

# The Tyger

*William Blake*

1794

Published in 1794 as one of the Songs of Experience, Blake's "The Tyger" is a poem about the nature of creation, much as is his earlier poem from the Songs of Innocence, "The Lamb." However, this poem takes on the darker side of creation, when its benefits are less obvious than simple joys. Blake's simplicity in language and construction contradicts the complexity of his ideas. This poem is meant to be interpreted in comparison and contrast to "The Lamb," showing the "two contrary states of the human soul" with respect to creation. It has been said many times that Blake believed that a person had to pass through an innocent state of being, like that of the lamb, and also absorb the contrasting conditions of experience, like those of the tiger, in order to reach a higher level of consciousness. In any case, Blake's vision of a creative force in the universe making a balance of innocence and experience is at the heart of this poem.

The poem's speaker is never defined, and so may be more closely aligned with Blake himself than in his other poems. One interpretation could be that it is the Bard from the Introduction to the Songs of Experience walking through the *ancient* forest and encountering the beast within himself, or within the material world. The poem reflects primarily the speaker's response to the tiger, rather than the tiger's response to the world.

It important to remember that Blake lived in a time that had never heard of popular psychology as we understand it today. He wrote the mass of his work before the Romantic movement in English lit-





William Blake

erature. He lived in a world that was in the opening stages of the Industrial Revolution, and in the midst of political revolutions all over Europe and in America. As we look at his work we must in some way forget many of the ideas about creativity, artists, and human nature that we take for granted today, and reimagine them for the first time as, perhaps, Blake did himself. It is in this way that Blake's poetry has the power to astound us with his insight.

### Author Biography

Born in London on November 28, 1757, Blake was the second of the five children of James and Catherine Blake. Unlike many well-known writers of his day, Blake was born into a family of moderate means. His father was a seller of stockings, gloves, and other apparel. Though he had no formal schooling as a child, Blake was apprenticed at the age of fourteen to engraver James Basire. In 1779 he began studies at The Royal Academy of Arts, but it was as a journeyman engraver that he was to make his living. In 1782 Blake married Catherine Boucher, the illiterate daughter of a vegetable grower. Blake taught her to read and write, and under his tutoring she also became an accomplished draftsman, helping him with the execution of his

designs. Throughout his life, booksellers employed Blake to engrave illustrations for a wide variety of publications. This work brought him into contact with many of the radical thinkers of his day, including bookseller Joseph Johnson and fellow artists John Flaxman and Henry Fuseli. Blake drew literary notice at gatherings in the home of the Reverend and Mrs. A. S. Mathew, where he read his poems and occasionally sang them to his own music. In 1783 Flaxman and Mrs. Mathew funded the printing of *Poetical Sketches*, Blake's first collection of verse. Around this time Blake also developed his technique of illuminated printing. His method was to produce the text and illustrations for his books on copper plates, which were then used to print on paper. Final copies of the work were individually colored by hand. This laborious process restricted the number of copies Blake could produce, thus limiting both his income and the spread of his reputation.

At the time of the French Revolution in 1789 Blake was acquainted with a political circle that included such well-known radicals as William Godwin, Mary Wollstonecraft, and Thomas Paine, and the democratic revolutions in America and France became major themes in much of Blake's poetry. In 1790 Blake and his wife moved to Lambeth, where Blake began developing his own symbolic and literary mythology, which used highly personal images and metaphors to convey his interpretation of history and vision of the universe. This mythology is expressed in such works as *The First Book of Urizen* (1794) and *The Song of Los* (1795). During this time Blake also wrote the poems included in *Songs of Innocence and of Experience* (1794). Very little of Blake's poetry of the 1790s was known to the general public, though he continued to work as an engraver and illustrator.

From 1800 to 1803, Blake and his wife lived at the seaside village of Felpham before moving back to London. Upon his return to London, Blake was met with accusations that he had uttered seditious sentiments while expelling a soldier from his garden at Felpham. He was tried for sedition and acquitted in 1804. In 1809 Blake mounted an exhibition of his paintings which he hoped would publicize his work and help to vindicate his visionary aesthetic. The exhibition caused some interest among the London literati, but was otherwise poorly attended. Blake's later years were distinguished by his completion of *Jerusalem*, his last and longest prophetic book, and by his work on a series of illustrations for the Book of Job, which is now widely regarded as his greatest artistic

achievement. The latter work was commissioned in the early 1820s by John Linnell, one of a group of young artists calling themselves “The Ancients” who gathered around Blake and helped support him in his old age. Blake died in 1827.

