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Image and Poetry

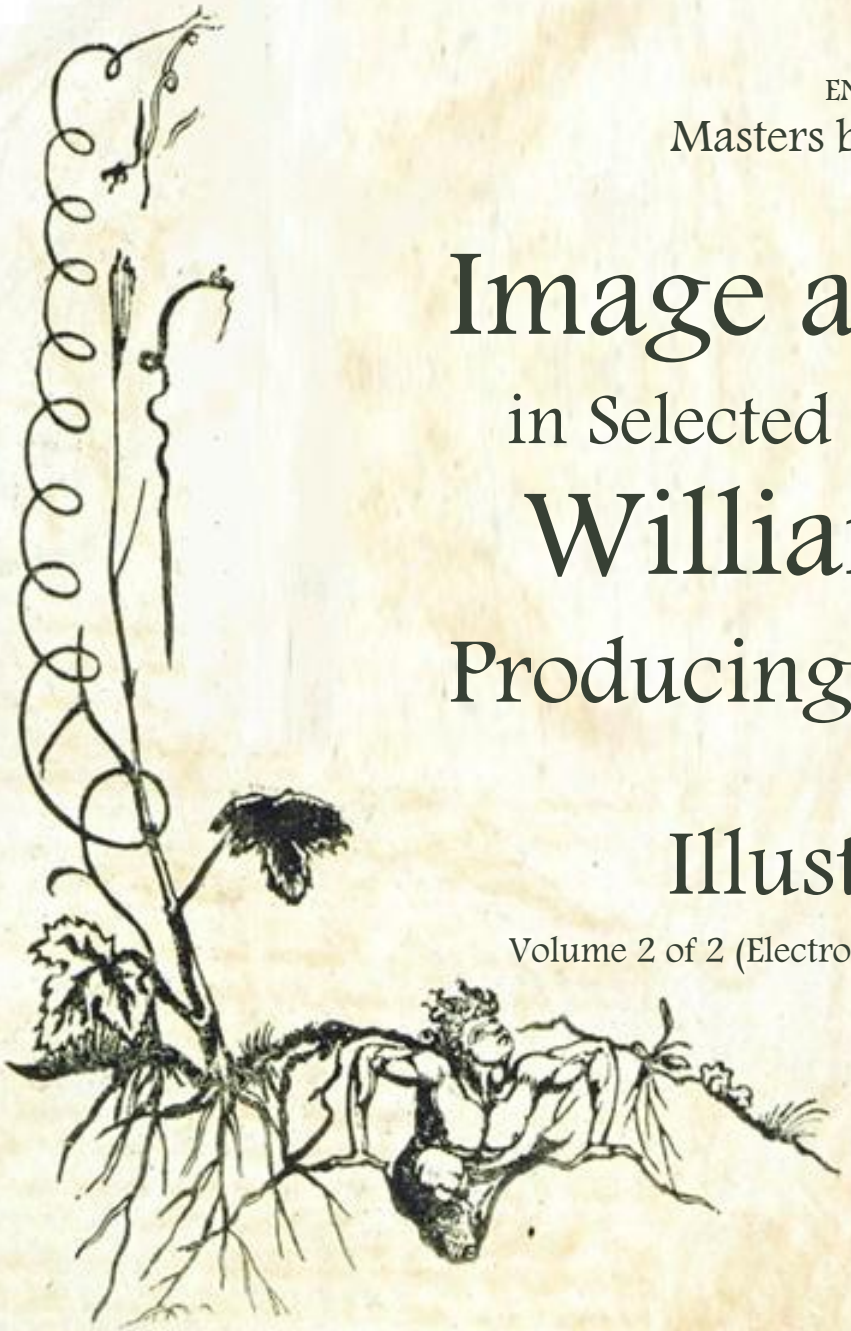
in Selected Early Works of

William Blake:

Producing a Third Text

Illustrations

Volume 2 of 2 (Electronic Theses and Dissertations)



by Carla Douglas
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Supervised by Prof. Merle A. Williams
and Prof. Anitra Nettleton

Cover page adapted from Plate 2 of *America a Prophecy*, copy E. 1793. Object 4. Rosenwald Collection, Library of Congress (*The William Blake Archive*).

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copy A. 1795. Object 12, plate 24, E13.
© Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

Each reference provides basic information regarding author/artist (when this is not Blake), title and date. In the case of Blake's illuminated books the copy, object number, plate number and reference in Erdman's *Complete Poetry and Prose* are also recorded.* This is followed by the name of the museum, library or collection which holds the book, plate or art-object. It should be noted that some institutions (the British Museum, Fitzwilliam Museum, Morgan Library and Museum, etc.) copyright their images, whilst others (the Yale Center for British Art, the National Gallery of Art, etc.) have placed images of their copies of Blake's illuminated books in the public domain. There is thus some variation in the manner in which images from different institutions have been referenced. Along with this information, I have noted the medium (electronic or print) and source (*Blake Archive*, *British Museum Database*, etc.) of each particular reproduction. Electronic sources correlate with the "Web Addresses" key below (p. 9). Finally, the medium of the art object is noted. Certain figures are followed by notes which elucidate the text of the dissertation.

*Certain information which is stable across all copies is only noted alongside the first copy of a plate. This includes the Erdman reference, and in the case of *Songs*, the plate number. See also pp. 8-9 of Volume 1.

In the case of Blake's illuminated books I have, where possible, taken images, dates and descriptions of medium from *The William Blake Archive* (*Blake Archive*). The *Blake Archive* is the most consolidated source for Blake's illuminated books, and is regularly updated based on recent scholarship. Its scans are also of a significantly higher quality than those of, for example, the *British Museum Collection Database*. As required by the *Blake Archive*, permission for reproduction has been sought from the institutions which hold each manuscript. It should be noted that occasionally there is a degree of variation between the dating of certain of Blake's books on the *Blake Archive* and on the websites of the museums where they are held. For example, copy A of "Nurse's Song" from *Songs of Innocence and of Experience* is dated 1789 on the *British Museum Database* and 1795 on the *Blake Archive*. The former refers to the date printed on the title page of *Innocence* (the year in which the first copy of *Innocence* was etched), while the latter refers to the year in which copy A of *Songs* was printed. In this instance, the latter date is the more significant.

Only certain pages, which contain images by Blake, have been reproduced in colour. In some cases, the colouring of one or more of the figures reproduced on these pages is key to my analysis. However, colour pages have also been chosen in order to provide the reader/viewer with a more comprehensive understanding of the visual experience of engaging with various copies of *Songs of Innocence and of Experience* and *America a Prophecy*.

Web Addresses

This key contains the basic URL for each website from which electronic images have been taken. The decision to include such general URLs has been made in light of the fact that specific URLs for these images are often unstable.

BBC Arts	<www.bbc.co.uk/arts/yourpaintings>
Beinecke Library	<http://beinecke.library.yale.edu/digitallibrary/ >
British Museum Collection Database	<http://www.britishmuseum.org/research/search_the_collection_ database.aspx >
Fitzwilliam Museum Prints	<http://www.fitzmuseum.cam.ac.uk/index.html>
Harvard Art Museums	<http://www.harvardartmuseums.org>
Library of Congress Online (Rosenwald Collection)	<http://www.loc.gov/rr/rarebook/rosenwald.html>
National Gallery of Art/ NGA Images	<https://images.nga.gov/en/page/show_home_page.html>
National Trust Images	<www.nationaltrustimages.org.uk>
The William Blake Archive	<www.blakearchive.org>

Chapter One



Figure 1. "The Tyger". *Songs of Innocence and of Experience*, copy C. 1789, 1794. Object 50 . Plate 42. E24-5.

© Library of Congress. Electronic Edition (*Blake Archive*).

Relief and white-line etching with hand colouring.



Figure 2. Detail from **"The Tyger"**. *Songs of Innocence and of Experience*, copy L. 1795. Object 36.

Courtesy Yale Center for British Art. Electronic Edition (*Blake Archive*).

Relief and white-line etching with hand colouring.



Figure 3. Detail from **Plate 20.** *The Marriage of Heaven and Hell*, copy C. 1790. Object 20, E42.

© Morgan Library and Museum. Electronic Edition (*Blake Archive*).

Relief and white-line etching with hand colouring.

The above figure depicts a sea-serpent or Leviathan, markedly fierce. The two miniscule human figures perched on a branch above its coils enhance this effect.

