

APPENDIX

Print dates according to The William Blake Archive, and additional information from Martin Butlin, *The Paintings and Drawings of William Blake*, vol. 1. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1981.



Figure 1

Blake, *The Marriage of Heaven and Hell*, pl. 3, Copy G, 1818. The Houghton Library, Harvard University, Cambridge, MA.

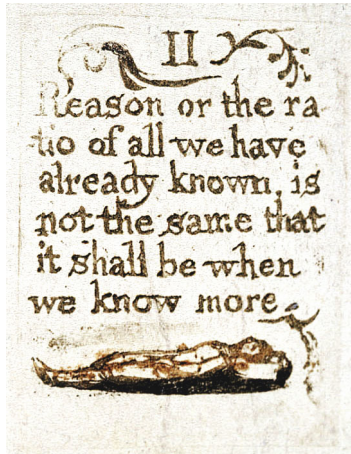


Figure 2

Blake, *There is No Natural Religion*, pl. 10, Copy B, 1794. Yale Center for British Art.

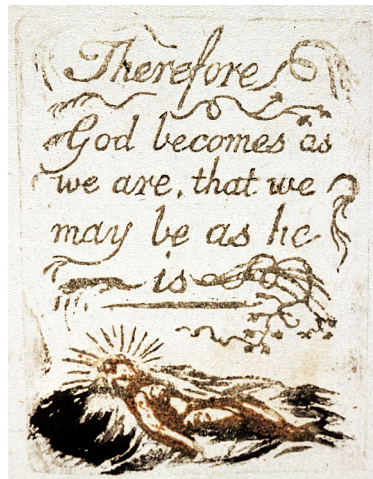


Figure 3

Blake, *There is No Natural Religion*, pl. 11, Copy B, 1794. Yale Center for British Art.



Figure 4
Blake, *Jerusalem The Emanation of The Giant Albion*, frontispiece, Copy E, 1821.
Yale Center for British Art.

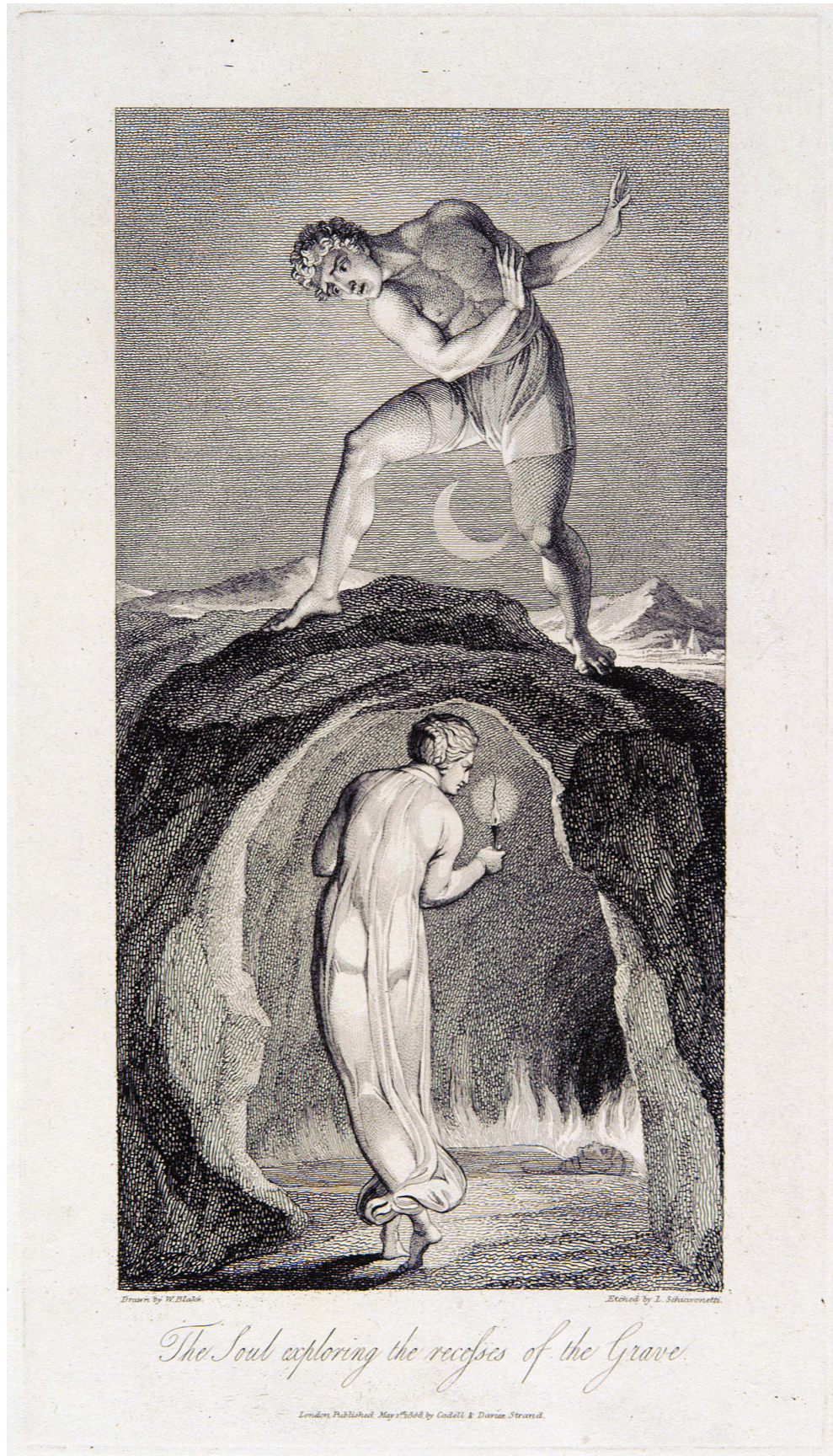


Figure 5

Blake (invention), Luigi Schiavonetti (engraving), 'The Soul exploring the recesses of the Grave,' illustration to Robert Blair, *The Grave*, 1808. Collection of Robert N. Essick.



Figure 6

Blake, *Jerusalem*, pl. 37, Copy E, 1821. Yale Center for British Art.

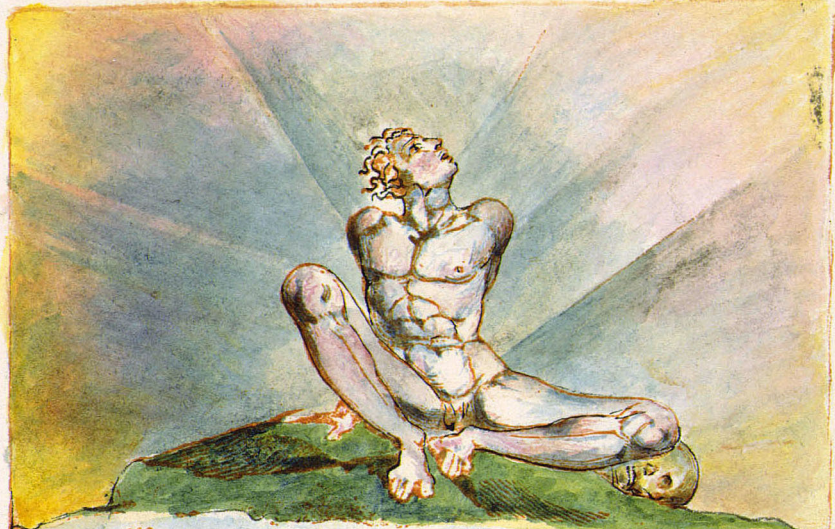


Figure 7
Blake, *Jerusalem*, pl. 76, Copy E, 1821. Yale Center for British Art.



Figure 8

Blake, *The Marriage of Heaven and Hell*, pl. 24, Copy D, ca. 1795. Library of Congress.



I have always found that Angels have the vanity to speak of themselves as the only wise; this they do with a confident insolence sprouting from systematic reasoning;

Thus Swedenborg boasts that what he writes is new; tho' it is only the Contents or Index of already publish'd books

A man carried a monkey about for a shew, & because he was a little wiser than the monkey, grew vain, and conceiv'd himself as much wiser than seven men. It is so with Swedenborg; he shews the folly of churches & exposes hypocrites, till he imagines that all are religious, & himself the single

one

Figure 9
 Blake, *The Marriage of Heaven and Hell*, pl. 21, Copy G, 1818. The Houghton Library, Harvard University, Cambridge.



Figure 10

Blake, 'The Traveller hasteth in the Evening,' *For the Sexes: The Gates of Paradise*, Copy D, ca. 1820. Morgan Library and Museum.



Figure 11
 Blake, *Europe a Prophecy*, pl. 4, Copy K, 1821. The Fitzwilliam Museum.



Figure 12

Blake, *America a Prophecy*, pl. 6, Copy A, 1795. Morgan Library and Museum.



