

human soul - which other thinkers took as vicious - was unavoidable for human salvation.

“Without contraries is no progression,” he declared in *Marriage of Heaven and Hell*. And we don't have to wait for *The Songs of Experience* to see these contraries in action. *The Songs of Innocence* themselves are by no means all sweetness and light. For him, again, 'good' is the passive that obeys reason whereas 'evil' is the active stemming out from energy. So, Blake vehemently defies any sort of repression upon the impulses of man and frankly supports its liberty and freedom.

Philosophy based on imagination

Blake's philosophy on Universe and its complex set up is all grounded on the theory of imagination. For Blake, any logical analysis of nature of Universe thoroughly based upon science and reason is grievously misleading. Only the world of imagination can bring about a world of order and beauty in which all perspectives of universe and the entire faculties of human soul fall into their own proper and fit order. For Blake 'Imagination' is that faculty in man which can hear the promptings of God intuition or Spiritual Sensation. Thus he speaks of Christ as Divine Imagination' which is also represented by Los.

The Bible's vivid prophetic and visceral apocalyptic imagery stirred him as well. When as an adult he became an engraver, artist and poet, Blake was driven to enable others to apprehend such sights. In one of his epic poems, *'Jerusalem: The Emanation of the Giant Albion'* (1804-20), he declared:

... I recant from my great task!
To open the eternal worlds, to open the immortal eyes Of
man ...

At the time, there were few with the eyes to see and ears to hear him. The industrial age was booming, manifesting the insights of the scientific revolution. It was a tangibly, visibly changing society, fostering an almost irresistible focus on the physical aspects of reality.

The lyrical impulse

There is a certain kind of lyric poetry which appears to require some bond with popular poetry and with the traditional literary heritage of the common people, if it is to exist. After the medieval period, there seem to have been only three English poets who have achieved greatness in this way. Shakespeare whose link as a lyric poet is with the folk-

song; Wordsworth whose was with ballad in one of its kinds or another; and Blake who drew upon the wealth of the English Bible and the Protestant hymn.

Depth

Blake's poems are thus enriched by Biblical symbols and ideas. The songs are poetry, not riddles to be solved, and knowledge of these symbols is not a substitute for poetic appreciation. Nevertheless, it remains true that they are part of his communication with his readers, and if we