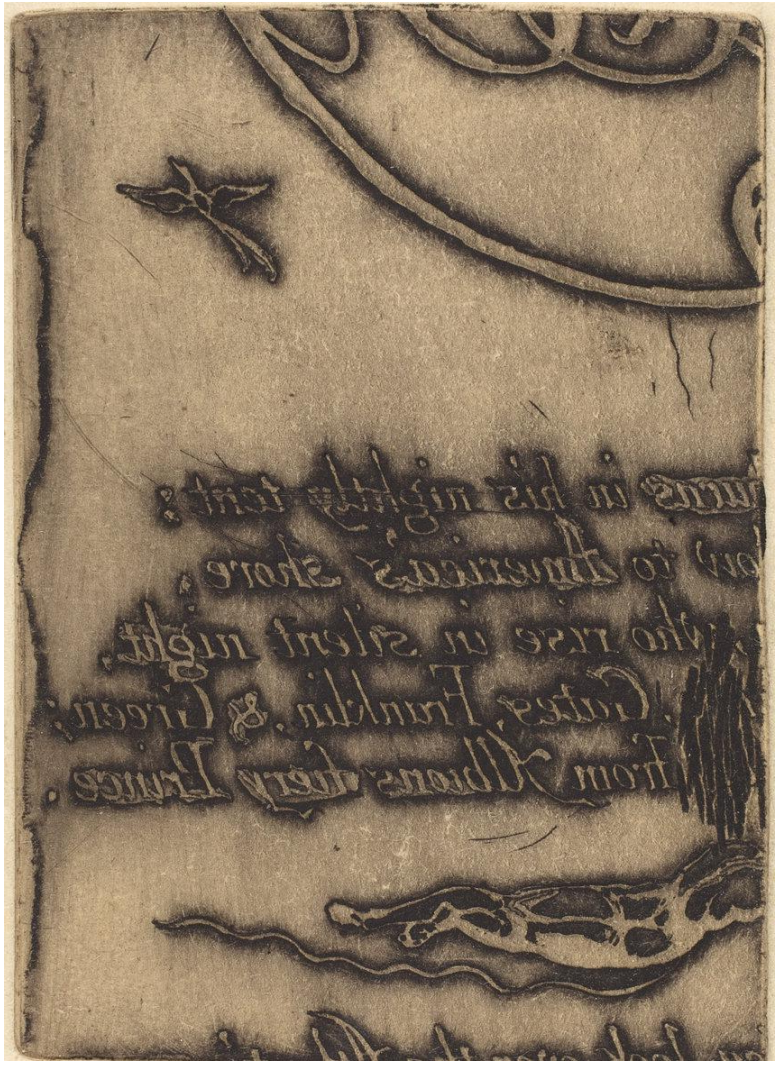


Figure 4. Restrike from fragment of cancelled copperplate “a” of "*America a Prophecy*", 1793.

Courtesy National Gallery of Art, Washington. Electronic (*NGA Images*).

This restrike has been flipped on its horizontal axis, so that the images and writing are “backwards”, as they are on the copperplate. For photography of the plate, see Robert N. Essick’s *William Blake, Printmaker,* plate 80.

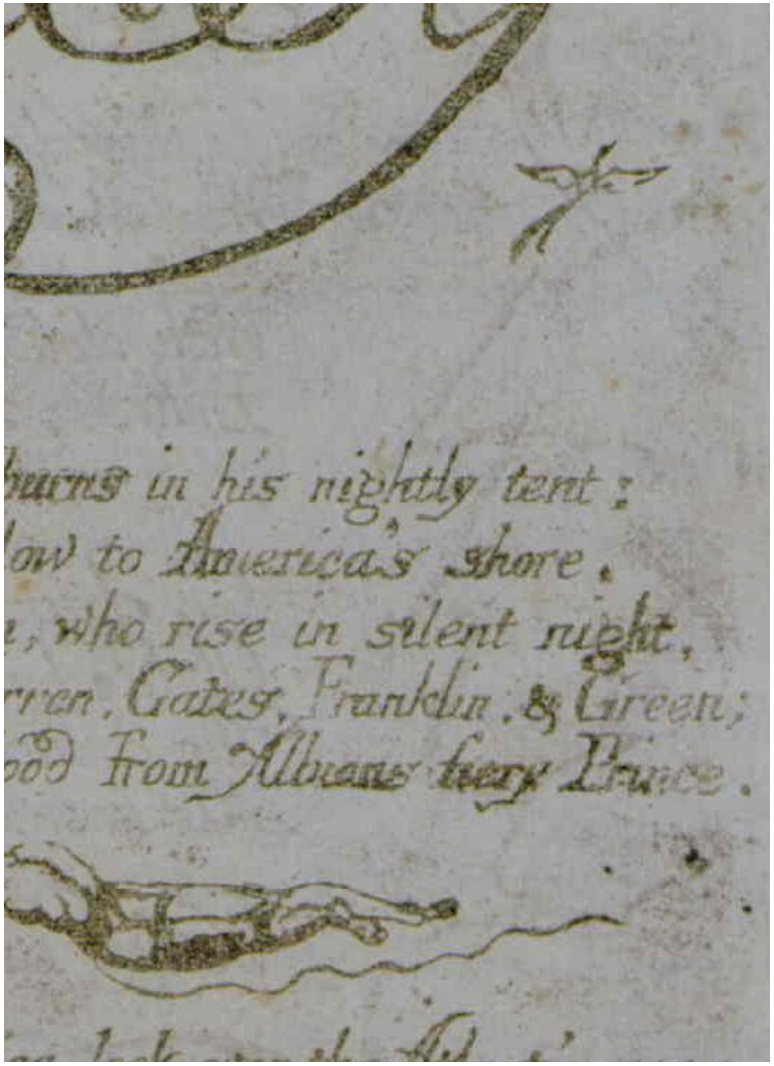


Figure 5. Detail from **plate a.** “Three cancelled plates from ‘America a prophecy’”. 1793. p. 1.

© Library of Congress. Electronic (*Library of Congress Online*)

Relief etching, with white-line etching.



Fig. 6.1



Fig. 6.2



Fig. 6.3

Figures 6.1-3. *Jerusalem*, copy A. c. 1820**. Fig. 6.1**: object 14 verso; **Fig. 6.2**: object 14 recto; **Fig. 6.3**: object 15 recto.

© The Trustees of the British Museum.

Photograph of relief etched prints.

This series of photographs , taken of copy A of *Jerusalem,* shows that the verso side of page 14 (Fig. 6.1) has been marked by the pigments of both the recto side of plate 14 (Fig.6.2), which have soaked through the page, and the recto of page 15 (Fig.6.3), which it faces. The resultant, ghostly image (pictured above) shows the arch, and geometric shapes of the recto of page 14. The head, torso and arms of the large figure on page 15 are also visible, overlaying the imprint from page 14.

Permission for electronic reproduction unavailable. See URL:
http://www.nationaltrustimages.org.uk/image/25882?action=addToLightbox

Figure 7. ***Satan Calling up his Legions***. c1805.

© National Trust Images/ Derrick E. Witty. H. M. Treasury, the National Trust, Petworth House, Sussex. Electronic (*National Trust Images*).

Tempera on canvas.



Figure 8. Detail from **Plate 10,** *The Marriage of Heaven and Hell*, copy C. 1790. Object 10. E38.

© Morgan Library and Museum. Electronic Edition (*Blake Archive*).

Mixed media.



Figure 9. Detail from William Hogarth, ***Beer Street***. London, 1751.
© The Trustees of the British Museum . Electronic. (*British Museum Collection Database*).
Print.
Hogarth's print has a title and caption, but also represents a range of written, and even legible, texts (this includes documents, signs, lettering atop doors, and a stack of closed books).

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Figure* 10. *Adam Naming the Beasts. 1810.
© Pollok House, Corporation of Glasgow.
Electronic (*BBC Arts*). Print (Butlin, cat. 667 plate 890).
Pen and tempera on fine linen.

Permission for electronic reproduction unavailable. See URL: http://www.bbc.co.uk/arts/yourpaintings/paintings/eve-naming-the-birds-83207

Figure* 11. *Eve Naming the Birds. *c.* 1810.
© Pollok House, Corporation of Glasgow.
Electronic (*BBC Arts*). Print (Butlin, cat. 668, plate 891).
Pen and tempera on fine linen.