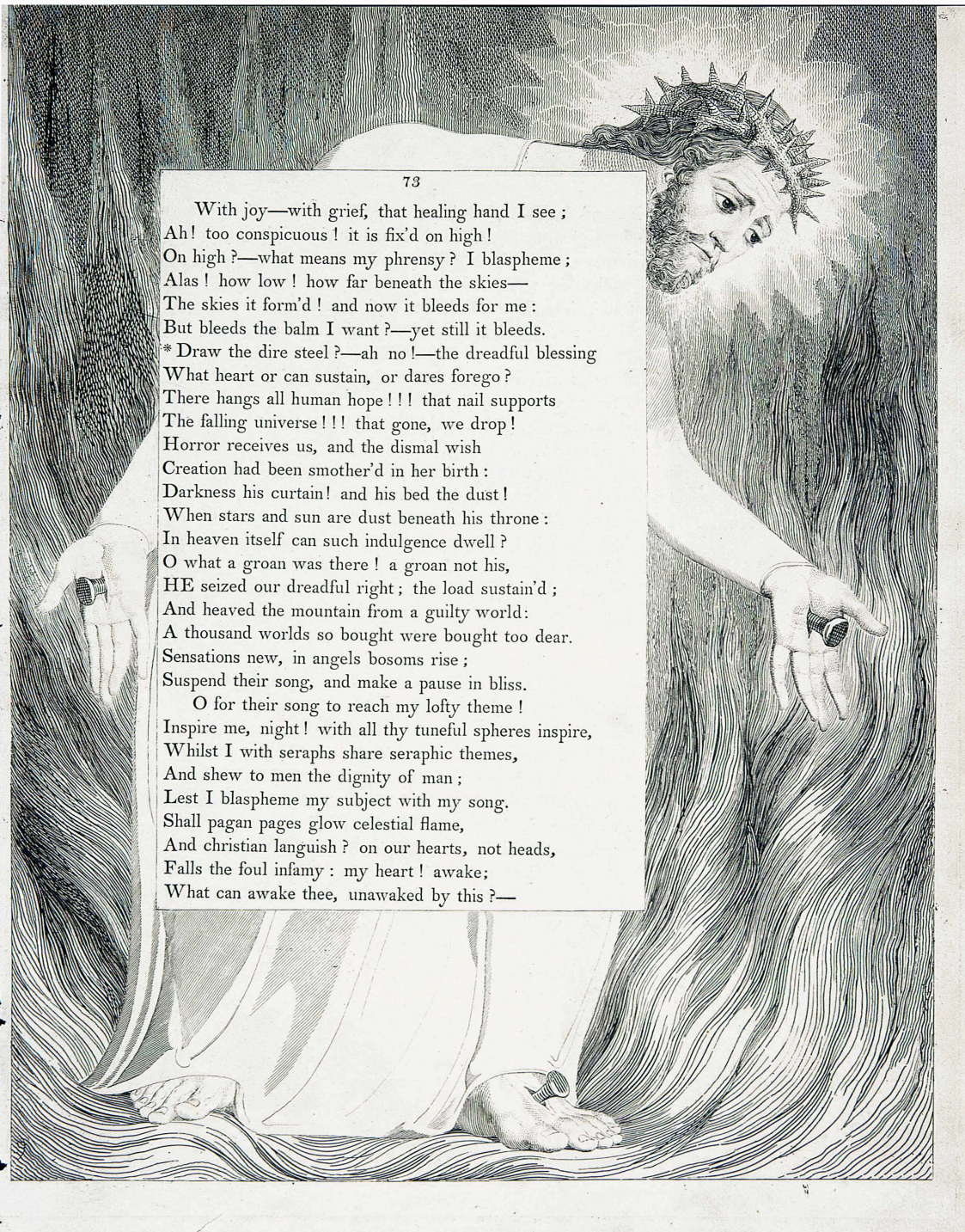
Figure 13

Blake, *The Vision of The Last Judgment*, 1808, pen and watercolour over pencil.
Petworth House, Sussex.



Figure 14

Blake, 'To Tirzah,' *Songs of Innocence and of Experience*, pl. 54, Copy E, 1789, 1794, 1795, ca. 1832. Huntington Library.



With joy—with grief, that healing hand I see ;
Ah! too conspicuous ! it is fix'd on high !
On high ?—what means my phrensy ? I blaspheme ;
Alas ! how low ! how far beneath the skies—
The skies it form'd ! and now it bleeds for me :
But bleeds the balm I want ?—yet still it bleeds.
*Draw the dire steel ?—ah no !—the dreadful blessing
What heart or can sustain, or dares forego ?
There hangs all human hope !!! that nail supports
The falling universe !!! that gone, we drop !
Horror receives us, and the dismal wish
Creation had been smother'd in her birth :
Darkness his curtain ! and his bed the dust !
When stars and sun are dust beneath his throne :
In heaven itself can such indulgence dwell ?
O what a groan was there ! a groan not his,
HE seized our dreadful right ; the load sustain'd ;
And heaved the mountain from a guilty world :
A thousand worlds so bought were bought too dear.
Sensations new, in angels bosoms rise ;
Suspend their song, and make a pause in bliss.
O for their song to reach my lofty theme !
Inspire me, night ! with all thy tuneful spheres inspire,
Whilst I with seraphs share seraphic themes,
And shew to men the dignity of man ;
Lest I blaspheme my subject with my song.
Shall pagan pages glow celestial flame,
And christian languish ? on our hearts, not heads,
Falls the foul infamy : my heart ! awake ;
What can awake thee, unawaked by this ?—

Figure 15

Blake, illustration to Edward Young, *Night Thoughts*, 34, Copy 1, 1797.

Collection of Robert N. Essick.



Figure 16

Johann Valentin Haidt, *Thomas Doubting*, 1758, oil on canvas.
Moravian Historical Society, Nazareth.



Figure 17

Moravian devotional image showing a bed placed within Christ's side wound. Watercolour on card stock, artist unknown, mid-eighteenth century. M 135 3. Unity Archives, Herrnhut.



Figure 18

Moravian devotional artwork showing the side wound. Watercolour with thread, Mariane von Watteville, mid-eighteenth century. M 163. Unity Archives, Herrnhut.

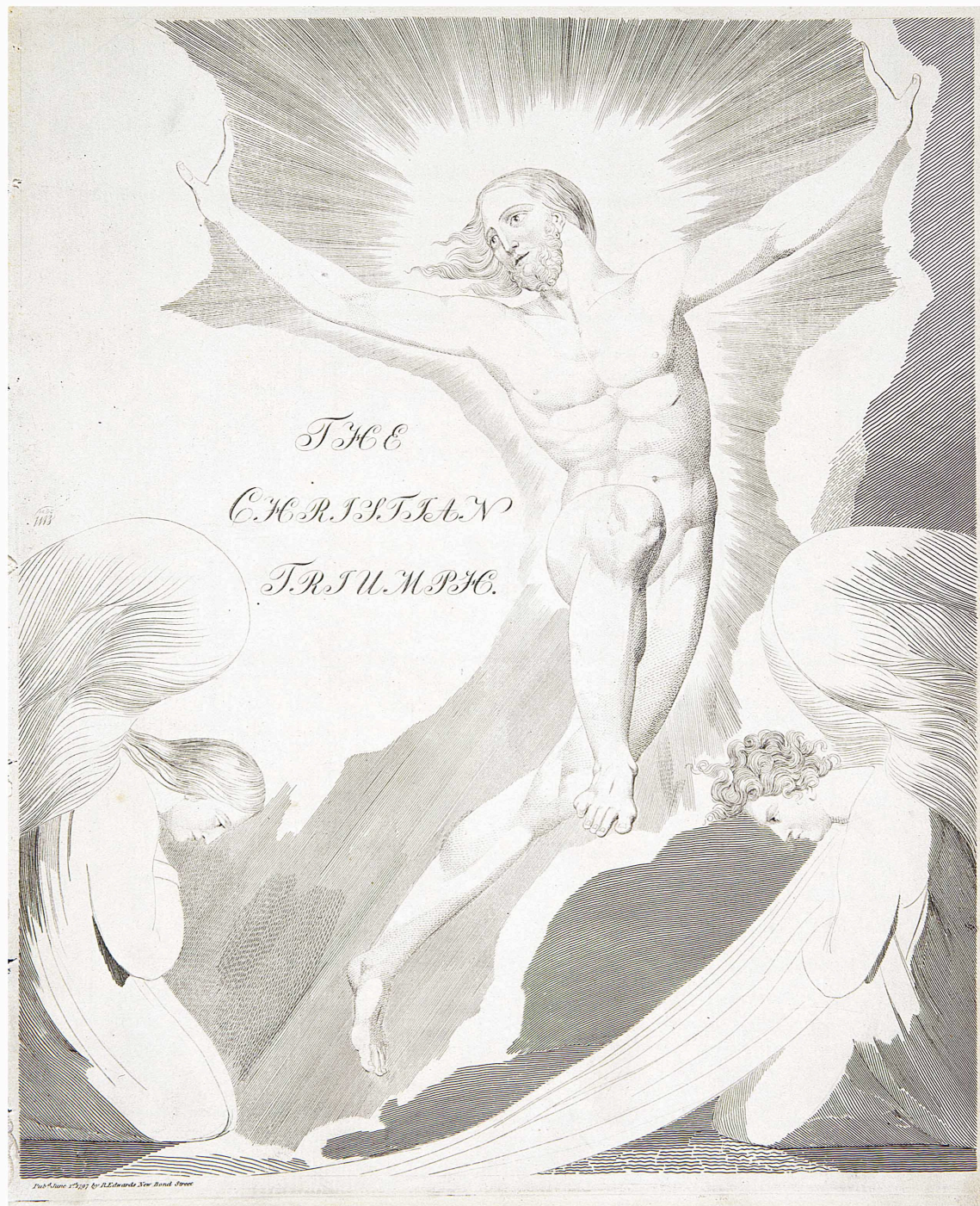


Figure 19

Blake, title page to Night Four, 'The Christian Triumph,' illustrations to Edward Young, *Night Thoughts*, Copy 1, 1797. Collection of Robert N. Essick.

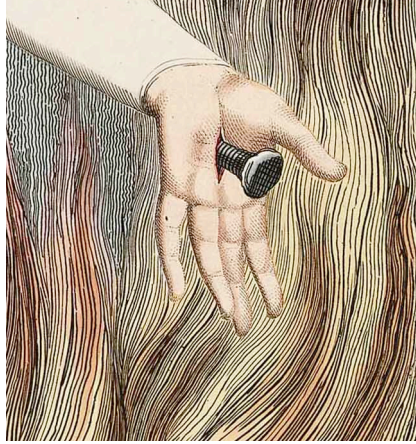


Figure 20

Blake, detail of illustration to Edward Young, *Night Thoughts*, 34, Copy 2, 1797.
Henry E. Huntington Library and Art Gallery.