### Poem Text

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

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

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

When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see?  
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?

### Poem Summary

#### Lines 1-2:

William Blake’s tiger is a passionate, fiery creature. It is a creature, a beast, who lives in the shadows and dark hours of life. Some have considered this tiger representing the dark shadow of the human soul, much as Carl Jung would describe it more than a century later. This is the beastly part of ourselves that we would prefer to keep only in our dreams at night if it has to be anywhere. Night in Blake’s poetry often seems to suggest this sort of dream time. The forests might represent the wild landscape of our imagination under the influence of this beast.

#### Lines 3-4:

These two lines should be familiar in context to the first two lines in Blake’s poem, “The Lamb.”

## Media Adaptations



- Brown, Greg. “The Tyger.” *Songs of Innocence and of Experience*. (record) Redhouse Records.
- *Tyger, Tyger*. (film) Time-Life Films, 1969.
- *William Blake*. (recording) Argo, 1964.

Lined up next to each other they even rhyme. Since they appear in the companion text to *Experience*, we can draw the conclusion that this poem is meant to be understood in comparison and contrast to that earlier power. We are asked not to consider the biological parentage of the tiger, but rather the Divine parentage of the tiger. In doing this we can begin to compare the nature of a lamb to a tiger, and begin to understand Blake’s philosophy about creation. The fact that perhaps the same *immortal hand* created both the domesticated and tame nature of the lamb, and the wild characteristic of the tiger is frightening in a way. There is a balance there, but perhaps not the kind of balance we would choose ourselves given the choice.

#### Lines 5-6:

In contrast to the pastoral setting of the innocent lamb, the tiger is born out of the depths of consciousness, and our highest flights of fantasy. Again, Blake uses the metaphor of fire to describe the way the tiger sees and is seen. This is not the unpretentious vision of the lamb. The tiger has fury and grounds to believe in its own strength. The tiger could be understood as similar to our psychological view of the ego. It is the part of us that believes in its own power, in its own vision.

#### Lines 7-8:

It could be debated that Blake argues here that the Fallen Archangel Lucifer is the creator of the tiger, or the beastly part of our own nature. Another fallen God was Prometheus. He was damned to having his liver picked out by a bird of prey and have it grow back again every day throughout eternity, because he gave the power of fire to human-

ity. In mystical thought, Lucifer in creating evil and darkness actually fulfills God's plan that humanity may see what is good and light more clearly in contrast and comparison. Since "The Tyger" seems to be meant to be seen in comparison to "The Lamb" one can begin to guess at Blake's intentions for our interpretation of the poem. Fire suggests a hellish beginning, and yet, it is daring that makes this very world possible. God could have imagined this world, but decided to create it. This is the challenge of every artist. What is daring if not courage?

### **Lines 9-10:**

These lines speak to the very power and strength of the tiger, and of its maker. Shoulders and art both carry responsibilities and burdens. Sinews are the very tendons that make the heart work, and they are also known as a source of strength and power. Blake seems to be suggesting that the creator of this powerful creature is awesome in its own right. Here we also get the very image of creativity as it happens. We see the shoulders in action. We see the process of the imagination in blending together the elements that make up a tiger. We see the twisting of the material heart into shape. The heart represents not only the biological engine of the tiger, but perhaps its passion for living.

### **Lines 11-12:**

Now, the creation itself, the tiger, has a life of its own. No longer under the control of the artist, Blake wonders what the artist could have been thinking in creating it. Notice that Blake, or his narrator, speaks directly to the tiger, as did the speaker to the lamb. We perceive the narrator's reaction to speaking directly to the tiger in the descriptive language, and in these lines "dread" is the main idea. There seems to be an unspoken question implicit here, namely, "Why?" Perhaps, this is an attempt to reconcile the wild beast with a sense of order about the universe and its workings. Can God have created a dreadful creature, and if so does this task make God's hands dreadful? If the artist is an earthly reflection of God's creative nature, what does that say about the artist's hands?

