

APPENDIX I

THE ECCHOING GREEN

The Sun does arise,  
And make happy the skies.  
The merry bells ring,  
To welcome the Spring  
The sky-lark and thrush,  
The birds of the bush,  
Sing louder around,  
To the bells cheerful sound,  
While our sports shall be seen  
On the Ecchoing Green.

Old John with white hair  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say,  
Such such were the joys,  
When we all girls and boys,  
In our youth time were seen,  
On the Ecchoing Green.

Till the little ones weary  
No more can be merry  
The sun does descend,  
And our sports have and end:  
Round the laps of their mothers,  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest:  
And sport no more seen,  
On the Ecchoing Green.

## APPENDIX II

### BIOGRAPHICAL SKETCH OF THE AUTHOR

#### II.1. Background of the author

The industrial revolution that began in the 1760s had produced drastic changes in the social and economic life. There were transformations from hands and manufacture of goods to the machine and factory system, the agricultural people became urbanized and moved to the new factory town, agricultural laborers were paid less than subsistence wages and these poor factory workers still had to face the life of drudgery, squalors, long hours, harsh treatment and bad health. Children also became the victims of exploitation because they were a source of cheap labor.

The Romantic Age in England, in sum, saw the excruciating living conditions. The writing during this age emphasized on human adventures, passions, delights, love of splendor, of extravagance, and of the supernatural. It was a new movement for the movement before was known as neoclassicism which was interested in tradition and society or public, the intellectual thinking and reason, the artificial and also aristocratic. Romanticism represented a

renewal of progressive thought and emotions. It loves experiment and the individual instead of tradition and society, imagination and emotion instead of intellect and reason, nature loving instead of artificial, and common instead of aristocratic.

One of the poet in the era is William Blake. William Blake was born on 28 November 1757 as the third of six children of James Blake, Hoosier and Catherine. From childhood he had a strongly visual mind, he saw whatever he had imagined. At the age of four he had a vision of God looking at him through the window; at the age of nine to eleven he had a vision of a tree filled with angels, bright angelic wings bespangling every bough like stars.

He left an ordinary school and rejoined a drawing school at ten, he declared his intention of becoming an artist. Later he entered the workshop of a master engraver James Basire on 4 August 1772 where he learned all techniques of engraving, etching, stippling, and copying for seven years.

Although he left school at ten years old, his intellect developed early. He became a voracious reader and by the age of twelve was writing poetry. The friends who printed his first book, Poetical Sketches, said that it was 'the production of an untutored youth, commenced in his twelfth,

and occasionally resumed by the author till his twentieth year' (Bronowski, 1958:9).

Blake was a difficult, odd, sensitive and single-minded at the same time, as his letters show. He was self-taught, so that his judgment was penetrating and childish by turn; he sometimes spoke as if nobody had thought of the things he thought about. His visual imagination made everything he said more than life-size, and as disturbing as a dream which is unreal because it is too real. He never tried in the least to fit into the world.

Finishing his apprenticeship in 1779, he entered the Royal Academy as a student. Here he made drawings from the antiques in the conventional manner and some life studies but later he rejected this method and said that 'copying nature' deadened the force of his imagination. He exalted imaginative art above all other forms of artistic creation. His art was, in fact, too adventurous and conventional to be accepted in the late eighteenth and early nineteenth century, and this was the cause of why he remained unknown.

At the age of twenty-five, on 18 August 1782, he married Catherine Boucher, an uneducated daughter of a Battersea market gardener.

In 1784 he wrote a novel known as An Island in the Moon, in which he ridiculed contemporary manners and conventions. In 1787 his beloved young brother, Robert, died

after a serious illness. At the moment of Robert's death, his visionary faculty enabled him to see 'the released spirit ascend heavenwards, clapping its hands for joy'. For the rest of his life, he claimed that he could communicate with his brother's spirit and gained strength from the latter's advise.

It was his brother, Robert, too, who gave instructions as to how he should proceed his life and work. After that Blake made the twenty-seven plates of Songs of Innocence, dating the title page 1789. Having made his early copies of Songs of Innocence with very simple coloring, Blake began to elaborate both theme and method and invented a method of printing his plates in color, using pigments of unknown composition. Then he composed The Book of Thel (1789), coloring the prints as before with water-color washer. Next, he wrote The Marriage of Heaven and Hell, written mostly in prose. Being affected by his increasing awareness of the social injustice of his time, he wrote Songs of Experience in 1794 which has later become a series of combination with Songs of Innocence.