Figure 21

Johann Valentin Haidt, *At the Foot of the Cross* or *Lamentation over the Body of Christ*,
1758, oil on canvas. Moravian Historical Society, Nazareth.



Figure 22

Detail of illustration from *Atlas zur Geschichte der Brüdergemeine im 18. Jahrhundert*, 1760, watercolour and pen (?). Universitätsarchiv Herrnhut.



Figure 23

Blake, illustration to Edward Young, *Night Thoughts*, 264, 1795-97, watercolour.
British Museum.



Figure 24

Blake, illustration to Edward Young, *Night Thoughts*, 265, 1795-97, watercolour. British Museum.



Figure 25

Blake, *Christ Appearing to the Apostles after the Resurrection*, ca. 1795, colour print finished in pen and watercolour. Yale Center for British Art.

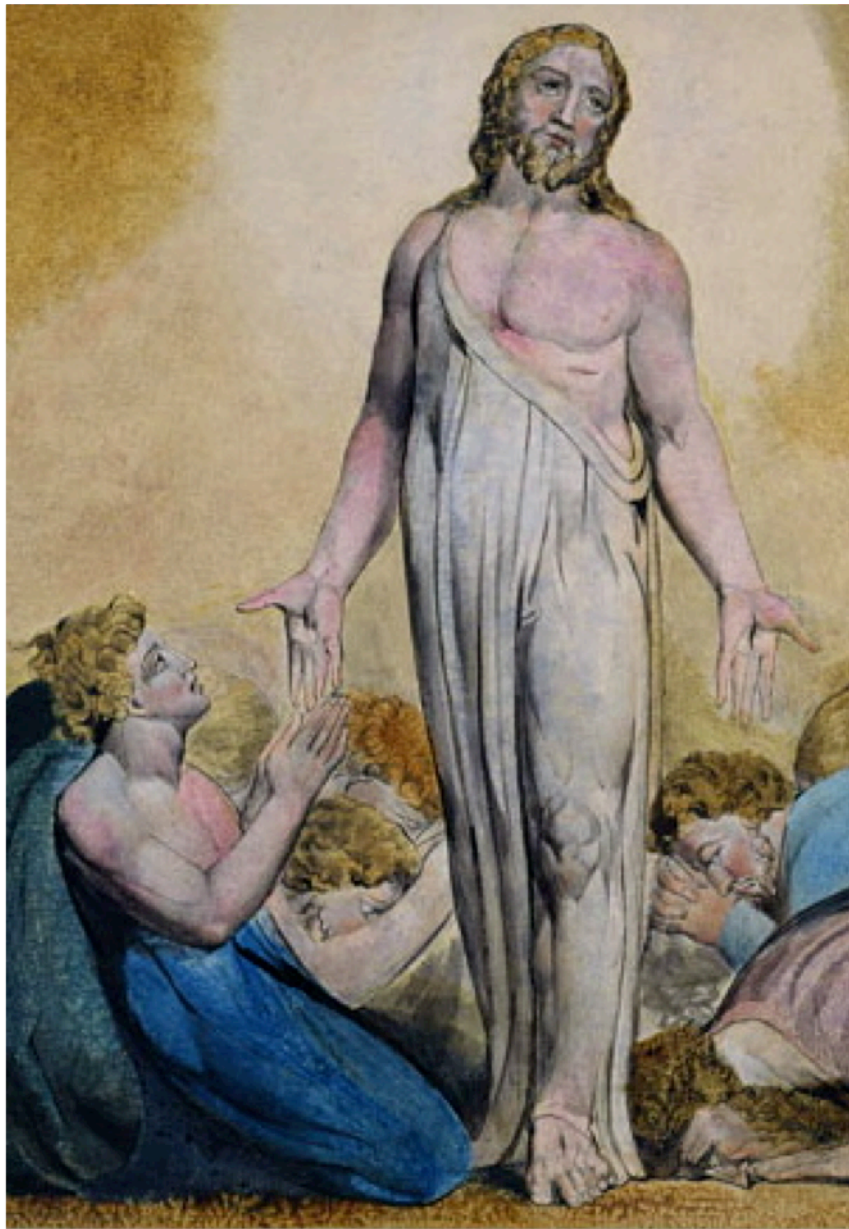


Figure 26

Blake, detail of *Christ Appearing to the Apostles after the Resurrection*, ca. 1795, colour print finished in pen and watercolour. The National Gallery of Art, Washington.



Figure 27

Blake, *Christ Appearing to the Apostles after the Resurrection*, ca. 1795, colour print finished in pen and watercolour. The Tate Gallery.



Figure 28

Blake, *The Crucifixion: 'Behold Thy Mother,'* ca. 1805, pen and watercolour.
The Tate Gallery.

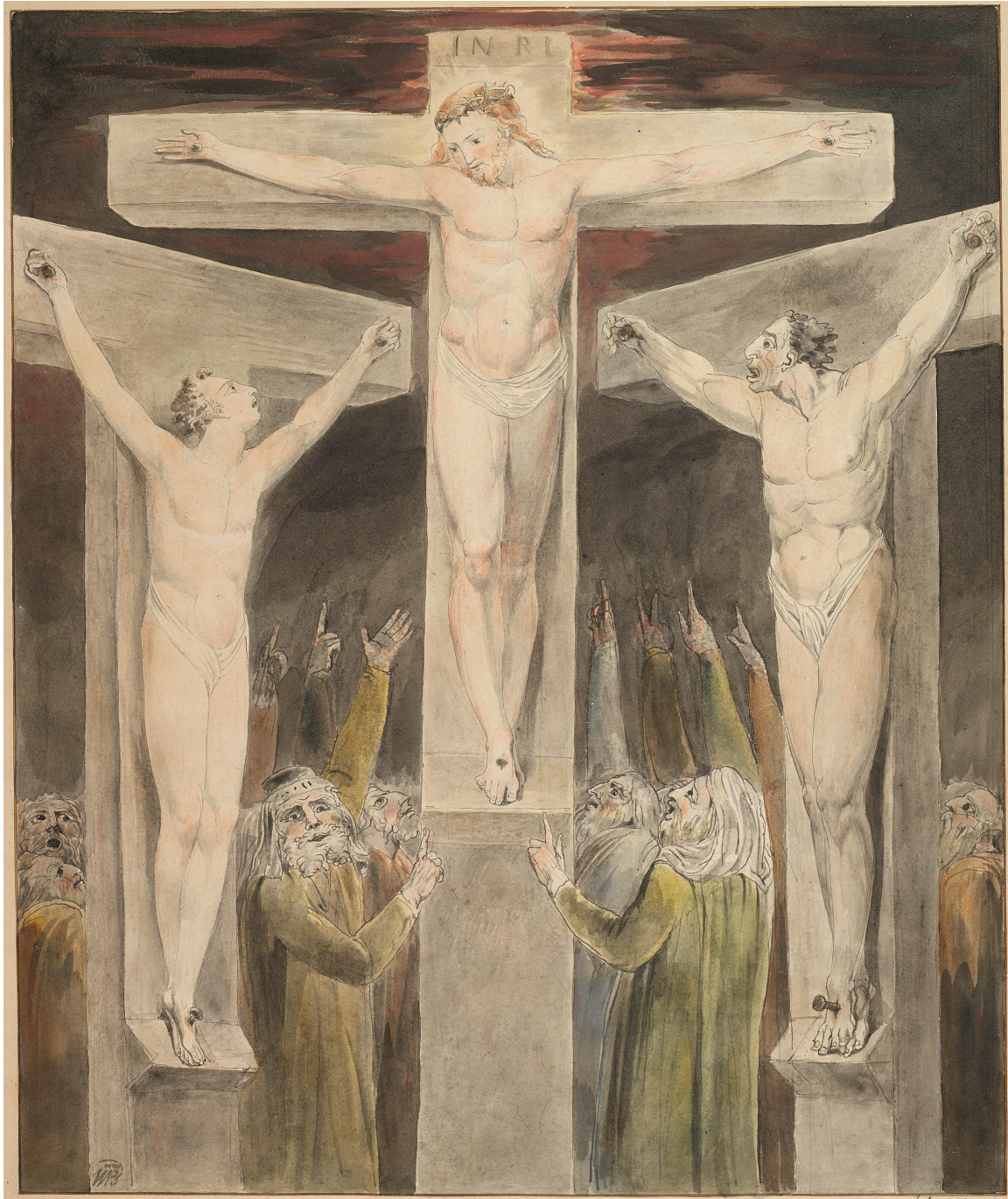


Figure 29

Blake, *Christ Crucified Between the Two Thieves*, ca. 1800-03, pen and watercolour.
Fogg Art Museum.