### **Lines 13-14:**

Again, the imagery in these two lines is more infernal than heavenly. Hammers, chains and furnaces sound like an industrial factory more than an artist's workshop. One of the themes throughout *Songs of Experience* is the condemnation of the Industrial Revolution. These lines could suggest that

the encroachment of industry on the pastoral world of Blake's childhood was the tangible hell to which the poet was referring. Again, we must return to the image of a fiery tiger whose very thinking began in a furnace. Here creation doesn't come so much from divine inspiration as divine perspiration.

### **Lines 15-16:**

The anvil is a tool of both industry and art. The artist or God or devil clasps and grasps in passion and with courage. What makes this courage and enthusiasm so deadly and terrifying? The nature of creativity is also a favorite theme of Blake's. In these lines he confronts his worst fears about what it means to create. He never suggests, however, that the tiger shouldn't have been created.

### **Lines 17-18:**

These lines reinforce the idea of defeated and fallen angels. Lucifer's minions, when defeated and condemned to hell, were thought to have created the milky way with their tears. Their battle had been over making angels superior to humanity in God's eyes, but God refused. The difference, it is said, between humankind and the angels, is that humans were created with the capacity to improve. Lucifer, as the Devil, would have us forget this possibility. What does this myth have to do with the tiger? Perhaps, Blake is playing with the idea of perception. It is how we perceive the tiger that makes him terrifying or passionate. Remember, if we continue with the Judeo-Christian-Islamic canon, God created Lucifer and his followers, as well as the lambs. This is a fairly awesome concept. Something beautiful comes out of even the fallen angel's descent—the stars themselves.

### **Lines 19-20:**

Finally, Blake gets down to business, and asks the fateful question. Did the same God who made the lamb also make the tiger? This makes all the more awesome the concept of God, if it is true. It suggests that God knows something that we human beings do not. It suggests that God has the capacity for tenderness and dread, and that neither one or the other is more pleasurable. This also speaks to the romantic view of artists. Artists sometimes create art that is distasteful to the public, but does that mean that they should not *smile* at their own work, and realize that in time it may be better understood? This must have been something that Blake himself struggled with during his lifetime, as his poetry was not embraced by the public until much later in his career.

**Lines 21-22:**

Blake uses repetition to reinforce his ideas, and to ask us to take another look at the meaning. If the tiger is not only burning, but it is burning brightly, then isn't it a creature of light? If it is a creature of light, walking through the darkness, then doesn't it serve to illuminate the shadows within ourselves, and out in the world? Finally, if this tiger, with its inner strength and prowess, serves as a guiding light through the darkness then doesn't our fear of it become rather shortsighted? Again, it is highly recommended that a student of Blake's poetry attempt to view his illustrations in concert with interpreting his poetry. There are several different illustrations of the tiger, and in some it does appear to be a ferocious beast, but in some drawings the tiger appears to be more of a guiding light. Blake seems to have enjoyed creating the same ambiguity that he perceived in God's creations.

**Line 23:**

This is a fearless *immortal* who made both the docile lamb, and the fiery tiger. To consider the creature, we are asked to consider the creator. In reflection, we must also look at the creativity in the microcosm of this world by the artist. It is significant that Blake chooses the word "*dare*" in the last line, instead of "*could*" because once again it emphasizes the concept of courage in relationship to creation. Finally, we must once again compare and contrast the beast with the tamed one, and consider the proper balance of nature framed by the hand of the Divine.