## II.2. Background of the Writer's Ideas and Works on

### Songs of Innocence

When we read Blake's works, we soon become familiar with the word 'innocence' and 'experience'. There was a time when we were children and had a different view of life. In the childhood there seemed no law or reason, there were only love, protection and peace. Isaac Wyatts insists that it was the economic security that has inspired Blake in the Song of Innocence as can be seen in :

Sleep, my babe; thy food and raiment,  
House and home, thy friends provide;  
All without thy care or payment:  
All thy wants are well supplied.  
(Abrams, 1975:55)

The security in terms of economy is carried by the words 'food', 'raiment', 'house', and 'home' referring to economy aspect, and by the words 'all without thy care or payment' and 'well supplied' referring to security aspect.

Innocence and Experience are the middle two of four possible state : Eden, Beulah, Generation and Hell. Eden is the organized, higher innocence; Beulah is the state of innocence; Generation is the state of experience; whereas Hell is the rational self-absorption, also referred to as Ulro which is the lower, unorganized innocence. The state of innocence is the potentially creative world of dreams and childhood Blake called Beulah, the world of the lover and the beloved. Bloom (1961:17) states that since Beulah is the

most ambiguous state, its innocence dwells dangerously near to ignorance, its creativity is allied to destructiveness, and its beauty to terror. He also states that the Beulah poems Blake has written are the Songs of Innocence, The Crystal Cabinet, The Book of Thel, Visions of Daughters of Albion, as well as the dominant parts of the short epic of Milton. Beulah was at its best when he lived as children.

Blake studies man in four main relationship: man and his world, man and his body, man and his fellow men, and man with his own past and future. In the relationship between man and his world, man either creates his world or is passively brutalized by nature. In terms of the relationship between man and his body, man is said to be his body when he manages to raise his body to its full potential of sensual enjoyment, and when he enlarges and expands all his senses. If he fails to do so, he will only have his body, and will be imprisoned and possessed by it. In term of man's relation to his fellow man, the relationship has to be one of willed confrontation, not of use. What is paramount in this case is to set another before you. If one fails to do so, he will either be used by or be using another, the case of which will consequently make the world-nature harmony become remote and hostile. In terms of the fourth relationship, Blake views the true past as always being that which was as it appears to us at present, and the future as that which



comes as it comes to meet us now. The sound of imaginative present is moving forward beyond oneself, or is already available at or in the things to come. Time is to him of necessity a redemptive and prophetic agent, as can be seen from what he has written as follows :

**Time is the mercy of Eternity; without Time's swiftness,**

**Which is the swiftest of all things, all were eternal torment**

This means that every moment is either an eternal moment or a dreary infinity.

Blake's account of Beulah is full and rather technical, however, these are the main outlines. Beulah is the contrary of Eden, and so a successful exercise of the imagination must amalgamate Beulah and Eden, a dominant point of Blake's in Marriage of Heaven and Hell. Beulah is female if compared to Eden which is male. Beulah is a state of rational response whereas Eden is a state of energetic creativity.

In seasonal terms, Blake compares Beulah to spring and Eden to fall. From the Biblical point of view, Blake relies on the interesting fact that the Bible mentions no other seasons until after the flood which to Blake's gnostic cosmology is equivalent to the fall of nature and man, and the creation of nature and man in their present form. And if Beulah is spring and Eden fall, we may expect Generation to be summer and Ulro to be winter. This cycle has certain important implications for Blake's poetry. The only road

from innocence to creativity and apocalypse lies through the realm of summer, through generation, the hard world of experience. If you will not proceed voluntarily in the cycle, then you reverse involuntarily into the winter of Ulro. Conversely, being in the Ulro, rationalistically absorbed in yourself, your only hope is to move up from Winter into Spring, to pass on through an increase in sensual enjoyment and sexual fulfillment for you to find yourself in Beulah once more.

Innocence, according to Blake, is the emanation of Eden - that is, its outer and feminine or created form. Innocence is therefore temporal and illusory; in it imagination remains dormant, and it will not die as long as it does not sleep too long, for if it does so, it awakens in the tomb of Ulro. Energy struggling to get out of Ulro is Generation. Put simply, the ordinary forms of nature are mostly Ulro, but the sexual element is defined as being higher than the rest of nature. Blake's phenomenal nature is threefold and contains Ulro, Generation and Beulah.

In Blake, a rational belief had exactly the same status as sexual existence, as to him all our beliefs are sexual in causation and our sexual preferences are embodied modes of belief. Furthermore, all rational beliefs, creeds, and forms and all sexual preferences are equally true because Beulah is a land where all contrarities are equally true. Based on

this, genetic explanations do not work in Beulah. The rationally conceptual and the sexual underlie each other equally.