Permission for electronic reproduction unavailable. See URL: http://www.vandaprints.com/image/78630/the-virgin-and-child-in-egypt-by-william-blake or http://www.bbc.co.uk/arts/yourpaintings/paintings/the-virgin-and-child-in-egypt-30586

Figure* 12. *The Virgin and Child in Egypt. 1810.
© The Victoria and Albert Museum.
Electronic (*BBC Arts*). Print (Butlin, cat. 669 plate 962).
Tempera on canvas.

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Figure* 13. *Christ Blessing. *c.*1810.
© The Fogg Art Museum, Harvard University, Cambridge, Mas.
Electronic (*Harvard Art Museums*). Print (Butlin, cat. 670 plate 892).
Tempera on fine canvas.

Chapter Two

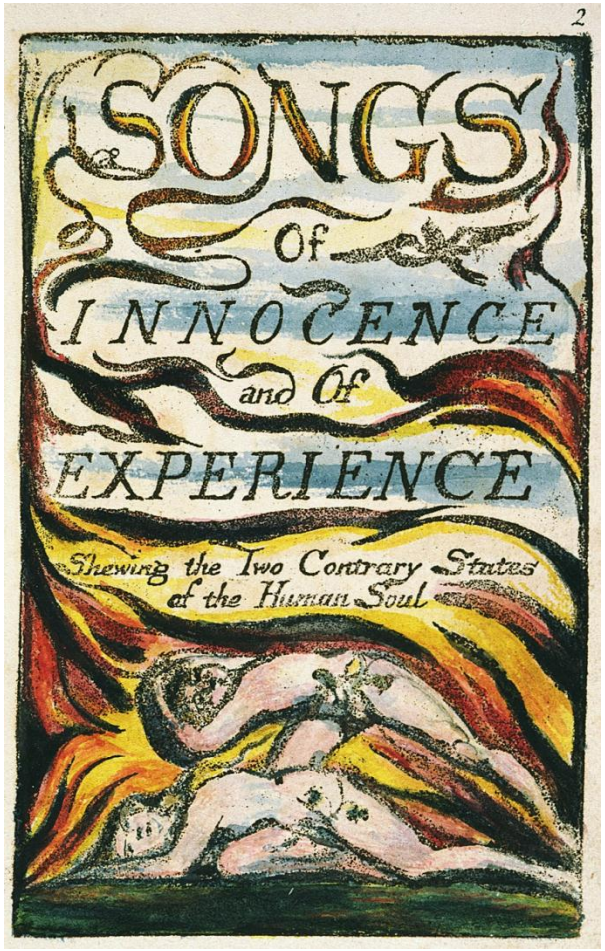


Figure 14. General Title Page. *Songs of Innocence and of Experience*, copy L. 1795. Object 2, plate 1, E7.
Courtesy Yale Center for British Art. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

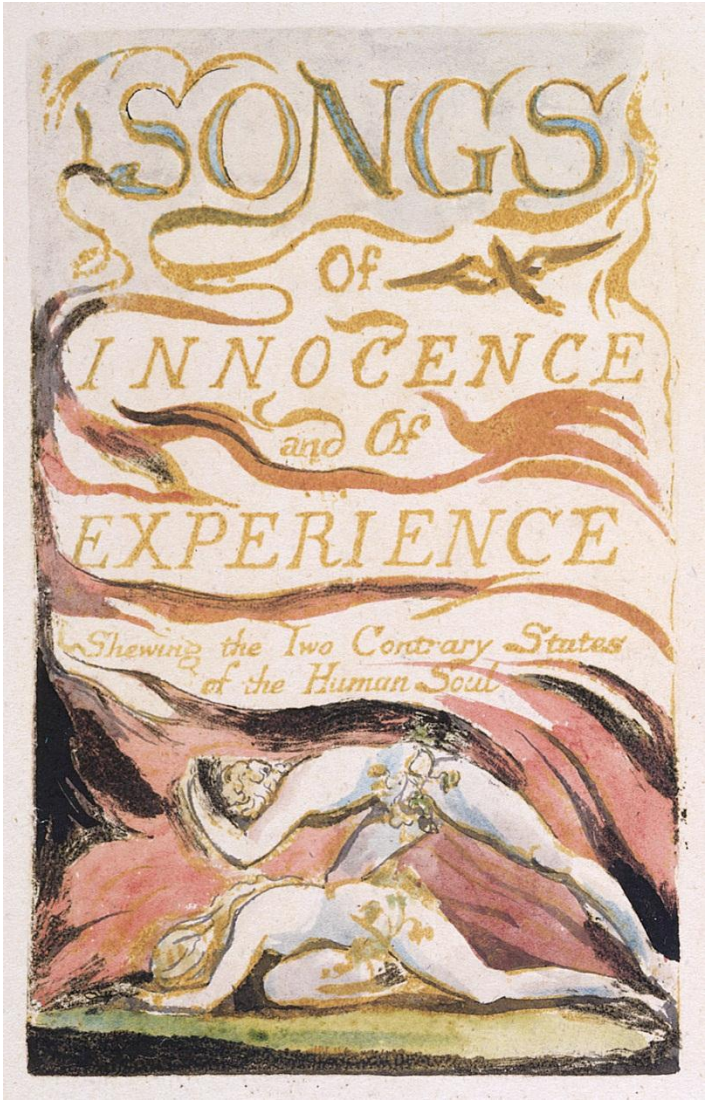


Figure 15. General Title Page. *Songs of Innocence and of Experience*, copy B. 1789, 1794. Object 1.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with colour printing and hand colouring.



Figure 16. "Nurse's Song". *Songs of Innocence and of Experience*, copy E. 1789, 1794, 1795, c. 1832. Object 23, plate 24, E13.
© Henry E. Huntington Library and Art Gallery. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

Permission for electronic reproduction unavailable. See David Bindman's *The Complete Illuminated Books*, p.66.

Figure 17. "Nurse's Song". *Songs of Innocence and of Experience*, copy W. c. 1825. Object 24.
© King's College Cambridge University. Print (*The Complete Illuminated Books*).
Relief etching with pen and watercolour, touched with gold.



Figure 18. "The Little Black Boy". *Songs of Innocence and of Experience*, copy L. 1795. Object 9, E9.
Courtesy Yale Center for British Art. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

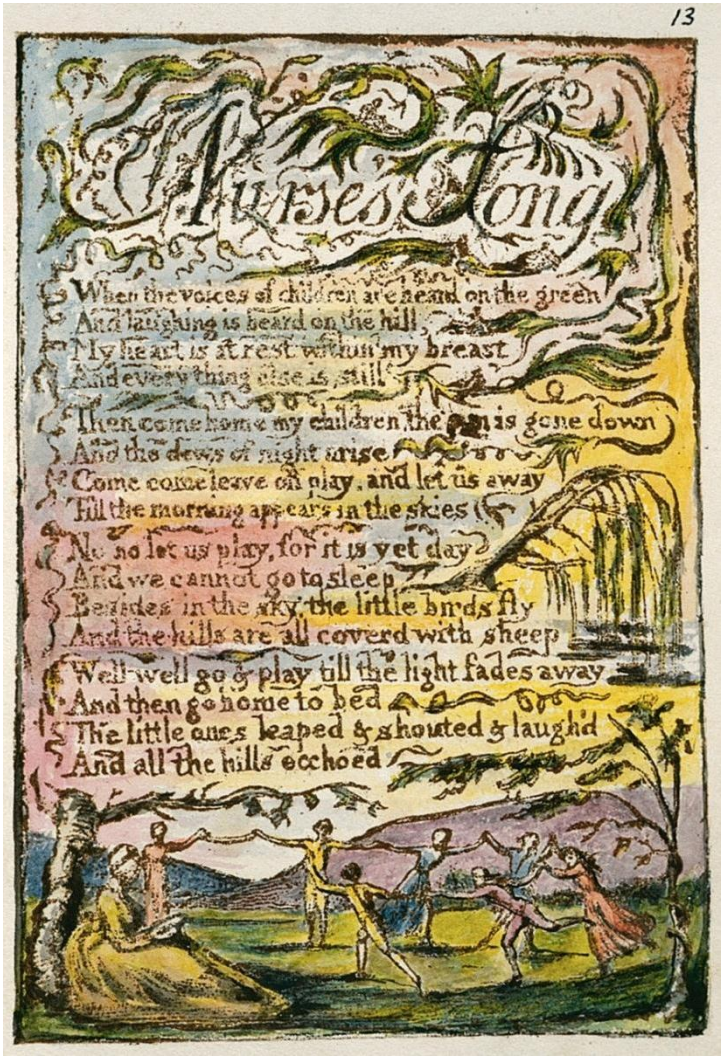


Figure 19. "Nurse's Song". *Songs of Innocence and of Experience*, copy L. 1795. Object 13.
Courtesy Yale Center for British Art. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Figure 20.