**Themes****Religion**

"The Tyger" was written to accompany Blake's poem "The Lamb." Both are creation poems, and together they explore the power and grandeur of God. This is especially clear in "The Lamb," in which the speaker asks "Little Lamb, who made thee? / Dost thou know who made thee?" An answer is soon provided:

Little Lamb I'll tell thee!  
He is called by thy name,  
For he calls himself a Lamb:  
He is meek and he is mild,  
He became a little child:

The lamb is symbolic of Christ, the Son of God. It is natural to assume, therefore, that Blake's awesome and "fearful" tiger might also be God's

## Topics for Further Study



- Write a description of a tiger, giving concrete visual descriptions for the physical details that Blake only mentions.
- Compare the idea of God that this poem gives with the one given in James Weldon Johnson's "The Creation," also included in *Poetry for Students*. Do the two poems have conflicting ideas, or are they talking about the same God? What is the specific purpose of each poem?
- Explain why you think Blake chose to write about a tiger, of all animals. Also, why does he speak directly to the tiger, instead of just talking about it?

creation. In many ways the tiger resembles Christ's opposite, Lucifer:

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?

The angel Lucifer, like Prometheus who gave divine knowledge of fire to humanity, committed the ultimate insurrection against God, resulting in his fall from divine grace. Evidence of Lucifer also appears in the lines "When the stars threw down their spears, / And water'd heaven with their tears." One of the more difficult portions of the poem, it may be interpreted as referring to the battle between Lucifer and the angels, or "stars," of heaven, who wept after losing their battle to him and all that that loss implied.

Many scholars of Blake have found a profound connection between "The Tyger" and another publication, his *The Four Zoas*, which was published in 1795. In this mythical work, the repressive god Urizen falls from divinity to create the material world, an unimaginative universe marked by proportion or "symmetry." The tiger, then, is a product or natural extension of Urizen. Still other reviewers of "The Tyger" have suggested that mankind is responsible for the beast. The forests of the poem have often been compared to the dark,

industrial cities of Paris and London; and the fact that the tiger was created through heat and force suggests that he was produced in a blacksmith's shop rather than through divine imagination. Moreover, the line "On what wings dare he aspire?"—which is reminiscent of Icarus, who perished after flying too close to the sun with wings made of wax—suggests that an excessively proud, rebellious, and creative mortal produced the tiger through unnatural means.

While the lamb's creator is revealed, the tiger's engineer remains undefined at the poem's conclusion. However, given the link to Blake's "The Lamb," especially in the cryptic verse "Did he who made the Lamb make thee?" it is highly likely that Blake is in fact referring to God. At the very least, the fact that the question is asked at all confirms the existence of a single, powerful, and awe-inspiring creator, one who dares to produce both the tiger and the lamb.

### Good and Evil

Blake philosophically rejected socially accepted views of morality. His predilection toward exuberance and the imagination is intelligible in all of his works, especially in *The Marriage of Heaven and Hell* where he exposes the evils inherent in orthodox conceptions of virtue and the virtues inherent in orthodox conceptions of evil: "The tygers of wrath are wiser than the horses of instruction." Blake's distinctive moral position is likewise evident in "The Tyger," which is perhaps best understood when compared to his "The Lamb":

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life and bid thee feed,  
By the stream and o'er the mead;  
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?  
Dost thou know who made thee?

The meekness of Blake's lamb makes his "fearful" and "deadly" tiger appear all the more horrific, but to conclude that one is decidedly good and the other evil would be incorrect. The innocent portrayal of childhood in "The Lamb," though attractive, lacks imagination. The tiger, conversely, is repeatedly associated with fire or brightness, providing a sharp contrast against the dark forests from which it emerges—"Tyger! Tyger! burning bright / In the forests of the night." While such brightness might symbolize violence, it can also imply insight, energy, and vitality. The tiger's

domain is one of unrestrained self-assertion. Far from evil, Blake's poem celebrates the tiger and the sublime excessiveness he represents. "Jesus was all virtue," wrote Blake "and acted from impulse, not from rules."

### Style

"The Tyger" contains six four-line stanzas, and uses pairs of rhyming couplets to create a sense of rhythm and continuity. The notable exception occurs in lines 3 and 4 and 23 and 24, where "eye" is imperfectly paired, ironically enough, with "symmetry."

The majority of lines in this lyric contain exactly seven syllables, alternating between stressed and unstressed syllables:

Tyger! / Tyger! / burning / bright ...

