Enjoy* that have this effect. are simpleand profound; rather, his one-of-a-kind short poems also have the same dazzling effect of being simultaneously simpleand deep.

This study is, thus, an attempt to glimpse what's behind a few of these poems, no longer through philosophical lenses. However, a critic like as H.C. Robinson feels that even *Songs of Innocence and Experience*is difficult to understand. He describes the poems in this collection as "metaphysical puzzles and mystical allegories"(Bentley2002, 163),adding Bentley's comment that a few of Blake's basic poems have "befuddled reviewers" (10).We should note right away that it is impossible to include all of Blake's short poems in a brief paper, so one must be selective.Blake employed delicate, secret symbols in order to express his inner tensions. He also broughtto life specific spiritual and pagan stories, but he didso in his own unique way. Although Blake's use of symbols and stories isn't always conventional, it's clear that He uses them as opposing numbers to comprehend arena concepts.. His ideas, symbols, and mythologies evolved as a result of his use of amazing heightsat specific times in his life; thus, there may be a lot ofalteration in his works; one image may have various or contradicting interpretations inhisunique poetry. It should be remembered that Blake did not invent his own symbols and stories; rather, he stole, modified, transformed, and burdened the majority of them. He integrated everything he learned into his own way of thinking. This might support The claim made by Uttara Natarajan in her book *The Romantic Poets: A*

Guide to Criticism that Blake's poetry "attracted little popular attention throughout his lifetime" (2007,4). Northrop Frye writes in his book *Fearful Symmetry* that "there are precisely as many kinds of reality as there are people" (1947,19). In this regard, Blake isn't consistent because there are several kinds of truth for him, but as far as this study is concerned, it's a dependence on strength, not consistency, that we're seeking. Steve Clark and David Worrall admit in their "creation" to the e-book *Blake in the Nineties* that "despite their depth and imaginativeness, Blake's poems are not abstruse because they will be observed by a layman for their apparent simplicity." (2001,7). William Keith warns that Blake's simplicity is devious (1966, 56). However, Leopold Damrosch feels that "Blake became a long-term symbol and reality in Blake's narrative" in his book, *Blake's Fable: Symbol and Reality* (1980).

His "problems arose from the heroic ambition with which he confronted irresolvable tensions on the coronary heart of Western concept" and his "problems arose from the heroic ambition with which he confronted irresolvable tensions on the coronary heart of Western concept" (4). To understand the hidden meanings of Blake's short poems, we must first understand how his symbols work. This is not to say that his use of symbols isn't unique to poets. It is commonly acknowledged that symbols are tied to other domains of knowledge such as linguistics and psychology; yet it is clear that Blake's symbols stem not so much from these fields or the effects of symbols in literature as from his precept of reasoning (Damrosch 1980, 11). It is significantly more authentic that many of his ideas and thoughts appear vague and weird, but Blake employs many symbols derived from superior civilisations, and they all show a Blake a data that is one-of-a-kind, as if truth is integrated and he is accountable for showing that integrity. Damrosch reminds us that Blake "struggles arduously to discover appropriate symbols and hammer them into shape, and is certain of what he has to say" (88). Steve Vine examines Blake's symbols in the context of what he (Vine) refers to as "cloth fashionable" (2001, 211). Blake's use of symbols in his short poems is clear but captivating. In her book *Blake and Life II*, Kathleen Raine describes how Blake (1968), in his lengthy poems, he utilises his symbols in sentences with complicated and unclear syntax, yet in his short poems, the sentences of which his symbols are composed are swift and straightforward. According to Northrop Frye, Blake's imagery and language were influential on the good Romantic poets, and these symbols enrich critics' knowledge of Wordsworth, Coleridge, Shelley, and Keats (167). This knowledge does not imply that the outcomes of his symbols are always obvious. Blake did not furnish his poetry with "appropriate adequate clues...because he wants to stir the reader's mind to act" (Damrosch 1980, 11). Blake is conscious of the "limitations" of his symbols, but he also knows He desired to live with them (89) the transportable. According to Alfred Kazin, Blake's symbols "stood apart from the herbal international and challenged it" in Blake's work (1968,19). This separation from common life and defiance of its information appear to be the drawbacks of his symbols, making them difficult to understand, particularly the symbols of his long poems. Blake's profundity stems from the profundity of his visions, which pervade his questioning. If one wishes to explore Blake's world, one must create one's own innovative world from the visionary one supplied to him. It might be tough to grasp Blake at times because his ideas aren't always expressed clearly. Regardless, he may not provide anything new to his reader: He wishes to elucidate, in his own innovative fashion, what others are already familiar with, but he approaches spiritual issues in a "mode of thought extremely distinct from the passive experiential impressions of empiricist psychology" (Damrosch 1980, 19). Blake develops his own belief system in order to be really free of the constraints of others. Blake's ideas may be found in everyone's personal information—in thought, in infancy, in humanistic connections, and in nature. His own concept is "Innocence," which most likely conceals a spirit of suppressed rage. If external repressive forces do not intervene, the situation is on the verge of exploding. Every now and then, kindness subdues the inner man's rage. When wolves and tigers scream for prey, they [angels] pityingly stand and weep, hoping to power their hunger away and keep them away from the sheep. But if they rush fearfully, the Angels, ever vigilant, receive every small spirit, and new planets to inherit.