Figure 21.



Figure 22.

Figure 20. "The Human Abstract". *Songs of Innocence and of Experience*, copy L. 1795. Object 44, plate 47, E27.
Courtesy Yale Center for British Art. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

Figure 21. "The Human Abstract". *Songs of Innocence and of Experience*, copy A. 1795. Object 41.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

Figure 22. "The Human Abstract". *Songs of Innocence and of Experience*, copy E. 1789, 1794, 1795, c. 1832. Object 47.
© Henry E. Huntington Library and Art Gallery. Electronic (*Blake Archive*).
Relief and white-line etching with colour printing and hand colouring.

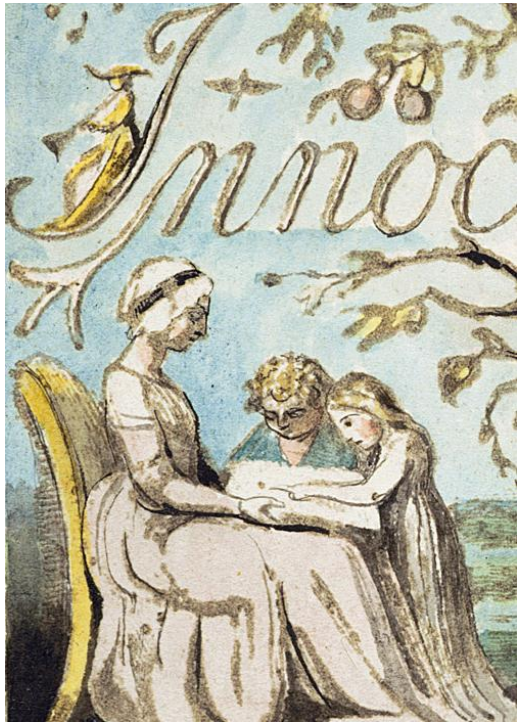


Figure 23. Detail from **Title Page** for *Innocence*. *Songs of Innocence and of Experience*, copy A. 1795. Object 1, plate 3. See **Fig. 41**.
© The Trustees of the British Museum.
Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.
Here, the printed image has been altered by additions in pen and watercolour which are overlaid in such a way that one can clearly see the layers. For example, it can be seen that the pointed finger and facial expression of the girl in brown were added after the image was printed.



Figure 24.1. Richard Earlom. ***A flower piece.*** 1778.
After Jan van Huysum.
Houghton Gallery.
Published by John Boydell, London. 1778.
© The Trustees of the British Museum.
Electronic (*British Museum Collection Database*).
Etching.
According to Malcolm Salaman (*Old English Mezzotints*) Earlom would completely etch the design of a picture before grounding the plate (24). This can be seen in this proof of *A flower piece* in its etched state, but before the addition of mezzotint.



Figure 24.2. Richard Earlom. ***A flower piece.*** 1778.
After Jan van Huysum.
Houghton Gallery.
Published by John Boydell, London. 1778.
© The Trustees of the British Museum.
Electronic (*British Museum Collection Database*).
Stipple, mezzotint and etching.

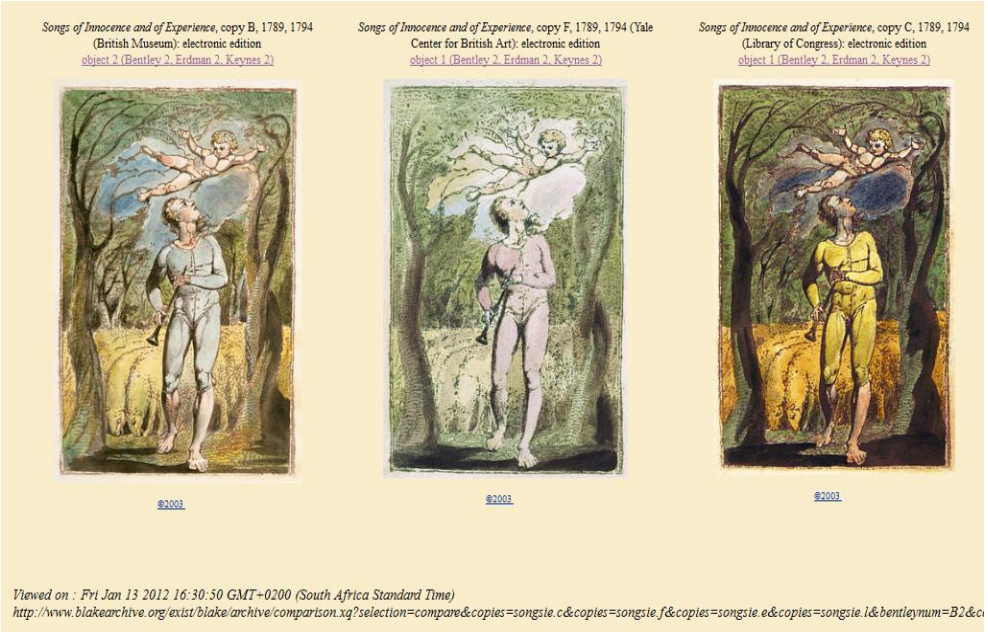


Figure 25. Screenshot of Blake Archive "Compare" function. Comparison of "Frontispiece to *Innocence*", copies B, F, and C. *Blake Archive.* Viewed 13/01/2012.



Figure 26. "Nurse's Song". *Songs of Innocence and of Experience*, copy C. 1789, 1794. Object 11. © Library of Congress. Electronic (*Blake Archive*). Relief and white-line etching with hand colouring.



Figure 27. "Nurse's Song". *Songs of Innocence and of Experience*, copy A. 1795. Object 12.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Figure 28. "Nurses Song". *Songs of Innocence and of Experience,* copy A. 1795. Object 40, Plate 38, E23.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.
(Plate 10 of this copy of *Experience*).



Figure 29. "The Sick Rose". *Songs of Innocence and of Experience*, copy C. 1789, 1794. Object 37. Plate 39. E23.
© Library of Congress. Electronic (*Blake Archive*).
Relief and white-line etching with colour printing and hand colouring.



Figure 30. "The Sick Rose". *Songs of Innocence and of Experience*, copy R. c. 1795, c.1808. Object 41.
© The Fitzwilliam Museum, Cambridge. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.
Copy R is yet another copy of *Songs* with a complex and indeterminate history of production. Most plates (including "The Sick Rose") were printed in 1795, with two plates (1 and 52) possibly added after this and plate 44 inserted 1808 or later. Blake sold the book in 1819, and probably added the bordering lines and touched up some of the colouring in *Experience* at this point. I have taken it as an "early" copy, but only in this qualified sense.



Figure 31. Detail from **"The Sick Rose"**. *Songs of Innocence and of Experience*, copy AA. 1826. Object 39.
© The Fitzwilliam Museum, Cambridge. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Figure 32. Detail from **"The Sick Rose"**. *Songs of Innocence and of Experience*, copy C. 1789, 1794. Object 37.
© Library of Congress. Electronic (*Blake Archive*).
Relief and white-line etching with colour printing and hand colouring.



Figure 33. Detail from **"The Sick Rose".** *Songs of Innocence and of Experience*, copy R. c. 1795, c.1808. Object 41.
© The Fitzwilliam Museum, Cambridge. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.
.



Figure 34. Detail from **"The Sick Rose"**. *Songs of Innocence and of Experience*, copy A. 1795. Object 48.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Figure 35. Detail from "**The Sick Rose"**. *Songs of Innocence and of Experience*, copy B. 1789, 1794. Object 44.
1789, 1794. Object 44.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.