This pattern has sometimes been identified as trochaic tetrameter—four ("tetra") sets of trochees, or pairs of stressed and unstressed syllables—even though the final trochee lacks the unstressed syllable. There are several exceptions to this rhythm, most notably lines 4, 20, and 24, which are eight-syllable lines of iambic tetrameter, or four pairs of syllables that follow the pattern unstress/stress, called an iamb. This addition of an unstressed syllable at the beginning of each of these lines gives them extra emphasis.

### Historical Context

**The French Revolution:** On July 14, 1789 a Parisian mob, exasperated by the excesses of the French nobility, stormed the Bastille, resulting in the onset of the French Revolution. In the two years that followed, nobles were stripped of their titles, landowning men were empowered with the right to vote, and unions were abolished to protect individual solidarity. By 1789, more than 100 newspapers had been created, testifying to rising intellectual freedom in France. On September 21, 1792 the French monarchy was officially abolished and France was proclaimed a republic. King Louis XVI was executed in January of the following year for treason. Between September 1793 and July 1794, Jacobin Maximilien Robespierre arrested, tried, and executed more than 17,000 people considered dangerous to the revolutionary cause in what later became known as the Reign of Terror. Robespierre himself was executed in 1794, the same year

## Compare & Contrast

- **1765:** James Watt perfects the steam engine, giving rise to the Industrial Revolution. England's landless poor migrate to the country's industrial centers in the thousands in search of work.
- **1981:** IBM introduces the personal computer, which gives people the freedom to work in any environment they choose. Millions flock to the suburbs.
- **1789:** The French Revolution, spurred by the American Revolution (1776-1781), erupts with the storming of the Bastille. Promises of politi-

cal and civil liberty soon dissipate with the violent Reign of Terror.

**1991:** Boris Yeltsin is elected president of the Russian Republic in the first democratic election ever held in that country. Subsequent economic and political crises make for an uneasy transition from communism to democracy.

- **1827:** Blake dies in near poverty. Little known as an artist, he is even less recognized for his poetry.

**1920s-1990s:** Blake is one of the most widely recognized poets in the English canon.

William Blake published "The Tyger" in *Songs of Innocence and of Experience*.

In his early poetic work *The French Revolution* (1791), Blake, a supporter of the Revolution, openly condemns the oppressive authoritarianism of the old regime. As revolutionary activity in France grew increasingly more violent, however, such political views became dangerous. Some scholars of Blake believe that he therefore obscured his ideas behind a veil of mysticism to circumvent government censure. Blake wrote "The Tyger" during the Reign of Terror, the violence of which must have tempered his enthusiasm somewhat. The unrestrained energy and horrific violence of "The Tyger" most likely reflect Blake's mixed emotions concerning France at the time.

**Enlightenment:** An intellectual movement of the seventeenth and eighteenth centuries, the Enlightenment upheld rationalism. Authors of this period—especially John Dryden, Alexander Pope, and Ben Johnson—believed that knowledge is born of experience rather than from sense perception. Blake's works, including "The Tyger," emphatically assert otherwise. In addition to breaking from traditional poetic form in this poem, he exalted the creative powers of the imagination through the tiger.

**Industrial Revolution:** The perfection of the steam engine in 1765 by James Watt stimulated the

Industrial Revolution. Thousands flocked to England's industrial cities where they labored for starvation wages under poor conditions. Repulsed by the onset of industrialization, Blake often spoke against it in his poetry. The hellish environment of the tiger as depicted in the fourth stanza ("What the hammer? What the chain? / In what furnace was thy brain? / What the anvil? What dread grasp / Dare its deadly terrors clasp?") is reminiscent of a smithy or factory of the time.

### Critical Overview

"The Tyger" has long been recognized as one of Blake's finest poems; in his 1863 *Life of William Blake*, biographer Alexander Gilchrist relates that the poem "happens to have been quoted often enough ... to have made its strange old Hebrew-like grandeur, its Oriental latitude yet force of eloquence, comparatively familiar" and that essayist and critic Charles Lamb wrote of Blake: "I have heard of his poems, but have never seen them. There is one to a tiger ... which is glorious!" In his 1906 work *William Blake: A Critical Essay*, British poet and critic Algernon Charles Swinburne similarly calls the lyric "a poem beyond praise for its fervent beauty and vigour of music."

