CONTENTS

List of illustrations	page vii
Notes on contributors	xi
Acknowledgments	xiv
List of abbreviations	XV
Chronology	xvii
AILEEN WARD	
I Introduction: to paradise the hard way	I
MORRIS EAVES	
Part I Perspectives	
2 William Blake and his circle	19
AILEEN WARD	
3 Illuminated printing	37
JOSEPH VISCOMI	
4 Blake's language in poetic form	63
SUSAN J. WOLFSON	
5 Blake as a painter	85
DAVID BINDMAN	
6 The political aesthetic of Blake's images	110
SAREE MAKDISI	
7 Blake's politics in history	133
JON MEE	

CONTENTS

8	Blake and religion ROBERT RYAN	150
9	Blake and Romanticism DAVID SIMPSON	169
Par	t II Blake's works	
10	Blake's early works NELSON HILTON	191
11	From America to The Four Zoas ANDREW LINCOLN	210
12	Milton and its contexts MARY LYNN JOHNSON	231
13	Jerusalem and Blake's final works ROBERT N. ESSICK	251
A g	clossary of terms, names, and concepts in Blake ALEXANDER GOURLAY	272
Gu	ide to further reading ALEXANDER GOURLAY	288
See	ing Blake's art in person ALEXANDER GOURLAY	294
Ina	lex	296

ILLUSTRATIONS

I	Methods of holding and using the burin (Figs. 4-5); the type of lines and hatching used to delineate and model forms (Figs. 6-11); cross-section of a plate showing types and depths of lines and burrs (Figs. 12-13). <i>Encyclopédie</i> , 1767.	page 38
2	Facsimile of <i>Marriage</i> plate 10, executed as an etching. 15.3 × 10.1 cm; the design cut through the ground with a needle.	44
3	Tools and materials of etching: etching ground and dabber, taper for smoking plates, plate with melted ground, charcoal brazier, various tipped needles, stop-out varnish, brush, and shells. <i>Encyclopédie</i> , 1767.	45
4	"Title plate," Songs of Innocence, 1789. Manchester Etching Workshop facsimiles, line block, printed without borders. 1983. Detail, showing white lines cut into broad brush marks.	46
5	Facsimile of <i>Marriage</i> plate 10, executed as a relief etching. 15.2 × 10.1 cm; writing text backwards with a quill with a string as line guide.	46
6	Facsimile of <i>Marriage</i> plate 10 as relief etching: biting the plate in nitric acid and feathering the gas bubbles away from the design.	50
7	Inking an intaglio plate over a brazier with a dabber (Fig. a), and wiping ink off the plate's surface with the palm of the hand (Fig. b); pulling the intaglio plate and paper through the rolling press. <i>Encyclopédie</i> , 1767.	51

LIST OF ILLUSTRATIONS

8	Facsimile of <i>Marriage</i> plate 10, as relief etching: wiping the borders of ink.	52
9	The Marriage of Heaven and Hell copy I, plate 10. Relief etching, 1790. 14.9 \times 10.2 cm. Fitzwilliam Museum, Cambridge.	56
10	Joseph's Brethren Bowing before Him. Pen and watercolor over pencil, exhibited 1785. Fitzwilliam Museum, Cambridge.	89
II	Albion Rose. Color-printed etching, c. 1794–96. By permission of the Trustees of the British Museum.	92
12	Albion Rose. Etching, c. 1804 or later. By permission of the Trustees of the British Museum.	93
13	<i>Newton</i> . Color-printed drawing, 1795. Tate Britain, © Tate, London 2001.	94
14	Butts tempera series: <i>The Nativity</i> . Tempera on copper, c. 1799–1800. Philadelphia Museum of Art: Gift of Mrs. William T. Tonner.	96
15	Butts watercolor series: <i>Ezekiel's Wheels</i> . Black chalk, pen, and watercolor over pencil, c. 1803–5. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All Rights Reserved.	99
16	Paradise Lost series: Satan Watching the Endearments of Adam and Eve. Pen and watercolor, 1808. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All Rights Reserved.	101
17	Dante, Divine Comedy series: The Angelic Boat Returning after Depositing the Souls. Pen and watercolor over pencil, 1824–27. By permission of the Trustees of the British Museum.	107
18	America, plate 6. Copy E. Lessing J. Rosenwald Collection, Library of Congress.	119
19	The Marriage of Heaven and Hell, plate 21. Copy D. Lessing J. Rosenwald Collection, Library of Congress.	122

LIST OF ILLUSTRATIONS

20	The Marriage of Heaven and Hell, plate 21. Copy E. Fitzwilliam Museum, Cambridge.	123
21	Death's Door. White-line etching, 1805. Robert N. Essick Collection.	124
22	Death's Door, engraved by Louis Schiavonetti after Blake for Robert Cromek's edition of Robert Blair, <i>The Grave</i> (1808). Robert N. Essick Collection.	125
23	Death's Door from For Children: The Gates of Paradise, c. 1793 (revised and reissued 1820 as For the Sexes: The Gates of Paradise), pl. 15. Copy D. Lessing J. Rosenwald Collection, Library of Congress.	126
24	Death's Door. Drawing, c. mid-1790s. Untraced.	127
25	America, plate 12. Copy E. Lessing J. Rosenwald Collection, Library of Congress.	128
2.6	The Book of Thel, title page. Copy O. Lessing J. Rosenwald Collection, Library of Congress.	197
27	The Tyger (SIE). Copy U. Princeton University Library.	208
28	Europe a Prophecy, plate 5. Copy E. Lessing J. Rosenwald Collection, Library of Congress.	214
29	The Book of Urizen, plate 8. Copy G (printed 1818). Lessing J. Rosenwald Collection, Library of Congress.	218
30	The Four Zoas, page 26 [ADD 39764 f26]. By permission of the British Library.	222
31	Milton, title page. Copy C. Rare Books Division, The New York Public Library, Astor, Lenox and Tilden Foundations.	232
32	Milton, plate 31 (E [32]). Copy C. Rare Books Division, The New York Public Library, Astor, Lenox and Tilden Foundations.	245
33	Jerusalem 76. Copy A. White-line etching, 22.4×16.3 cm. By permission of the Trustees of the British Museum.	264

LIST OF ILLUSTRATIONS

34	Four designs illustrating R. J. Thornton's edition of <i>The Pastorals of Virgil</i> , 1821. Relief etching, 14.3 × 8.5 cm.	
	Author's collection.	266
35	Illustrations of The Book of Job, plate 11. Engraving, 19.5 \times 15 cm. Author's collection.	268
36	Laocoön. Copy B. Engraving, 26.2 × 21.6 cm. Author's	260