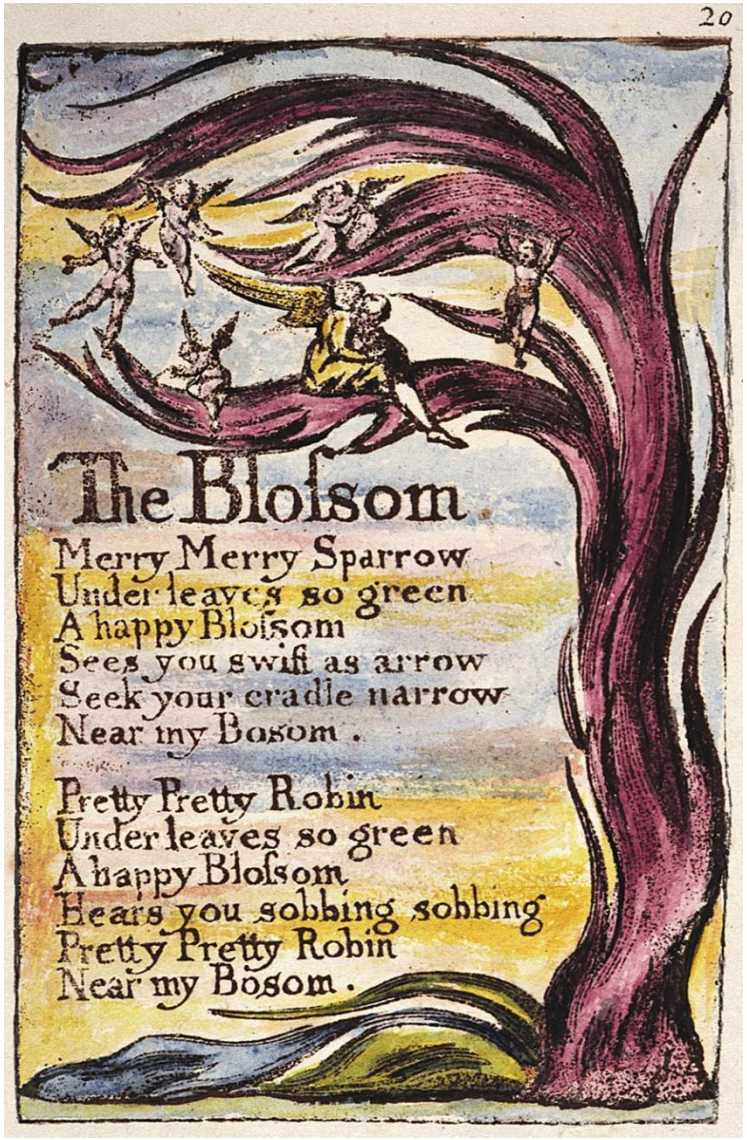


Figure 36. "The Blossom". *Songs of Innocence and of Experience*, copy L. 1795. Object 20, plate 11 , E10. Courtesy Yale Center for British Art. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Fig. 37

Figure 37. Detail from **"The Blossom."** *Songs of Innocence and of Experience*, copy R. c. 1795, c.1808. Object 11.
© The Fitzwilliam Museum, Cambridge. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Fig. 38

Figure 38. "Infant Joy".
Songs of Innocence and of Experience, copy B. 1789, 1794. Object 12, plate 25, E16.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.



Figure 39. Stuart, Sarah. **Bordered 18th Century Sampler**. 1789.
© The Fitzwilliam Museum, Cambridge. Electronic (*Fitzwilliam Museum Prints*)
Wool, embroidered with polychrome silks (16.3/4in x 12.3/4in).



Figure 40. Frontispiece to *Songs of Innocence*. *Songs of Innocence and of Experience*, copy F. 1789, 1794. Object 1, plate 2.
Courtesy Yale Center for British Art. Electronic (Blake Archive)
Relief and white-line etching with hand colouring.

Figure 41-47.
Title Page for *Songs of Innocence*, **Frontispiece** to *Songs of Innocence*, **"Introduction"** for *Songs of Innocence,* **Title Page** for *Songs of Experience,* **Frontispiece** to *Songs of Experience,* **"Introduction"** for *Songs of Experience*, "**Earth's Answer",** *Songs of Innocence and of Experience*, copy A. 1795. Objects 1-3 & 29-32, plates 2-4 & 28-31, E7 & 18-19.
© The Trustees of the British Museum. Electronic (*Blake Archive*).
Relief and white-line etching with hand colouring.
The following series of plates repeats, in order, the first three plates of *Innocence*, and the first four plates of *Experience*, copy A.



Figure 41. Title Page for *Songs of Innocence.* Object 1.

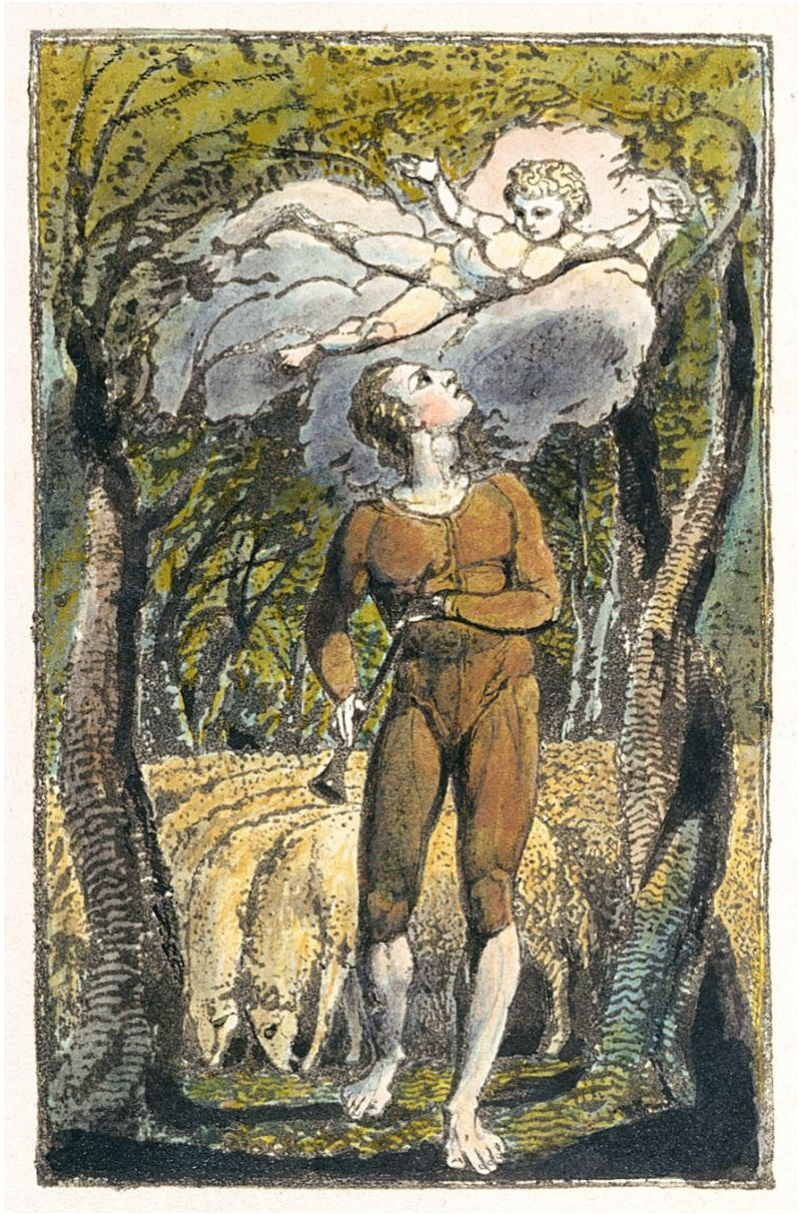


Figure 42. Frontispiece to *Songs of Innocence.* Object 2.