Many critics have focused on the symbolism in "The Tyger," frequently contrasting it with the language, images, and questions of origin presented by its "innocent" counterpart, "The Lamb." E. D. Hirsch, Jr., for instance, notes that while "The Tyger" satirizes the lyrics found in "The Lamb" that is not the poem's primary function. As the critic asserts in his *Innocence and Experience: An Introduction to Blake*, in combining tones of terror and awe at a being that could create the tiger as well as the lamb, the poet "celebrates the divinity and beauty of the creation and its transcendence of human good and evil without relinquishing the Keatsian awareness that 'the miseries of the world Are misery.'" Hazard Adams believes that the poem demonstrates that "creation in art is for Blake the renewal of visionary truth." He explains in his 1963 study *William Blake: A Reading of the Shorter Poems* that while the tiger may be terrifying, it presents an intensity of vision that should be welcomed with "a gaiety which can find a place in the divine plan for both the tears and spears of the stars, ... and for both the tiger and the lamb."

While "The Tyger" can be read in a variety of ways, Mark Schorer asserts in *William Blake: The Politics of Vision* that "the juxtaposition of lamb and tiger points not merely to the opposition of innocence and experience, but to the resolution of the paradox they present." As the lamb is subjected to the travails of the world, "innocence is converted to experience. It does not rest there. Energy can be curbed but it cannot be destroyed, and when it reaches the limits of its endurance, it bursts forth in revolutionary wrath." Jerome J. McGann, however, asserts in a 1973 essay that the poem defies specific interpretation: "As with so many of Blake's lyrics, part of the poem's strategy is to resist attempts to imprint meaning upon it. 'The Tyger' tempts us to a cognitive apprehension but in the end exhausts our efforts." As a result, the critic concludes, "the extreme diversity of opinion among critics of Blake about the meaning of particular poems and passages of poems is perhaps the most eloquent testimony we have to the success of his work."

## Criticism

### Derek Furr

*Derek Furr is a freelance writer and has taught composition and literature courses at the University of Virginia and at Virginia Commonwealth University. In the following essay, Furr*

*points out the complexity of Blake's work that leaves questions concerning both the poem's meaning and the identity of the Tyger's creator unresolved*

Given that William Blake's "The Tyger" is composed exclusively of questions (note that nearly every line asks a question, and none is answered), you shouldn't be surprised if, upon first encountering it, you come away puzzled. As a matter of fact, it seems fitting to begin a discussion of this "interrogatory" poem with a question: what does "The Tyger" mean?

Perhaps some information about the original context of "The Tyger" might bring us closer to its meaning. The poem first appeared in 1794, in an illuminated book by William Blake titled *Songs of Innocence and Experience—Shewing the Two Contrary States of the Human Soul*. A master engraver, Blake conceived of his "Songs" as a set of integrally linked poems and illustrations; for example, the text of "The Tyger" ends with a picture of the animal. As the title suggests, the "Songs" are divided between "innocence" poems and "experience" poems, and several of the first set have companion works in the second; "The Tyger" is a companion of the innocent "The Lamb."

Understanding the difference between the "two contrary states," innocence and experience, is fundamental to understanding "The Tyger." "Innocence" in Blake's book is characterized by the trustfulness and spiritual resilience of childhood. In "The Lamb," for example, a child begins by asking a lamb: "Little lamb, who made thee/ Dost thou know who made thee?" And, in his innocent state, the child has an unequivocal answer for his question, just as a parent might to his or her child: God, who became incarnate in the lamb of Christ, made the lamb. The contrast with "The Tyger" is evident: when the speaker asks who made the tyger, he has no clear answer. Unlike innocence, experience is characterized by darkness, confusion, and pain. Critic E. D. Hirsch has argued that the innocence poems, which Blake actually completed and first printed alone as "Songs of Innocence" in 1789, constitute the poet's celebration of the interdependent and loving relationship between adults and children. In the five years between 1789 and 1794, however, Blake witnessed the French revolution, riots in England, and increasing poverty and pain in London. His "Songs of Experience," therefore, satirize the naivete of innocence; "The Tyger" is a disillusioned response to the naive illusions of "The Lamb." While not all readers have agreed with