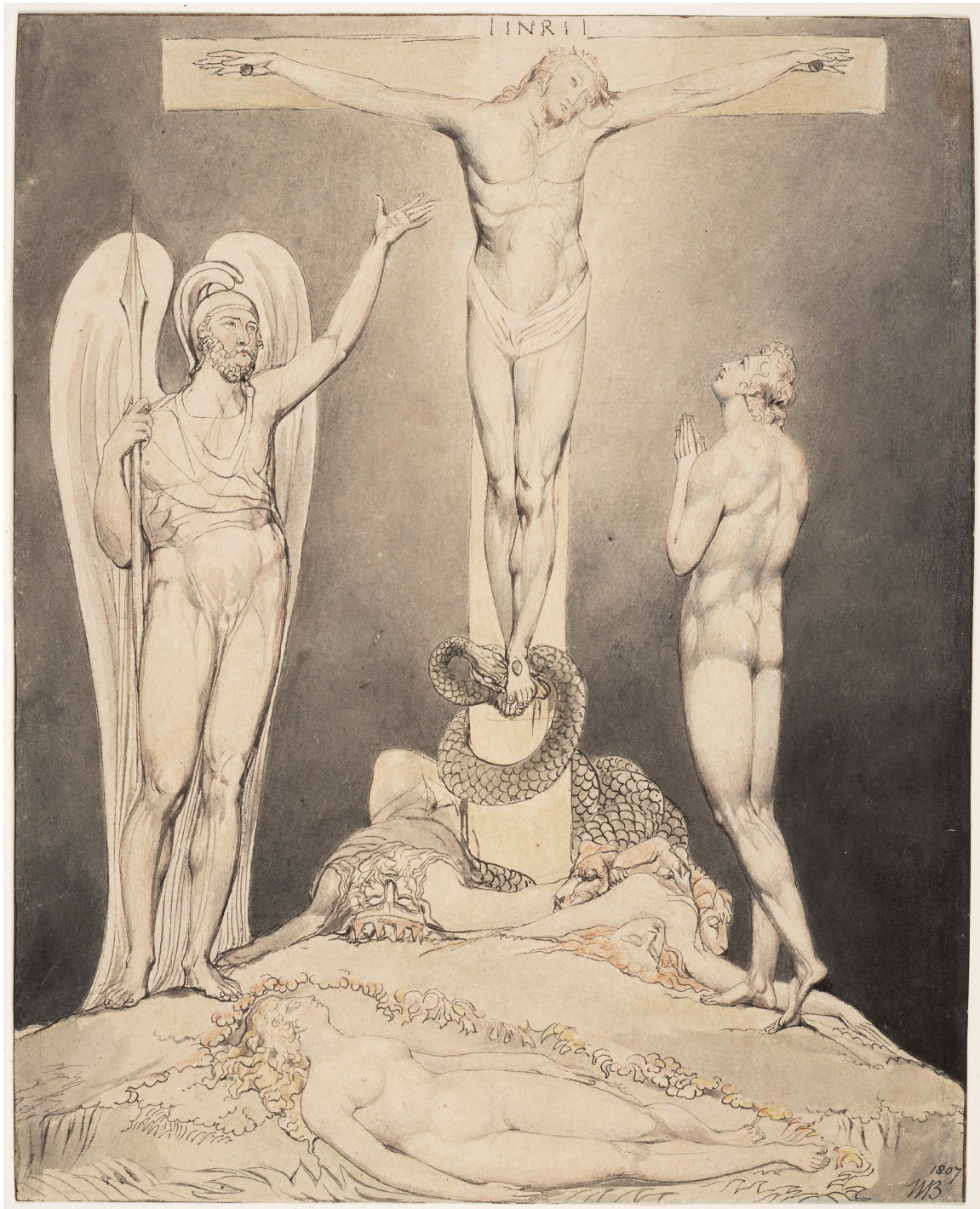


Figure 30

Blake, 'Michael Foretells the Crucifixion,' illustrations to Milton's *Paradise Lost*, 1807, the Thomas set, pen and watercolour. Huntington Library.



Figure 31

Blake, 'Michael Foretells the Crucifixion,' illustrations to Milton's *Paradise Lost*, 1808, the Butts set, pen and watercolour. Museum of Fine Arts, Boston.

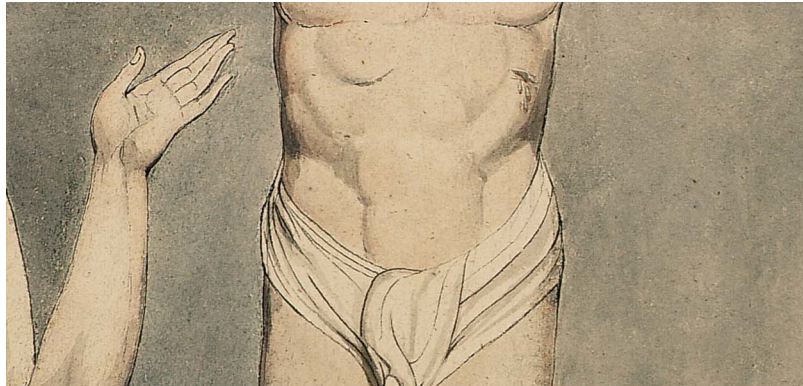


Figure 32

Blake, detail from 'Michael Foretells the Crucifixion,' illustrations to Milton's *Paradise Lost*, 1808, the Butts set, pen and watercolour. Museum of Fine Arts, Boston.



Figure 33

Blake, detail from 'Michael Foretells the Crucifixion,' illustrations to Milton's *Paradise Lost*, 1808, the Butts set, pen and watercolour. Museum of Fine Arts, Boston.



Figure 34

Blake, 'Michael Foretells the Crucifixion,' illustrations to Milton's *Paradise Lost*, 1822, the Linnell set, pen and watercolour. The Fitzwilliam Museum.

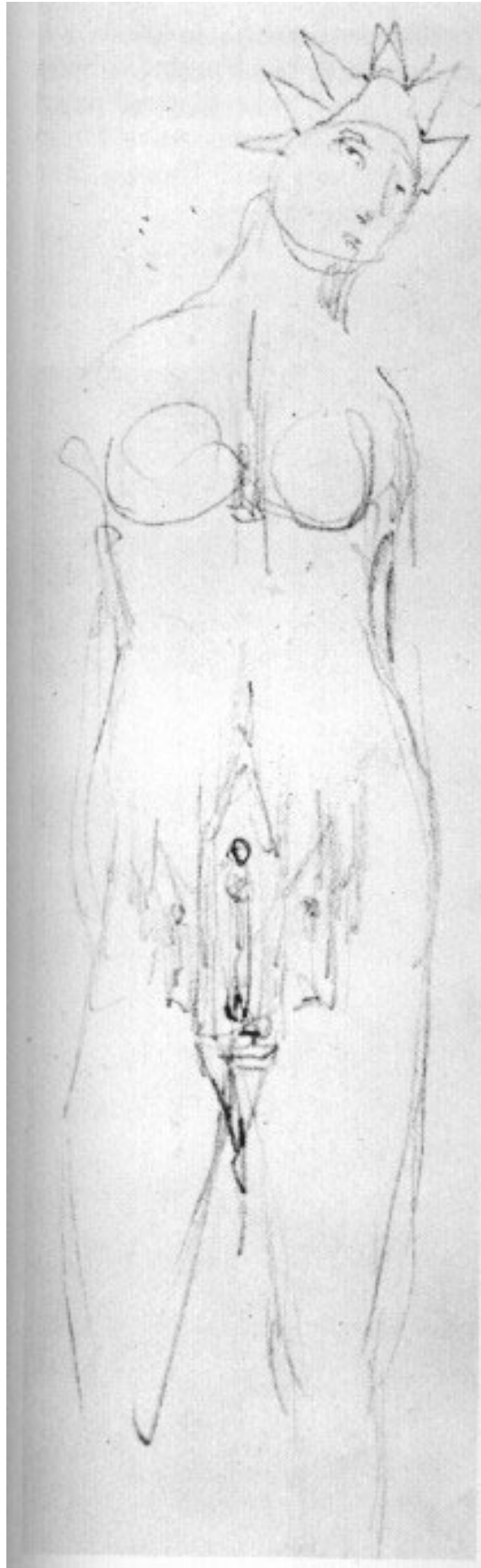


Figure 35

Blake, sketch from *The Four Zoas*, ca. 1797-1807. Add. MSS 39764, f.22.v.
The British Library.

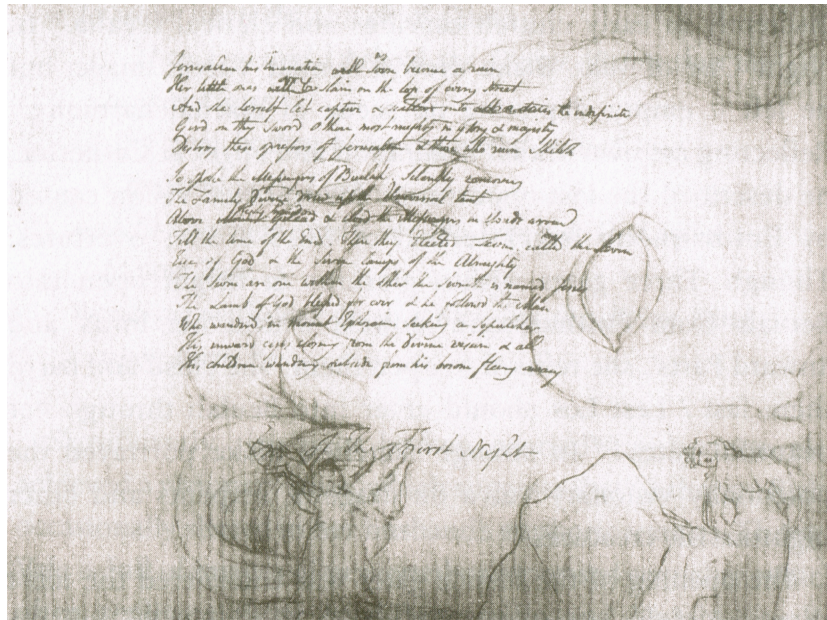


Figure 36
Blake, sketch from *The Four Zoas*, ca. 1797-1807. Add. MS 39764, f.13v.
The British Library.