Bloom (1961:23) claims that if one looks at Blake's flowers in the engraved illustrations to his Beulah works, particularly the Songs of Innocence, he quickly notices that these flowers are flames in their form and movement. This is due to Eden, visually, being a flame, and Beulah being a flower. Further, Bloom states that Blake has four ways of picturing flower :

- a. in Eden it is a pure flame;
- b. in Beulah the flame manifests itself as the appearance of a flower;
- c. in Generation the flowers tend to take on photographic realism; and finally
- d. in Ulro, the flowers tendrils take on the aspect of an imprisoning trap.

Eden, therefore, is a city of flame or fire, surrounded by a flowery garden of Beulah. Thus it can be concluded that in Blake's cosmology around this earth is the watery chaos of Ulro, where every natural growth is an imprisoning womb, a world of embowered forms and gasping tendrils.

The ethical aspects of Beulah are the clear consequences of its structural peculiarities. Its emotions

are all of the forgiving variety, emphasizing feminine self-sacrifice in the ideal human love relationship. In Beulah all meeting is sexual, the contraries remain separate but cease to war. To Blake, there is war that transcends separateness in Eden because creativity does not know peace.

The sexual doctrine of Beulah is an exaltation of the natural heterosexual relation unto the status of at least the Miltonic angels. Blake is both more sensual than Spenser or Milton, and yet more aware even than they are of the dangers of seeking an apocalyptic release in sexual fulfillment. Everyone can believe in Beulah, but to know it one has to create it and be in it himself.

According to Blake, before the fall, the gate to Eden from Beulah was always open. This implies among other things, that the sexual entrance used to be wider, and was in fact, an entire body entering into entire body. In Eternity, the sexual act was a mixing from head to toe, and not a priest entering by a secret place. Bloom suggests that the startling association between the high priest entering the innermost recess of the temple and the act of fallen heterosexuality accounts for the ambiguity of the symbol of the veil in Blake. It is the golden net of the harlot Vala, the ultimate Belle Dame of Blake's system, as Bloom puts it. It is the little curtain of flesh on the bed of our infinite desire that appalls Thel.

For Blake, the imagination must transcend any prevalent conceptualizations of it; which means that also the sexual must carry the possibility of surmounting our vision of its limits. Blake borders on contradiction at this point, Beulah is in paradoxical relationship to Generation: it is above it technically but below it pragmatically. As the youth enters The Crystal Cabinet, he will be able to view England from another angle, it will be like his own but more visionary. Yet when he strives to grasp the inmost form of what he sees and makes love to, he only shatters the cabinet and finds himself in the psychotic second childhood of the Ulro. On the other hand, if the youth could have accepted the forms for their own sake as appearances, they would have vanished to be replaced by others.

The infinity of Eden is for Blake a fully integrated entity. Though infinite and eternal, it is definite and confined. But Beulah is constantly expanding and contracting : its outlines are elusive. Its images are threefold or even ninefold as in the sinister Chinese box effect in the poem The Crystal Cabinet. The leading images of Beulah are the moon, love, silver, water, sleep, night, dew, eternal spring, and a relaxed drowsiness. Beulah's dominant symbol is what Blake calls 'a little tender moon' which lights the night of marriage with a love whose radiant power is only a pale reflection of the creative sun of Eden.

Any account of a Fall from one state of existence to another, whether scriptural or poetic, tends to confine its visions of Beulah. This is due to Beulah's double aspects. For us in Generation it is dawn of day, and the Spring of the year, the place of natural and of imaginative seed, whence both children and poem proceed, insofar as a poem makes use of natural imagery. But from a fully creative point of view Beulah is a state of only dormant life. The consequence is that there are two entrances to Beulah. The way out of natural cycle in Blake, the opening in the womb of nature, is the upper limit entrance or entrance to Beulah. If the individual doesn't go out by this gate, and also refuses to take the way into Generation through the lower limit, then he is doomed to the vision of eternal recurrence and Beulah becomes the static state of Ulro.

Blake sees his works of art through the four states or moods i.e.: the apocalyptic mood of Eden, the idyllic mood of Beulah, the elegiac mood of Generation and the satiric mood of Ulro. Through these moods, Blake bases all his expression.

Jean H. Hagstrum stated that Blake's related elements of innocence consists of three things: humble life, natural sexuality, and the Poet-Christ.

The humble life is the particular area of the border, which is here richer, more beautiful and extravagant in its

innocence. In Blake's borders, with vines, trees, leaves, birds, and insects, life is abundant and elusive (Johnson, 1979:526).

The natural or uninhibited sexuality appears alike in word, border, and design, for example in the poem "The Ecchoing Green", we see a visible symbol of sexual awareness in the boy who handed the grape to the girl; or in his poem "The Shepherd" where the lamb and ewe call to each other in the exquisite verse.

The third element, the Poet-Christ, basically manifests himself in the divine love and human imagination, the Poetic and the Prophetic character.