Mercy comes from "heedful" angels who monitor the event and endeavour to protect purity wherever they can. Any such poetry demonstrates Blake's belief that "God resides in the smallest outcomes as well as the greatest causes" (Keynes 1979,87). Love is the essential concept behind Blake's innocence. To

him, love has a personal attraction that attracts all outlines like a flower to the light. Blake's poems demonstrate that love is nature's transmitting pressure; its much an everlasting will possessing the humility a combination of moderate, water, and air; entire creation is a great and divine man; innocence is a singularly beautiful but also particularly dangerous scenario; Black men have better vision than others—and their souls are white; man's right is threatened by his selfhood; the divine nature within man is divided into four virtues: attachment, knowledge, acceptability, and truth. It appears that these are clearly Blake's most important themes in so many of his short and epic poems. Blake had always been sarcastically irritated under the weight of Christian humility and Christian virtues. If the Bible tells us to love our adversaries, Blake considers harshness in evaluating another "anathema." "immensely good distinguishing quality" and admits he cannot love an enemy (Keynes 1979, 67, 70). He scribbled the following words in a handwritten observation book "Anger and anger rend my bosom; I confess no charity to a foe; he discovered the Golden Rule until he became known as the Golden Fool" (538). Many of Blake's shortworks, particularly *Songs of Innocence and Experience*, make the reader acutely aware of the scarcity of innocence.

The poems censored the reader's mind, transforming his dreamy world of innocence—in a country of disillusion—to a hard practical world. Blake's profundity in his poem "The Sick Rose" is notably elegant in its simplicity: "Rose, your artwork is wretched! The invisible worm that travels through the night in a howling typhoon has discovered thy bed of purple pleasure, and his dark secret love has wrecked thy life." (Keynes 1979, 184). Despite the poem's brevity, it offers unusual perspectives on the rose while really alluding to "sexuality and impermanence, producing a statement about corrupted sexuality" (Damrosch 1980,80); but it may also be read simply as being about the truth of beauty's fate via the fate of the rose. The poem can also be interpreted as referencing political, social, or religious oppression. The blooming rose's world of innocence is brutally assailed by cruelty.

Another example is "The Blossom": "Have a Merry Christmas, sparrow!" Under such inexperienced conditions, leaves A happy bloom sees you as quickly as an arrow. Keep an eye out for your cradle slim near my breasts. Robin, Robin, Robin, Robin! A joyful bloom hears you weeping, sobbing, bawling, sobbing, 1979, 202).