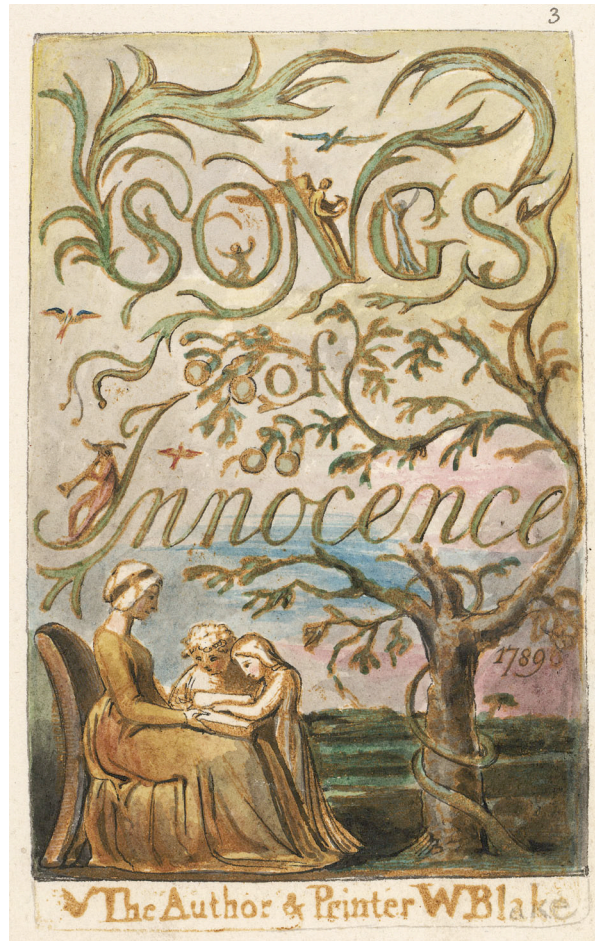


Figure 37

Blake, title page to 'Songs of Innocence,' *Songs of Innocence and of Experience*, Copy E, 1789, 1794, 1795, ca. 1832. Huntington Library.

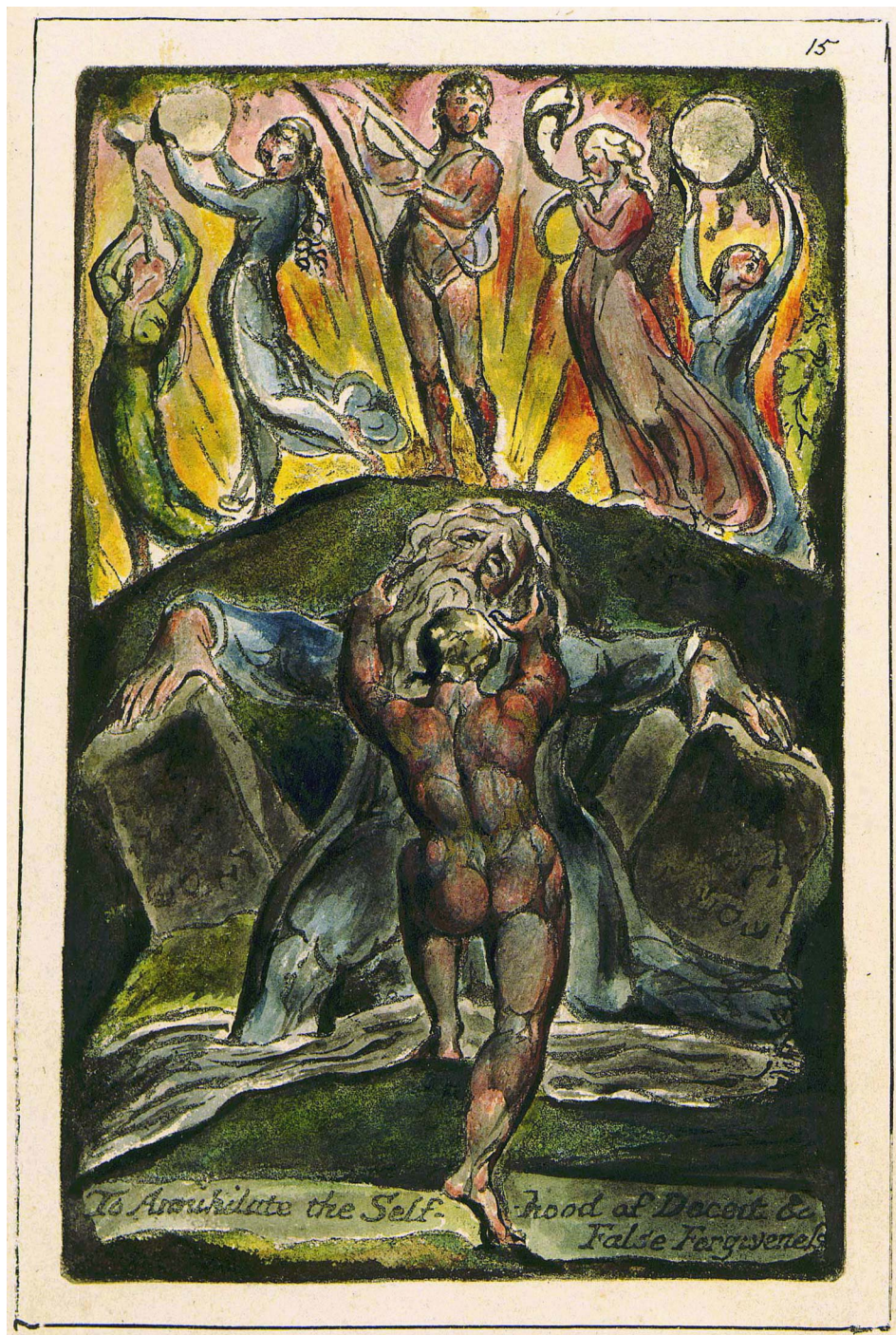


Figure 38

Blake, *Milton a Poem*, pl. 15, Copy C, ca. 1811. The New York Public Library.

And the Divine Voice was heard in the Songs of Beulah Say
 -1712
 When I first Married you, I gave you all my whole Soul
 I thought that you would love my loves & joy in my delights
 Seeking for pleasures in my pleasures O Daughter of Babylon
 Then thou wast lovely, mild & gentle, now thou art terrible
 In jealousy & unlovely in my sight, because thou hast cruelly
 Cut off my loves in fury till I have no love left for thee
 Thy love depends on him thou lovest & on his dear loves
 Depend thy pleasures which thou hast cut off by jealousy
 Therefore I shew my Jealousy & set before you Death
 Behold Milton descended to Redeem the Female, shade
 From Death Eternal; such your lot, to be continually Redeem'd
 By death & misery of those you love & by Annihilation
 When the Sixfold Female perceives that Milton annihilates
 Himself; that seeing all his loves by her cut off; he leaves
 Her also; intirely abstracting himself from Female loves
 She shall relent in fear of death; She shall begin to give
 Her maidens to her husband; delighting in his delight
 And then & then alone begins the happy Female joy
 As it is done in Beulah, & thou O Virgin Babylon Mother of Whores
 Shalt bring Jerusalem in thine arms, in the night watches; and
 No longer turnest her a wandering Harlot in the streets
 Shalt give her into the arms of God your Lord & Husband.
 Such are the Songs of Beulah in the Lamentations of Ololon.

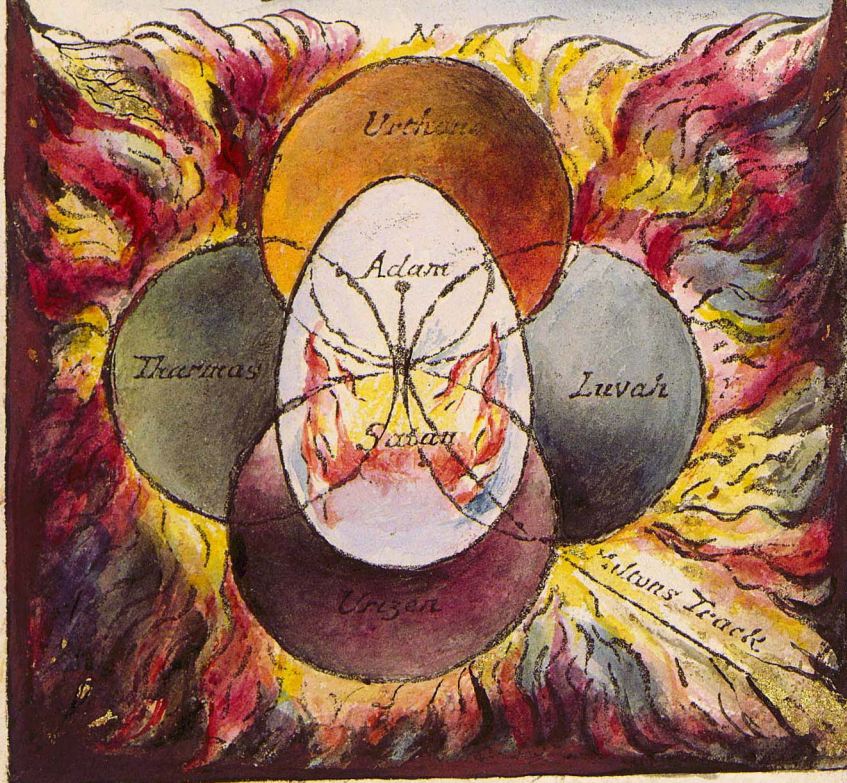


Figure 39

Blake, *Milton a Poem*, pl. 32, Copy C, ca. 1811. The New York Public Library.