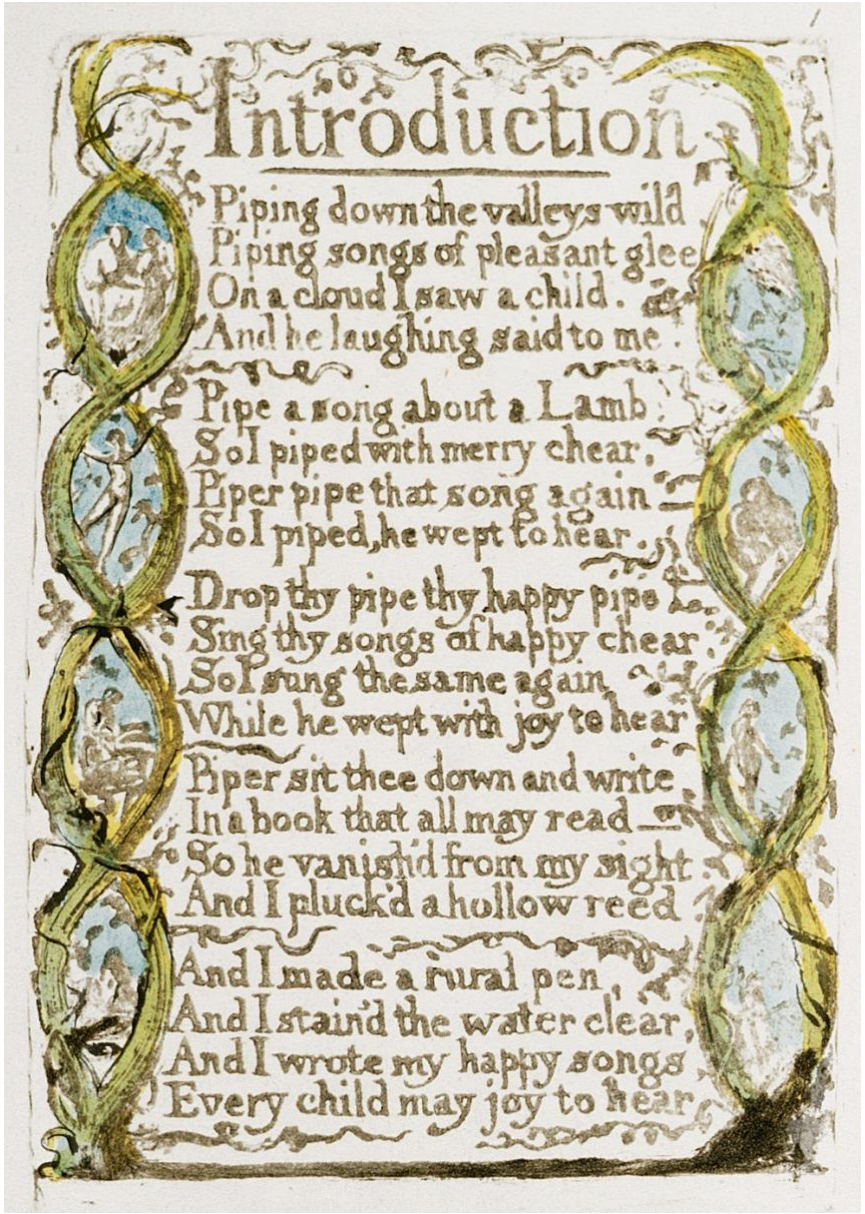


Figure 43. "Introduction" for *Songs of Innocence.* Object 3, plate 4.

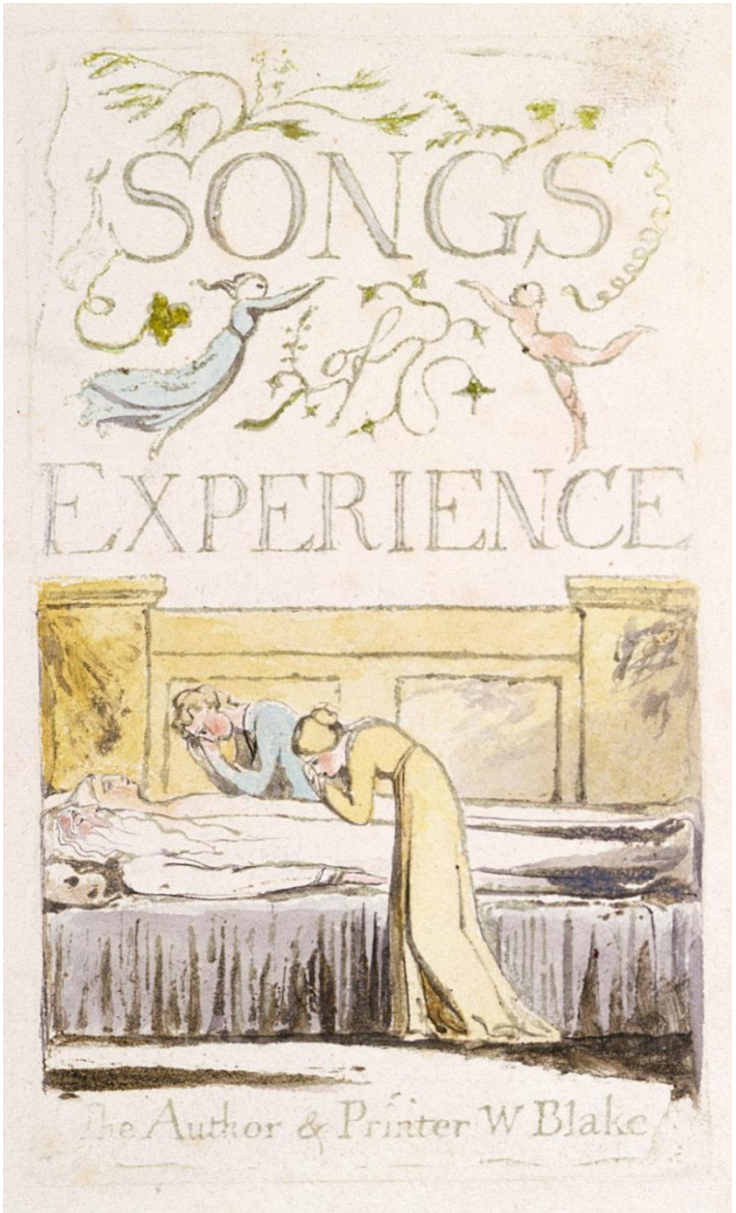


Figure 44. Title Page for *Songs of Experience.* Object 29, plate 29.

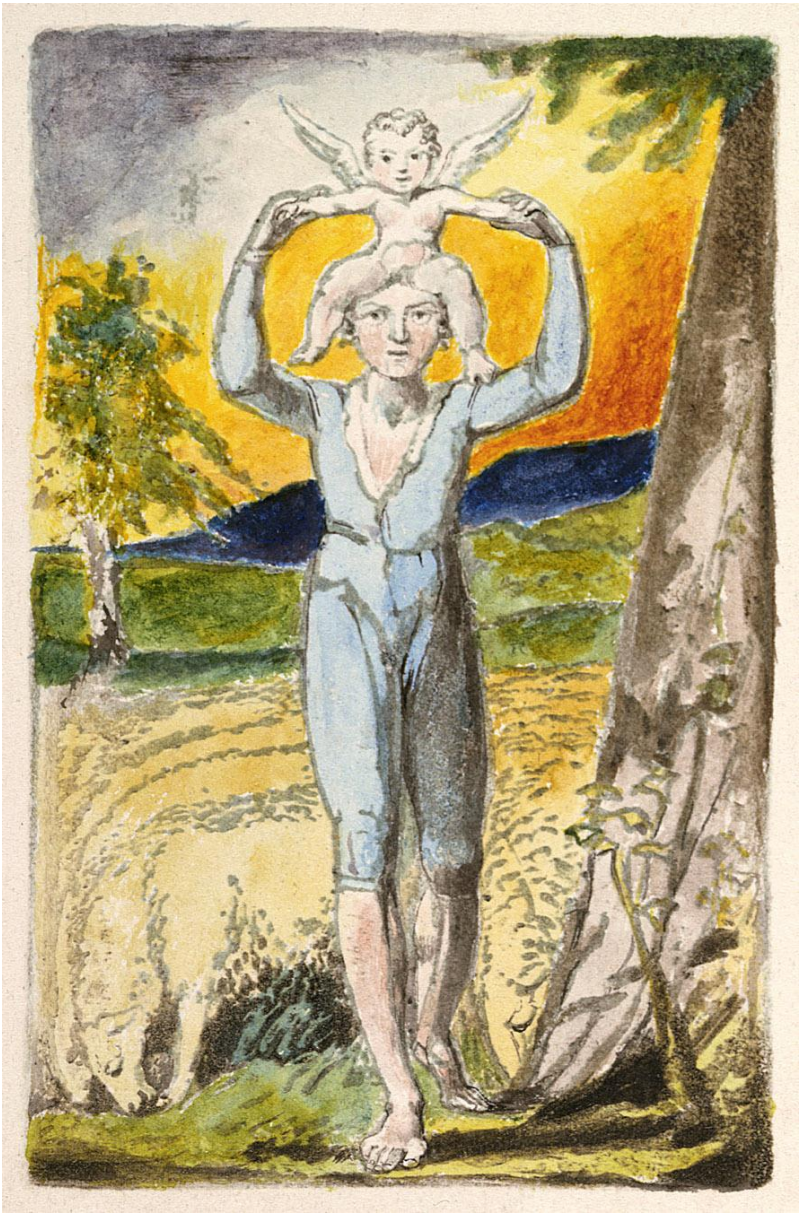


Figure 45. Frontispiece to *Songs of Experience.* Object 30, plate 28.