Despite the multiple interpretations attributed to this stanza by various critics, no single implication can be established as the most important. Damrosch interprets the lines as "A crying robin expresses maternal love" (1980, 111). Hirsch believes that the song alludes to the soul's withering confinement inside the edge (1975,181). Both readings are intriguing, but they are overdone; the lyric's clarity, mirth, prettiness, and delicacy are incongruous with such connotations. Nonetheless, the poem isn't really about a simple world of innocuous birds; there's definitely some meaning beyond that, and that isn't supplied by short descriptions or distinctive symbols; alternatively, the poem may well be a visionary world of intimations. Knowing the plight of the children in "The Chimney Sweeper," learning to clear soot from chimneys will improve one's appreciation of the lyric. Blake used simple language here since the speaker is a child. The child's lawful bags might be interpreted mockingly. The sweep begins, "When my mother died, I was quite small, and my father presented me even though my mouth could not utter 'Weep! Weep! Weep!'" (Keynes 1979, 196). At the end of the stanza, he says that another sweep sees in a vision an angel who appears to speak with wisdom: "And the angel told Tom that if he'd be a great child, with God as his father, and he'd never desire joy" (196). Because the boy is being sold by his father, he is in desperate need of a surrogate. The angel's inadvertent advice confirms the infant's anxieties of never meeting a suitable father. This instruction may also indicate that the youngster could do nothing but accept his sad republic, sometimes fuelling himself with cheering goals. A really lovely flower is presented to the speaker in "My Pretty Rose Tree," but he declines it for the sake of every other bloom he already has: "I was given a flower; a bloom like May never bores me." "However, I have a lovely rose-tree," I said. And I went above and beyond with the sugar blossom. Then I went to my lovely Rose-Tree to tend to her all day and night; but my Rose is envious, and her thorns have given me the most pleasure."

Because of a specific impulse, the speaker became obligated to this rejection.—perhaps his sense of "obligation" or "constancy" to his spouse (Frye, preflight). The last two strains demonstrate how the

speaker's noble spirit is perversely rewarded. The speaker is stating that when one is committed to a given principle, one must insist on adhering to it even if it results in suffering. Another point to consider, although it is not explicitly stated, is that the speaker wishes to avoid the burdens of duty and consistency. The initial strains of the line may also suggest that he is becoming more enamoured with the new blossom. Blake really identifies himself with the minute particulars of the region in a perfectly brief poem like "The Fly." He appears to perceive himself everywhere, allowing you to become conscious of him with eternity at an advanced grade.

Isn't it true that I'm a fly?

A fly like you?

Or are you a man like me?

(Keynes 1979, 213)

This poetry appears to be relatively simple, yet in reality, it recovers dream. The image utilised in this case is emotive. The relationship between simple language and profound meaning can also result in elevation. (III) This humanistic or mystical sense of identification is genuinely rooted in faith, and it has a tremendous impact on Blake. His symbols ask for a religious act—one that the reader must understand even if he does not presently share his faith—within the validity of a method of knowing that sees through the realities of the arena we live in. This implies that Blake is not hazy or enigmatic. His enigma is completely apart from the usual concealed and inexpressible realities that exist through their representation in symbols. Gershom Scholem states in his book *Major Trends in Jewish Mysticism* that the symbol "indicates nothing" but makes something clear that is beyond any description (2005, 27). Terrorism and concealment, in Blake's perspective, are horrible, and until we see clearly, we do not see at all. As a result, his symbols are presented through literal connotation. As a result, the sign has firm roots and an optimistic cloth thickness. Despite this, Blake's picture is given a concept only through a method of interpretation that is inherently problematic. Blake's poetry may be meaningless unless the reader gives it creative life by engaging in the symbol-making process and seeing through symbols to the concepts they communicate. Blake attempts to handle appropriate symbols and hammer them into shape, and is certain of what he wants to say, if not of the best manner to say it.

2.0 William Blake's Short Poems: Depth in Simplicity

The speaker became obligated to this rejection due to a certain impulse—possibly his joy in "duty" or "fidelity" to his wife (Frye, 8). The very last tones show that the speaker's good nature is rewarded in an unexpected way. The speaker is implying that if one is committed to a particular principle, one must insist on adhering to it even if it means suffering. Another viewpoint holds that the speaker wishes to avoid the responsibilities of accountability and faithfulness, though he never expresses this. The line's opening strains may also imply that he is more smitten with the trendy flower. In "The Fly," a completely short poem about the stadium, Blake almost connects himself with the minute elements. He appears to be able to perceive himself anywhere and at any time. observe himself with eternity in the future. Isn't it factual that I'm a hover?