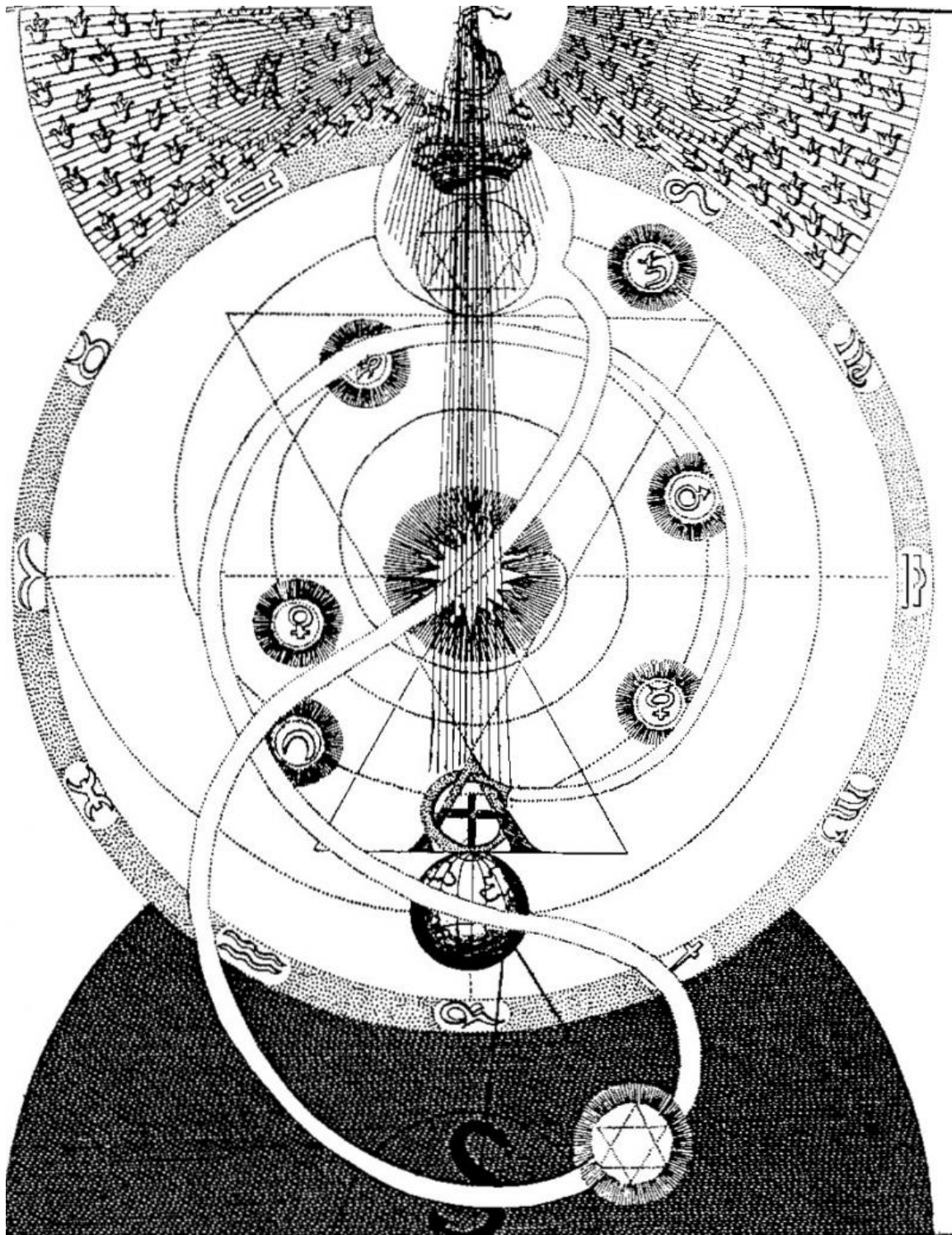


Figure 41

Andreas Freher, Diagram 11, in William Law, ed. *The Works of Jacob Behmen, the Teutonic Theosopher*, vol. 2 (London, 1763).



Figure 42

Blake, frontispiece to *Milton a Poem*, Copy C, ca. 1811. The New York Public Library.



Figure 43

Blake, *Milton a Poem*, pl. 29, Copy C, ca. 1811. The New York Public Library.



Figure 44

Blake, *Milton a Poem*, pl. 33, Copy C, ca. 1811. The New York Public Library.



Figure 45
Blake, *The Conversion of Saul*, ca. 1800, pen and watercolour over pencil.
The Huntington Gallery.

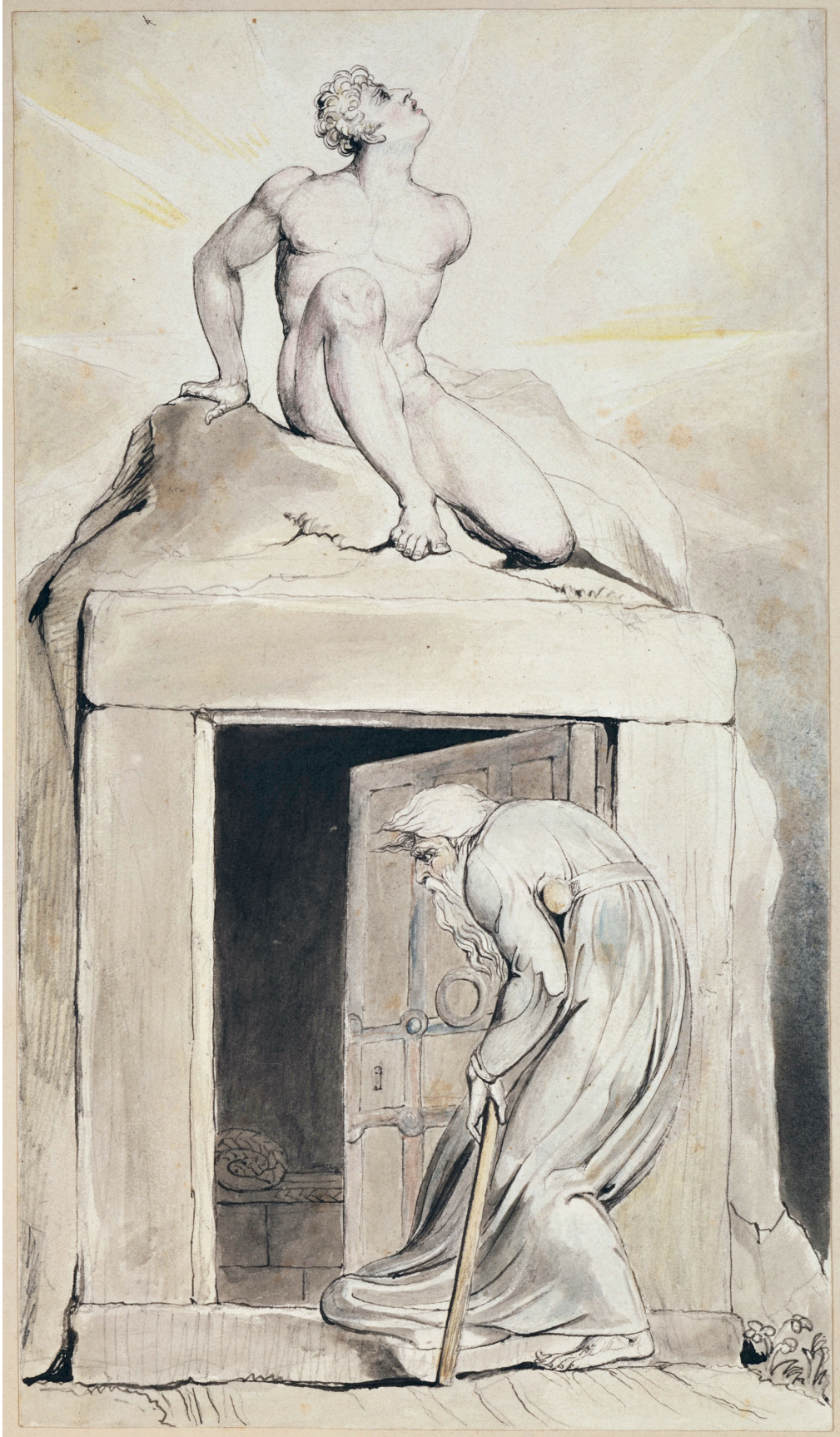


Figure 46

Blake, 'Death's Door,' illustrations to Robert Blair's *The Grave*, ca. 1805.



PLATE 1 The Dreamer Dreams a Dream

Figure 47

Blake, 'The Dreamer Dreams a Dream,' illustrations to John Bunyan's *Pilgrim's Progress*, pl. 1, ca. 1824-27, watercolour. The Frick Museum.



PLATE 11 The Gate Is Opened by Good-will

Figure 48

Blake, 'The Gate is Opened by Good-will,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 11, ca. 1824-27, watercolour. The Frick Museum.