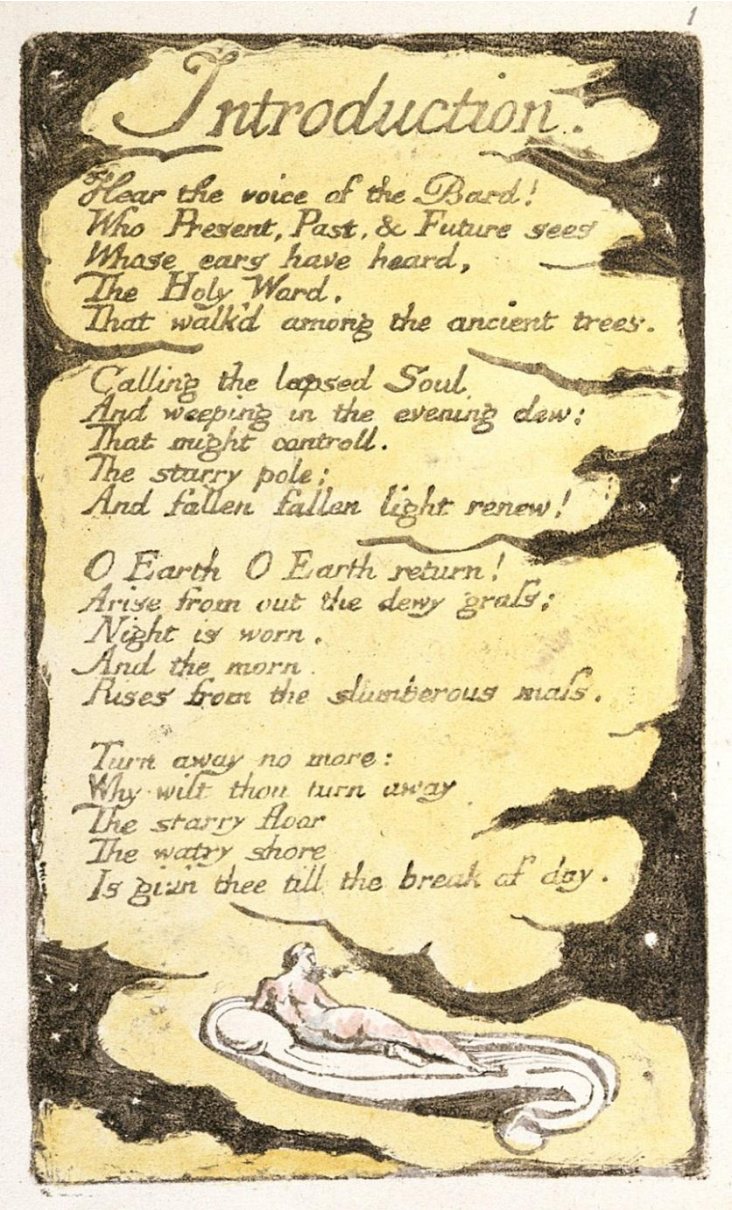


Figure 46. "Introduction" for *Songs of Experience.* Object 31, plate 30.

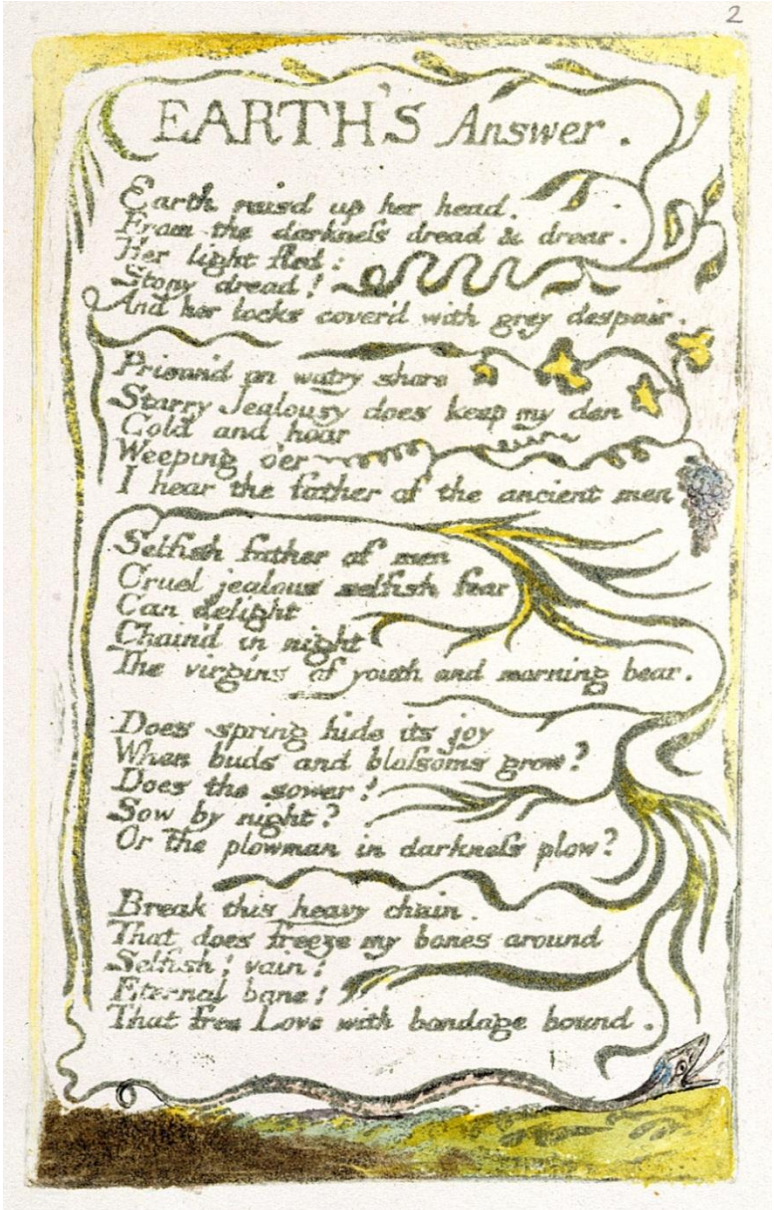


Figure 47. "Earth's Answer". Object 32, plate 31.



Figure. 48.“The Lamb”. *Songs of Innocence and of Experience*, copy C. 1789, 1794. Object 9, plate 8, E8. © Library of Congress. Electronic (*Blake Archive*). Relief and white-line etching with hand colouring.

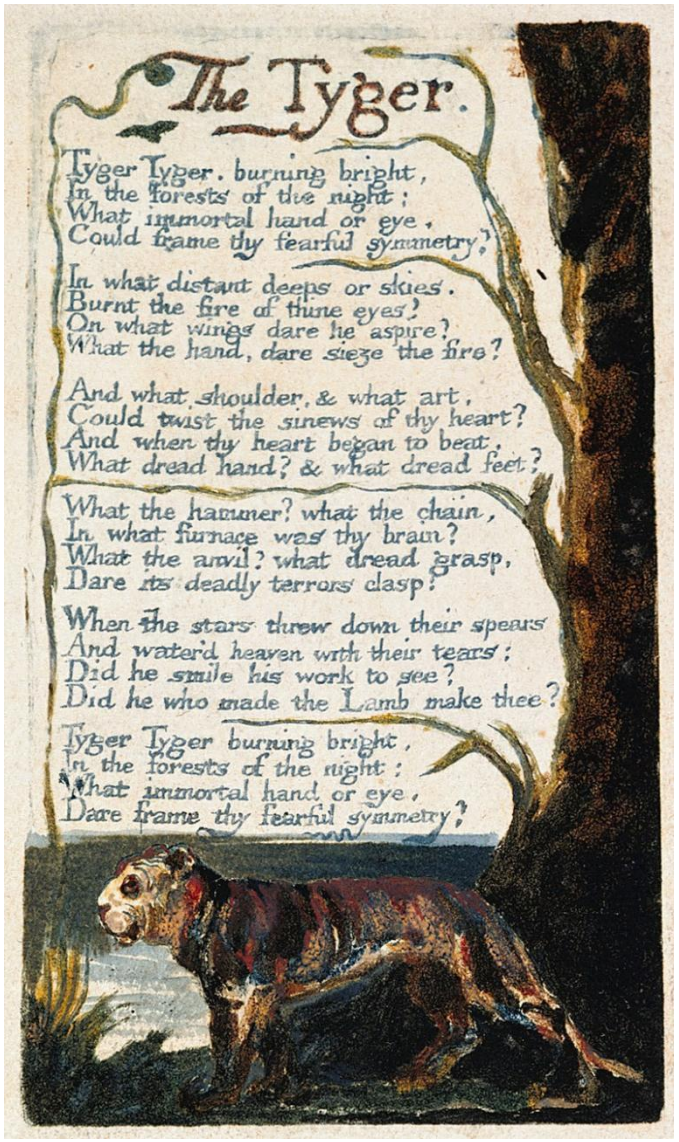


Figure. 49.“The Tyger”. *Songs of Innocence and of Experience*, copy F . 1789, 1794. Object 42. Courtesy Yale Center for British Art. Electronic (*Blake Archive*). Relief and white-line etching with colour printing.