A drift similar you?

Or are you not a person like me?

(Keynes 1979, 213)

Although this poetry appears to be simple, it improves vision. The image used here is emotional. The link between fluid language and profound implication can also help to elevate. –IV This humanitarian or mystical concept of identification is derived from Blake's faith, which has a significant influence on him. His symbols represent an act of faith, which the reader should perform and understand—even if he does not immediately share—the legitimacy of a way of knowing that sees through the realities of the industry

in which we live. That isn't to say Blake is evasive or enigmatic. His thriller is undeniably Unlike the usual buried and inexpressible realities that find expression in symbols. In his book *Major Trends in Jewish Mysticism*, Gershom Scholem argues that the image "doesn't show anything" but rather "makes something clear that is actually beyond all language" (2005,27). In Blake's opinion, mystery and concealment are terrible, and until we see fully, we do not see at all. As a result, his symbols are presented in a literal sense. As a result, the image has concrete roots and material solidity. Regardless, Blake's image is conveyed to the viewer in the most straightforward way possible through an interpretation that is inherently difficult. Blake's poetry may or may not imply anything..until the reader gives it progressive life, which entails participating in the symbol-making process and seeing through symbols to the concepts they communicate. It is much easier that Blake attempts to address relevant symbols and hammer them into form, and that he is certain of what he wants to say, if not of the best ways to say it.

3.0 William Blake's Short Poems

Shallow spiritual pondering and conduct, according to the poem, corrupt belief and lead to thriller love and covert adultery in the deep recesses of the psyche. In reality, Blake is undermining rather than honouring this version of Christ. This Jesus' humility makes him accountable for societal sins; innocence and love are rendered unappealing and lifeless. In *Visions of the Daughters of Albion*, innocence is poisoned and love survives best through tears, hypocrisies, jealousies, and prostitution. "Infancy! Innocence! Fearless, lustful, and joyful, they snuggle for pleasure in laps. of delight: Sincere, open, "looking for the full-of-life delights of dawn light; open to virgin happiness" (Keynes 1979, 193). However, this was not Blake's intention because, as previously stated, he continued to struggle in his poems and contested that version of Christianity. It is also less popular than traditional humility and piety. The "struggle of swords and spears," which represents traditional spiritual ideas, is replaced by an intellectual conflict that destroys the swords and spears, leading the poet to a remarkable world in which the "sun is free of fears" and he "ascends the sky" in a special temper and US. If "swords and arrows" spears" are gone, nature and life become more human and enjoyable than they were –V Previously When addressing sex-related issues, Blake employs symbolism in novel ways. His intensity can also be seen through sex, because it causes him emotional tension in the same way that conceptual strain does. Historically, many poets saw intercourse as a way out of the prison of selfhood. It is also visible in the eyes of others as a result of the prison itself. It is well known that sexual life in human civilisation is fraught with prohibitions and taboos. Blake seeks to reclaim primal liberty and blessedness in order to be free of constraints: the state that precedes the triumphant human condition, in fact, the paradisiacal state. Sex is intertwined with aversion and aversion to Blake from a variety of perspectives. disdain for its savagery The two opposing viewpoints are likely difficult to reconcile; however, a careful reading of Blake's poetry, particularly his longer epic poems, reveals this ambivalence. His short poems express this ambiguity subtly. This issue may be clarified in "The Temple of Love":

I saw a church that was entirely made of gold.

That no one dared to enter, and that there were many people sobbing outside. I was weeping, grieving, and worshipping when I noticed a snake rising between the trees.

The white pillars of the door And he forced the gilded hinges to be torn down. And delectable along the way.

He drew for the rest of his slimy life, set with vibrant pearls and rubies.