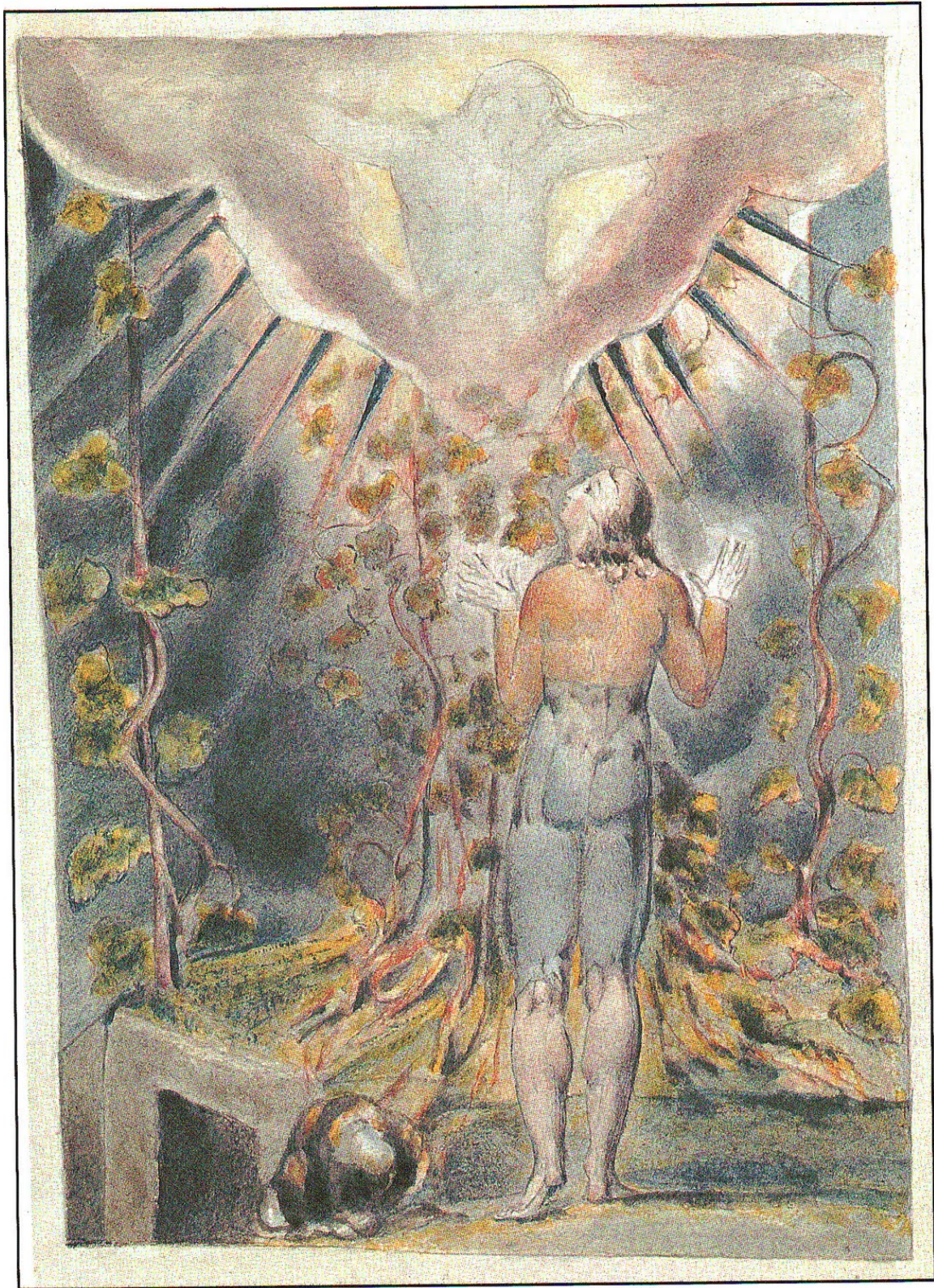


PLATE 14 Christian at the Cross

Figure 49

Blake, 'Christian at the Cross,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 14, ca. 1824-27, watercolour. The Frick Museum.



PLATE 28 At the Gates of Heaven

Figure 50

Blake, 'The Gates of Heaven,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 28, ca. 1824-27, watercolour. The Frick Museum.



Figure 51

Blake, *The Marriage of Heaven and Hell*, pl. 10, Copy D, ca. 1795. Library of Congress.



Christian directed by Mr. Worldly Wiseman

Figure 52

Blake, 'Christian directed by Mr. Worldly Wiseman,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 7, ca. 1824-27, watercolour. The Frick Museum.



PLATE 17 Christian at the Arbour

Figure 53

Blake, 'Christian at the Arbour,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 17, ca. 1824-27, watercolour. The Frick Museum.



PLATE 8 Christian Fears the Fire from the Mountain

Figure 54

Blake, 'Christian Fears the Fire from the Mountain,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 8, ca. 1824-27, watercolour. The Frick Museum.

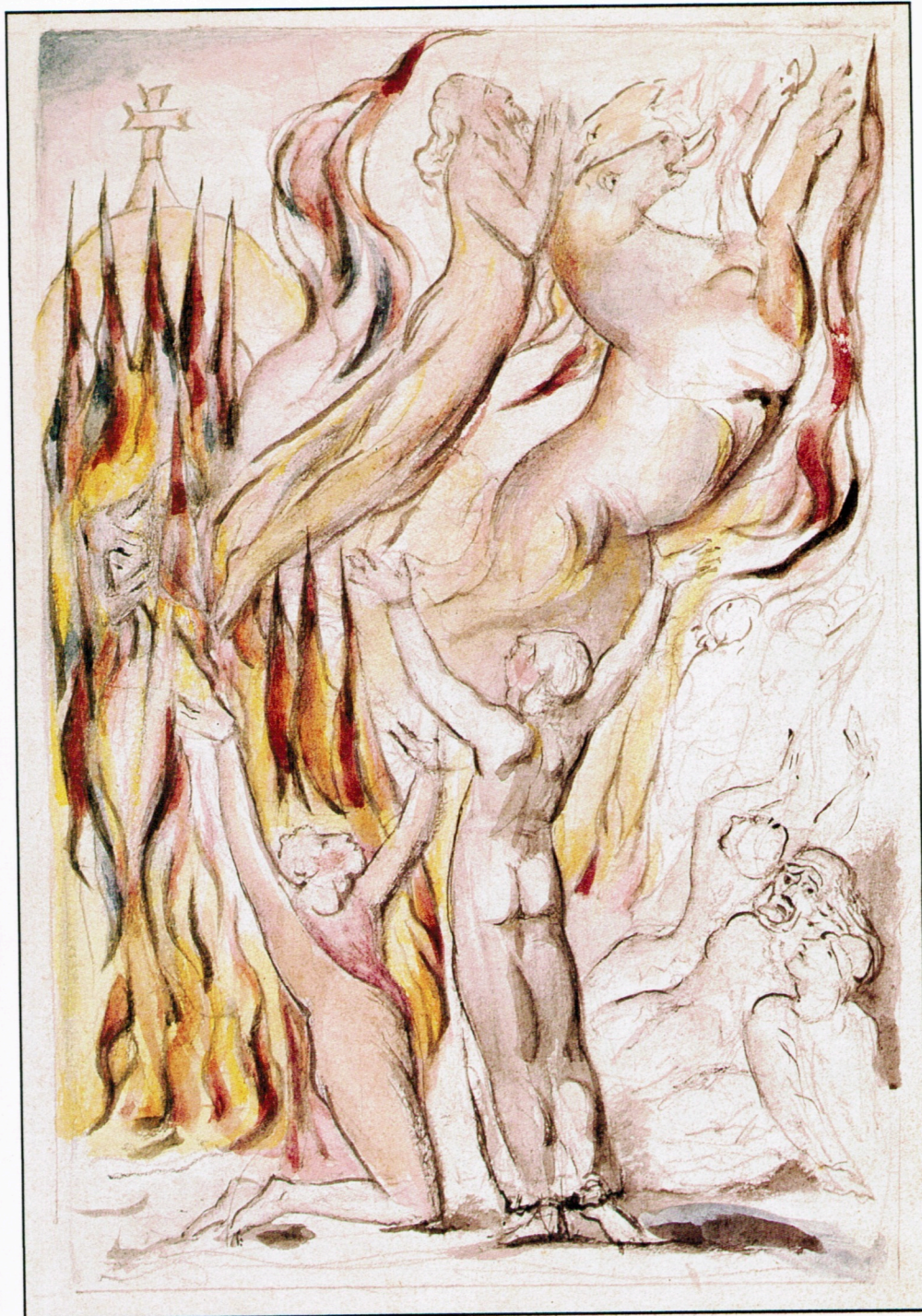


PLATE 23 Faithful's Martyrdom

Figure 55

Blake, 'Faithful's Martyrdom,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 23, ca. 1824-27, watercolour. The Frick Museum.

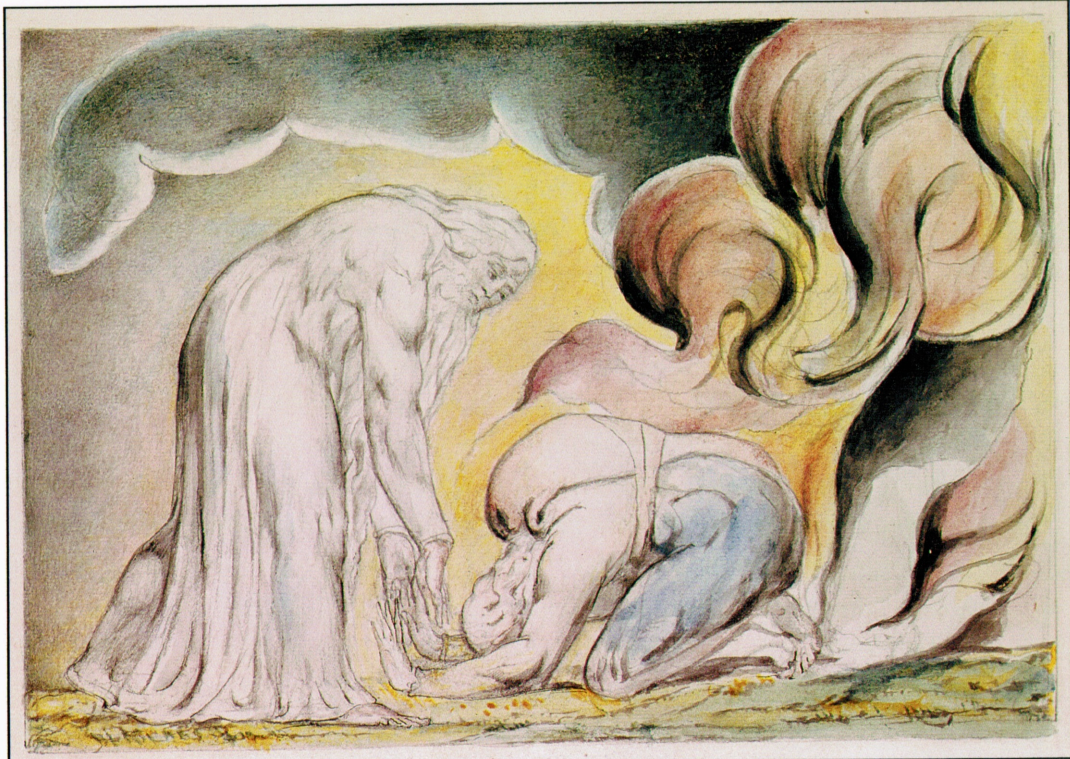


PLATE 9 Christian Falls at the Feet of Evangelist

Figure 56

Blake, 'Christian Falls at the Feet of Evangelist,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 9, ca. 1824-27, watercolour. The Frick Museum.



