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| **The Introduction to Songs of Innocence** | |
| Context | Evolution of man – starts with piping (pre-linguistic), then singing (natural and a higher form of communication) and finally writing (technology, corruption).  Paradox – evokes innocence but corrupts it by writing it down, child’s instructions justify this. Innocence → Experience → Civilisation  Etchings – man looking up towards a child on a cloud |
| Structure | 2 stanzas on piping, 1 on singing then 2 on writing. Singing is a mixture of the two surrounding it, shows a gradual change in forms of communication. |
| Voice | 1st person narrator, and the voice of a child - uses lots of imperatives e.g. “Pipe” and “drop” in his reported speech. |
| Form | 5 stanzas (quatrains). Changing rhyme scheme in each verse, but there is rhyme between at least two lines in every stanza – could represent disruption that was faced by living in that time.  7 syllables in each line – unchanging rigid – could represent church. |
| Lexical groups | Features of nature with connotations of innocence “valleys wild” “Cloud” “Lamb”(link to Jesus and poem of the same name) “Hollow reed” “Rural” “water”  Positive emotion – “glee” “cheer”x2 “happy”x3 “joy”x2  Negative – “wept”x2  Childish language - “And” x5, other simple lexis  X25 verbs – 3 stanzas have 5, S2 has 6 and last has 4 |
| Syntax | First verse only – uses the past continuous “Piping” and “laughing” shows a repeated action in the past. Not used in any other of the verses. Since he met the child he has stopped repeating these actions. The rest of the poem is in past tense, but the last line is in present tense “may joy to hear” showing that this is how life will continue. |
| Figurative language | “stained the water clear” This metaphor shows that by using this pen (technology – industrialisation) it has stained nature, even if we can’t see it (‘clear’)  Imagery – “wept with joy” antithesis. |
| Graphology | A man holding a pipe is looking up towards a child that is on a cloud above him. |

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| **Tyger:**  Context | This appears in *Songs of Experience* and is contrary to *The Lamb* from *Innocence*. Its meaning is much more complex than its contrary poem, referenced in the poem ‘did he who made the lamb make thee?’ This sets the concept of a ruthless creator God against that of a loving, self-sacrificing God, reflecting the contrasting states of innocence and experience.  Tigers were used as a symbol to criticise violent revolutions in contemporary political writing, often used to describe revolutionaries by critics of the French revolution, therefore suggesting a contradiction between Blake’s ideals and the reality of his experiences which he tackles in this poem, with the tiger suggesting both the natural world that Blake idolises and the cruelty that exists in nature.  The tiger was a near myth to Europeans at the time as a near myth of all that is sublime in nature. |
| Structure | Reaches a climax in the fourth stanza. The final line in the first stanza, with deviation in the word ‘could’ being altered to ‘dare’, lending urgency to his questions about the nature of his creator. |
| Voice | Unidentified speaker adds to mystery, speaking to the tiger, questioning him directly. |
| Form | Six ballad stanzas, neat proportions of the poem perfectly illustrate its regular structure, in which a string of questions all contribute to the articulation of a single central idea. Past tense questioning God’s creation of the tiger ‘did he smile his work to see?’ and present continuous tense illustrating the immediate danger of the tiger. E.g. ‘burning’ |
| Phonology, rhyme and rhythm | Trochaic rhythm sounds impactful, cluster of consonants such as ‘dead grasp’ and ‘clasp’ adds to the intense energy due to the effort required to spit out these words. AABB rhyme structure mirrors that used in children’s nursery rhymes, but half rhyme ‘eye’ and ‘symmetry’ deviates from this and creates unease. |
| Lexical groups | Repetition of ‘what’ early in the poem sounds like a series of hammer blows coming to a climax. Lexical field of forgery and blacksmiths – industrial imagery that contrasts with the natural world, questioning whether such cruelty could come out of nature. (‘hammer’, ‘furnace’, ’anvil’ contrasting with ‘forests’, ‘skies’ ‘stars’ showing enormity of nature) |
| Syntax | 14 interrogatives shows uncertainty, none of which are answered, contrasting with the easy confidence of the answers given in *The Lamb*. This is a riddle of the universe – how to reconcile good with evil |
| Figurative Language | Contrast of ‘bright’ tiger in dark ‘forests of the night’ creates vivid imagery. The poem suggests the cruelty of God in creating the tiger, which is used as a symbol for the cruelty and suffering in the world. ‘In what furnace was thy brain’ reflects the ‘mind forged manacles’ of *London*, suggesting that God, as well as mankind, is capable of creating violence. It commands respect for nature even when it is dangerous and destructive. |
| Graphology | Tiger standing under the tree, not a clear character, reflecting the mystery of the poem. The tiger appears to have an afraid expression on his face, suggesting the terrifying elements of the natural world |

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| **Holy Thursday (Innocence)** | This poem (whilst in keeping with the innocent themes of many of his other works in this category) has many implications to suggest that there is an underlying restriction that the children suffer. Similar to the (E) version of this poem, Blake explains that children must suffer in ‘this world’ in order to have a seat in ‘heaven’. |
| Context: | Written in the Innocence sections of Blake’s poems that typically include references to divinity and conservation. This poem follows this format with a constant sematic field of positivity and innocence ‘clean, flowers, radiance’. |
| Structure | Made up of three equally sized stanzas consisting of 4 lines. Maintains a constant ‘AA,BB’ rhyme scheme that references a song, tying in with its innocent roots. Also has a ‘beginning, middle and end’ this simple structure represents the simple and holy life Blake promotes, bringing us closer to God. |
| Voice: | First person past tense. Entire poem consists of declarative sentences that highlight Blake’s certainty that an innocent way of life should be adopted by all. |
| Lexical groups: | Adjectives include ‘Holy’ ‘Innocent (x2) referencing its innocent standpoint. There is also a lexical group of colours, ‘Blue, red, green.’ These contrast the ideas of age ‘grey, white.’ Moreover, there is a religious Lexical field conveyed throughout ‘Holy, mighty wind, angel.’ Critiquing the established church. Blake has directly chosen to critique ‘industrialisation’ here, demonstrating the tragic consequences the fall of innocence entails. |
| Syntax: | There is a lack of verbs used throughout the poem suggesting a lack of freedom and movement the children are capable of. This is especially interesting because this poem is supposed to highlight the beneficial implications that being ‘Innocent’ brings. Instead, Blake includes features to suggest that innocence is not as ‘pure’ as suggested. |
| Figurative Language: | Further religious references through ‘Mighty wind’ describing the Holy Spirit. ‘Thunderings’ highlights the power of God and the damage he is capable of showing that even God himself is not entirely ‘innocent’. |
| Graphology: | Warm reds and green used in the image suggesting security and morality. The ordered coupling of the children as they are led by the beadle highlights the underlying suggestion that the children are bound by restriction. |