He vomited his poison until the white was adjusted. At the bread and wine As a result, I emerge as a sty. And a couple of the swine were placed down for me. (Keynes 1979, 231) While Blake's lengthy poems

address nonsecular and political issues, he associates sex with liberty; when he considers sex itself, he is dragged into a historical symbolism of pollution. In the preceding lyric, the temple may represent pure love tainted by suppression or debased sexuality. A more in-depth examination may take the argument a step further. The vagina is pierced by the phallus in the chapel. According to Blake, the snake represents sexual degeneration; ejaculation is depicted brutally because the serpent "vomits his poison out/on the bread and on the wine." The serpent is unapaling. during his slimy phase, as well as during his ferocious assault, with which "He pushed, compelled, and pressured" until vomiting occurred. As a confession of his bestial position, the speaker lies down with several swine at the end of the poem. Intercourse has produced the appropriate right here; the image of desire combined with repulsion is potent. Because the chapel has proven to be enticing and bestial, true purity will never be restored until policies are changed: I'll lie by thee on a financial group and observe their heinous behaviour. Outhunt shall witness his costly delight, never with envious cloud, in wonderful copulation, bliss on bliss, with Theotormon: Purple as the pink sunrise, lustrous as the The woods were born to shine. No selfish blighting will deliver you if you enter the paradise of beneficent love (195).

In his poem "Morning" from his notice-eBook, Blake depicts a fantastic exchange that occurred to him as a result of Christian "mercy."The poem is a perfect example of Blake's work, employing simple language to achieve profound effects.To discover the Western routeProperly via the Wrath GatesI push my way through;Sweet Mercy guides me:With a gentle remorseful moanI notice the first ray of light.The Swords and Spears DuelMelted by way of dewy tearsExcessive exhalations;The sun is fearless.And with thankful tears that flow smoothlyAscends into the sky.

(Keynes 1979, 421)

With a "repentant sigh," this "mercy" leads him "through the Gates of Wrath" to "the dawn hour." The poem is said to resemble a traditional lower back pass to the soul. The poem's deep strata imply that shallow spiritual questions and action corrupt vision, and that motive mystery love and thriller adultery are both poisonous. In reality, Blake is destroying rather than glorifying this type of Christ. This Jesus' humility is charged with being responsible for society's problems; innocence and love are deemed horrible and meaningless. In *Visions of the Daughters of Albion*, innocence has been poisoned, and love thrives on tears, hypocrisies, jealousies, and prostitution. Infancy! Innocence! Fearless, lustful, and contented, snuggling for pride in laps of pleasure: Sincere, open, and seeking the truth powerful delights of morning mildness; open to virgin happiness (193). Christianity, on the other hand, is matter what Blake may havethought of, because, as we've seen, Blake continued to fight in his poems and conflicts against that kind of Christianity. It also does not appeal to traditional humility and piety. The "war of swords and spears," a metaphor for traditional religious ideas, is replaced by intellectual warfare, which destroys those swords and spears, propelling the poet to a top-tier international in which the "solar is free of fears" and he "ascends the sky" in a one-of-a-kind temper and country. When "swords and spears" are removed, nature and life become more human and magnificent than before. –V When Blake discusses a topic, he uses clever symbolism in addition to sex. Blake's intensity may also be shown via sex, since it causes emotional as well as mental strain in him. Many poets have viewed sex as an escape from the prison of selfhood. Others have even referred to it as the jail itself. It is well acknowledged that sexual behaviours in human civilisation are subject to the most stringent limitations and taboos. As a result, in order to be free of prohibitions, Blake attempts to find primal liberty and blessedness—the condition that precedes the current human predicament, in reality, the paradisiacal land. Intercourse for Blake, on the other hand, is tinged with repulsion and bestiality. It is likely difficult to reconcile the two opposing viewpoints, but

an in-depth examination of Blake's poetry, particularly his lengthy epic poems, reveals this ambivalence. His short poems subtly reproduce the ambiguity. This example is expanded upon in "The Temple of Love":

I noticed a church made entirely of gold.
That no one dared to enter in
And there were a lot of people who were crying outside.
Weeping, grieving, and worship
I noticed a snake rising between the trees.
The door's white pillars
And he compelled
The gilded hinges were torn down.
And along the way, sweet
Brilliantly set with pearls and rubies
He sketched throughout the remainder of his slimy existence.
Until the white was cast upon the alter
He vomited his poison.
At the bread and wine
So I immediately transformed into a sty.
And several of the swine were put down for me.
(Keynes 1979,231)