PLATE 27 Christian and Hopeful in the River

Figure 57

Blake, 'Christian and Hopeful in the River,' illustrations to Bunyan's *Pilgrim's Progress*, pl. 27, ca. 1824-27, watercolour. The Frick Museum.

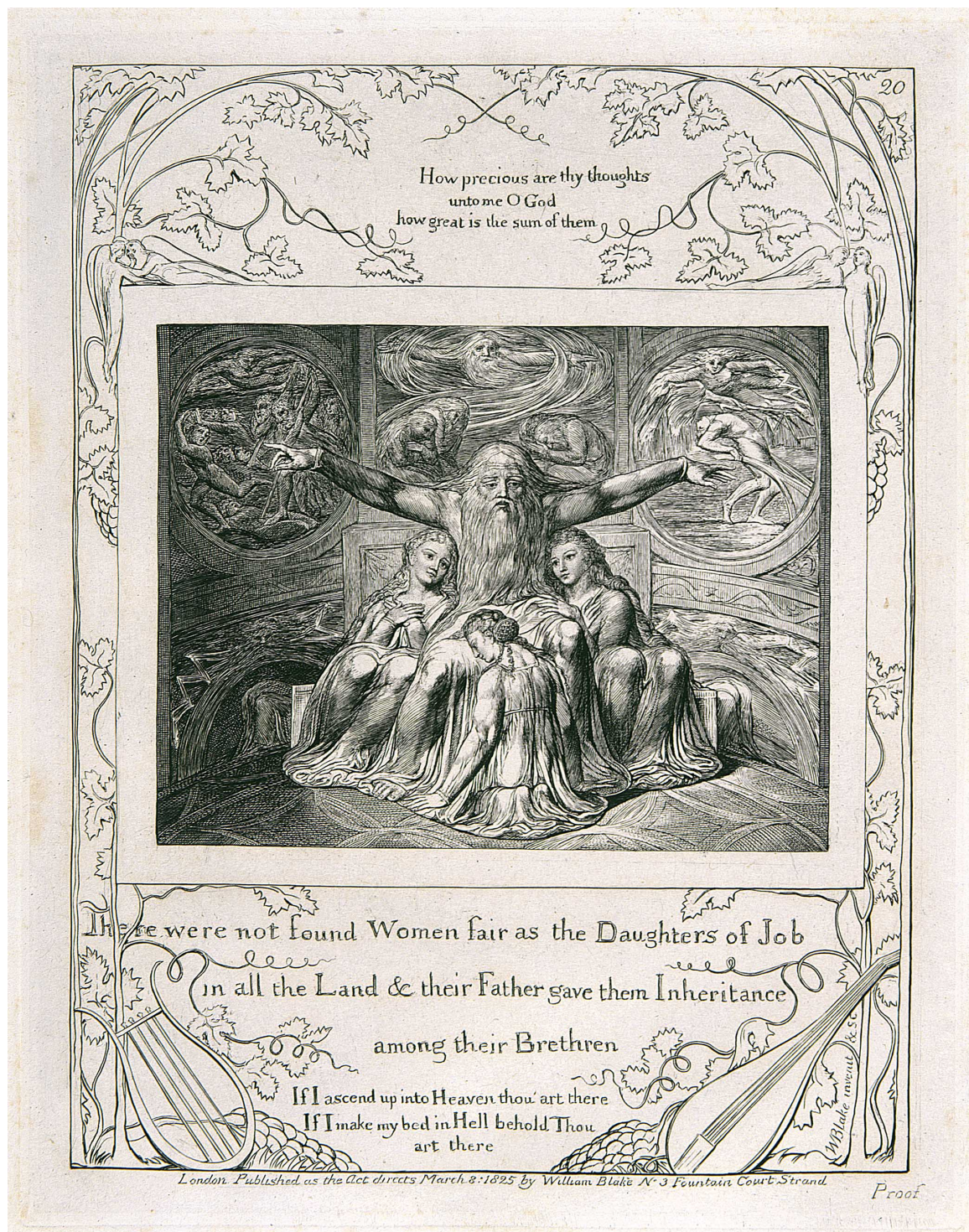


Figure 58

Blake, 'There were not found Woman fair as the Daughters of Job in all the Land & their Father gave them Inheritance among their Brethren,' *Illustrations of the Book of Job*, pl. 20, 1826. Collection of Robert N. Essick.



Figure 60

Blake, 'With Dreams upon my bed thou scarest me & affrightest me with Visions,' *Illustrations of the Book of Job*, pl. 11, 1826. Collection of Robert N. Essick.



Figure 61

Blake, 'Then went Satan forth from the presence of the Lord,'
Illustrations of the Book of Job, pl. 5, 1826. Collection of Robert N. Essick.



Figure 62

Blake, 'Thus did Job continually,' *Illustrations of the Book of Job*, pl. 1, 1826.
Collection of Robert N. Essick.



Figure 63
Blake, 'Thus the Lord answered Job out of the Whirlwind,' from *Illustrations of the Book of Job*, pl. 13, 1826. Collection of Robert N. Essick.

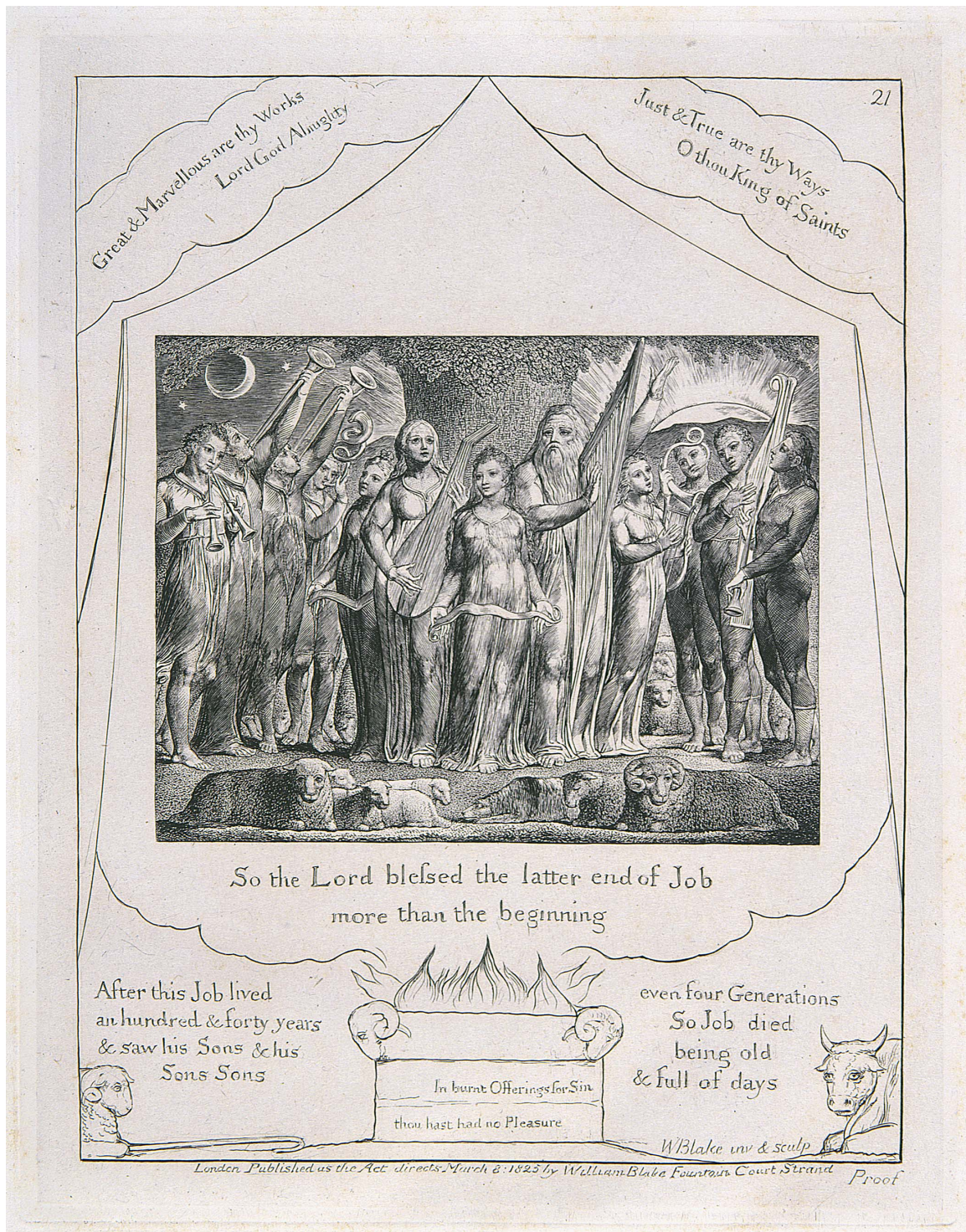


Figure 64
Blake, 'So the Lord blessed the latter end of Job more than the beginning,'
Illustrations of the Book of Job, pl. 21, 1826. Collection of Robert N. Essick.



Figure 65

Blake, 'And my Servant Job shall pray for you,' *Illustrations of the Book of Job*, pl. 18, 1826. Collection of Robert N. Essick.



Figure 66
 Blake, 'Every one also gave him a piece of Money,' *Illustrations of the Book of Job*,
 pl. 19, 1826. Collection of Robert N. Essick.