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| Context | This poem is located in the Innocence section of the book.  The poem depicts a scene of children playing outside in the hills while their nurse listens and watches them in contentment.  As the day draws to a close, the nurse urges them to go to bed, but the children ask to play until the light has faded away to which she agrees.  The children continue to play and their echoes can be heard throughout the hills. |
| Voice | First person narrator but within this there is direct speech from the children. “No no let us play”. This contrasts with the experience version in which the children’s voices cannot be heard. |
| Form/Structure | The poem has four quatrains, rhymed ABCB and containing an internal rhyme (“rest,” “breast”, “play,” “away,” “sky,” “fly”) in the third line of each verse. In the fourth stanza, the internal rhyme is in the first line (“play” and “away”), as if the Nurse now echoes the children, conveying the symbolic relationship between them.  In the 2nd stanza, the day is already coming to a close but the nurse prolongs the ever encroaching experience by letting the children play on. This contrasts with the Ecchoing Green as the day comes to a close at the end of the poem. This is further contrasted by the nurse in experience where she resents the freedom the children are enjoying. |
| Lexical groups | There is a lexical cluster of day and night. “Till the light fades away” - connecting the children with nature.  Lexical clusters of sound (“laughing”, “heard”x2 “shouted”) – shows the free expression of the children, contrasting with the “Nurse’s Song” Experience, where the children’s voices cannot be heard.  Lexical repetition of “play” represents the freedom of childhood. |
| Syntax | In the last two lines of the poem there is a shift to the past tense with the rest of the poem being predominantly in the present tense. This represents the nurse looking back retrospectively at the children’s freedom in the hills.  Use of declaratives in the second and last stanza portrays the nurse as an authoritative figure, however she is overpowered by the children’s desire to be free – supports Blake’s belief that we should all be more like children and that they are an essential part of society. |
| Figurative Language | “the dews of night arise” and “til the morning appears in the skies” – personification of nature indicating the cycle of the day, contrasting day and night – links with the Ecchoing Green in relation to the cyclical references over the course of a day.  “Well well go & play until the light fades away” shows the Nurse’s nurturing capacity to protect the freedom of childhood. She has no desire to repress or rule. |
| Graphology | Trees provide the framing for the poem, indicating nature is protecting the children whilst they play. The Willow tree represents the free flowing nature of the children, i.e they can’t be constrained even by an authoritative person.  The image of the nurse is used to represent the caring and nurturing capacity within human beings.  Green is the colour associated with growth and fertility, and is very prominent in the engraving for this poem. It shows how the children are full of life.  Nurse is sat under a tree (see Old John under Oak in TEG) reinforcing idea that man can coexist within nature. |

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| The Nurse’s Song (Innocence) |

**The Human Abstract**

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| **Context** | * Located in Songs of Experience. * Originally named ‘The Human Image’. * Linked with ‘The Divine Image’ (Songs of Innocence). * Theme includes the corruption of the divine qualities (Mercy, Pity, Peace and Love). |
| **Structure** | * Verse one establishes the conflict. * Verses mirroring the ‘Divine Image’ E.g verse on Mercy in both etc. * Final verses concludes that the aforementioned negative aspects are created in the human mind. |
| **Voice** | * Use of 3rd person plural pronoun encompasses a mix of both Blake’s view and the universal/popular view. * Use of declarative syntax, shows the reader a finality and acceptance of what is being said, removing any elements of hope. |
| **Form** | * 6 separate stanzas – showing a sense of regularity. * AABB rhyming couplets – showing a sense of regularity. * Consistently 3 stressed beats on very si8ngle line of the poem despite irregular metre, indicatio0n a sense of rehearsal of the argument, therefore, possible links to ‘The Clod and the Pebble’. * Trochaic Metre, with elements of Spondee to highlight the important messages. |
| **Lexical Groups** | * Contrasting nouns (Pity vs Poor) indicating a sense of conflict throughout the poem. * Negative semantic field of nature (‘root’, ‘waters’, ‘shade’). |
| **Imagery** | * Extended metaphor (‘tree of mystery’) represents the growth of religion, with the priesthood being represented by the (‘catterpiller’) and (‘fly’) * The (‘raven’) in stanza 5 is symbolic of the fear of death * Capitalisation of (‘Poor’, ‘Mercy’, ‘Cruelty’, ‘Humility’, ‘Mystery’x2, ‘Catterpiller’, ‘Fly’, ‘Deceit’ and ‘Human Brain’) |
| **Graphology** | * Illustration shows Urizen (The creator) tangled in the ‘net of religion’. * Indicating that organised religion is restrictive and that one should refer back to holiness within the human form. |