When Blake addresses theological and political beliefs in his long poems, he associates intercourse with freedom; when he considers intercourse itself, he is dragged into an old symbolism of defilement. In the accompanying song, the temple might represent pure love, yet it is soiled by suppression or debased sexuality. A more detailed interpretation may communicate the point in a similar manner. The chapel depicts the vagina, which is breached by the phallus. Blake associates the snake with sexual degradation; ejaculation is shown cruelly because the serpent is "vomiting his venom out/at the bread & on the alcohol" "The snake is repulsive throughout his slimy phase as well as during his vicious attack, which "he urged & pressured & pressed" until vomiting occurs." As a confession of his bestial status, the speaker falls down among the many swine at the end of the poem. Sex has painted an excellent portrait of enchantment and repulsion. Because the chapel has become alluring and bestial, genuine purity will never be restored unless the guidelines are repealed.:

I'll sleep with thee on a banking institution and watch their heinous behaviour.
With Theotormon, in loved copulation, ecstasy atop bliss:
Pink like a pink sunrise, lusty like a forest-born gleam,
Outhunt will never see his costly joy with a jealous cloud.
Come into the heaven of generous love; selfish blighting does not impart.

(Keynes 1979, 195)

In his poem "Morning" from his observe-e book, Blake depicts an excellent alternative. Christian "mercy" took that away from him. Blake's work is well-executed in this poem. The language is straightforward, but it conveys a lot of meaning: To locate the Western route Properly via the Wrath Gates
I am inspired by my manner;
Sweet Mercy guides me:

With a little remorseful moan
I see the sun coming up.
The clash of swords and spears
With the help of dewy tears, I melted
Excessive exhalations;
The sun is no longer afraid.
And with thankful tears that flow smoothly
Ascends into the sky.
(Keynes 1979, 421)

This "mercy" leads him. "through the Gates of Wrath" to "the morning" with a "repentant sigh." While Blake confronts nonsecular and political beliefs, he associates sex with freedom; and while he considers intercourse itself, he is lured into a historic symbolism of contamination. In the previous song, the temple might represent pure love that has been tainted by suppression or debased sexuality. A more in-depth analysis may take the argument a step further. The chapel depicts the vagina, which has been violated by the phallus. Blake associates the snake with sexual degradation; The snake describes ejaculation as "vomiting his venom out/on the food and drink.". The serpent is repulsive during his slimy phase and during his vicious assault, which "he coerced & pressured & compelled (9) till the vomit appears. As a confession of the humanity's bestial circumstances, At the end of the poem, the speaker eats several of the swine. Intercourse has resulted in appropriate images of desire combined with disgust. The chapel has evolved into a seductive and bestial milieu.

Conclusion

In a concluded remarks I can say that, when Blake discusses sensitive themes like sex, he employs clever symbols. Sex may also reveal Blake's depth because it causes him emotional as well as logical discomfort. Many poets have long considered sex as a means out of the prison of selfhood. Others have interpreted it as the jail itself. Sexual life in human culture is widely known to be subject to the most stringent limitations and taboos. As a result, in order to be free of prohibitions, Blake attempts to find primal liberty and blessedness; the state that precedes the current human predicament, in reality, the paradisiacal state. From another angle, sex to Blake is entwined with repulsion and bestiality. It may be tough to reconcile the two polar opposite's views, but a close study of Blake's poetry, particularly his great epical poems, reveals this ambiguity. His little poems subtly express such ambiguous ambiguity. When Blake addresses theological and political issues, he links sex with freedom; when he considers sex itself, he is lured into an old symbolism of contamination. In the preceding stanza, the temple might represent pure love that has been tainted by suppression or debased sexuality. A more in-depth interpretation might take the argument a few steps farther. The chapel depicts the vagina, which the phallus violates. Blake associates the serpent with sexual degradation, and ejaculation with ejaculation the serpent is shown horrifyingly as "vomiting his venom out/on the bread and on the wine." The serpent is repulsive because of his slimy length and his violent attack, which "he forced & pressed & forced" till the vomit came. As a confession of bestial status, the speaker lies down among the swine at the end of the poem. Sex has created powerful visuals of desire and repulsion. The church has shown to be both alluring and bestial.

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