Chapter Three

The availability of reproductions of different copies of *America* produced before 1800 is somewhat limited. High-quality images of copies E, F and A are available through the Blake *Archive*, and copy K has been made available electronically by Yale's Beinecke Rare Book and Manuscript Library. Copy H is available in Bindman's *William Blake – The Complete Illuminated Books*. For practical reasons, I will focus primarily on copies H, F, A and K. I have chosen copy H from among Blake's monochrome copies partly because I have studied the "original" (housed in the British Museum), but also because, as Bindman has suggested, it shows a great deal of care in the wiping of the ink and in the quality of the printing (*The Complete Illuminated Books* 153). Copy F, which is also held at the British Museum, is particularly interesting as it is printed in heavy, greenish-black ink, and most overtly echoes the printed political cartoons and pamphlets of Blake's period. I have decided to make use of copies A and K because of the relatively high quality of their electronic reproductions, and because their different colouring can be of iconographic interest. According to the *Blake Archive*, copy A was the model for copy K ("Electronic Edition Information" for copy A). The variation between the copies of *America* that I examine is less prominent than in my chapter on *Songs*, but variation is still an underlying factor in my analysis. Plates have been placed in order, and different copies of the same plate juxtaposed, so as to give both a sense of the book as a whole, and of the variation across copies.

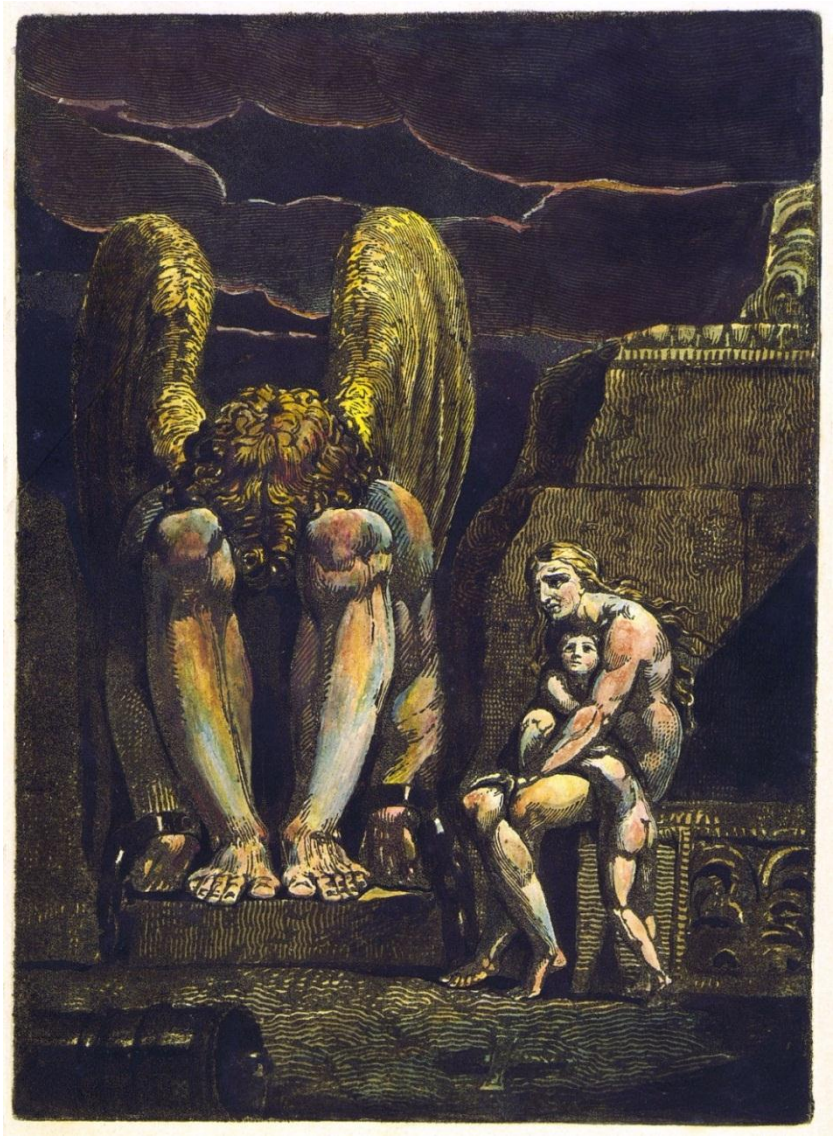


Figure 50. Frontispiece. *America a Prophecy*, Copy A. 1795. Object 1.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, extensive white-line etching.

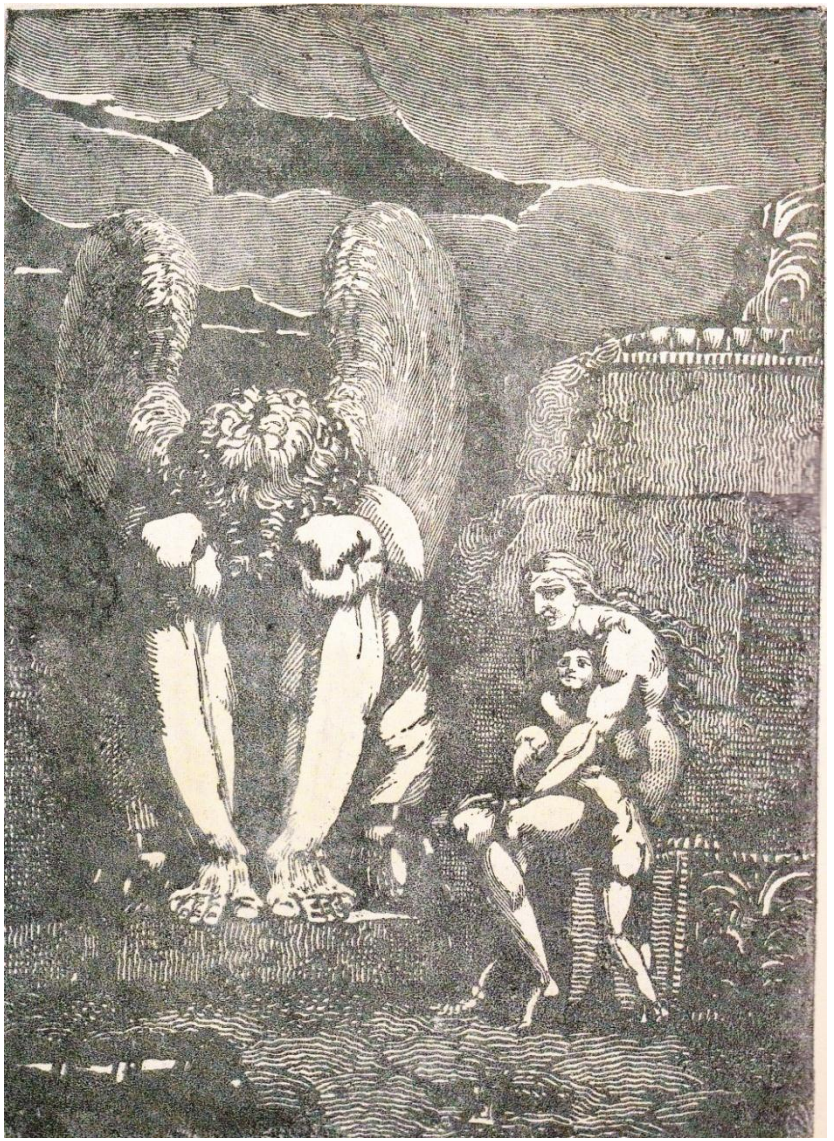


Figure 51. Frontispiece. *America a Prophecy*, Copy H. 1793. Object 1.
© The Trustees of the British Museum. Print (*Complete Illuminated Books*).
Relief etchings, with some wash.

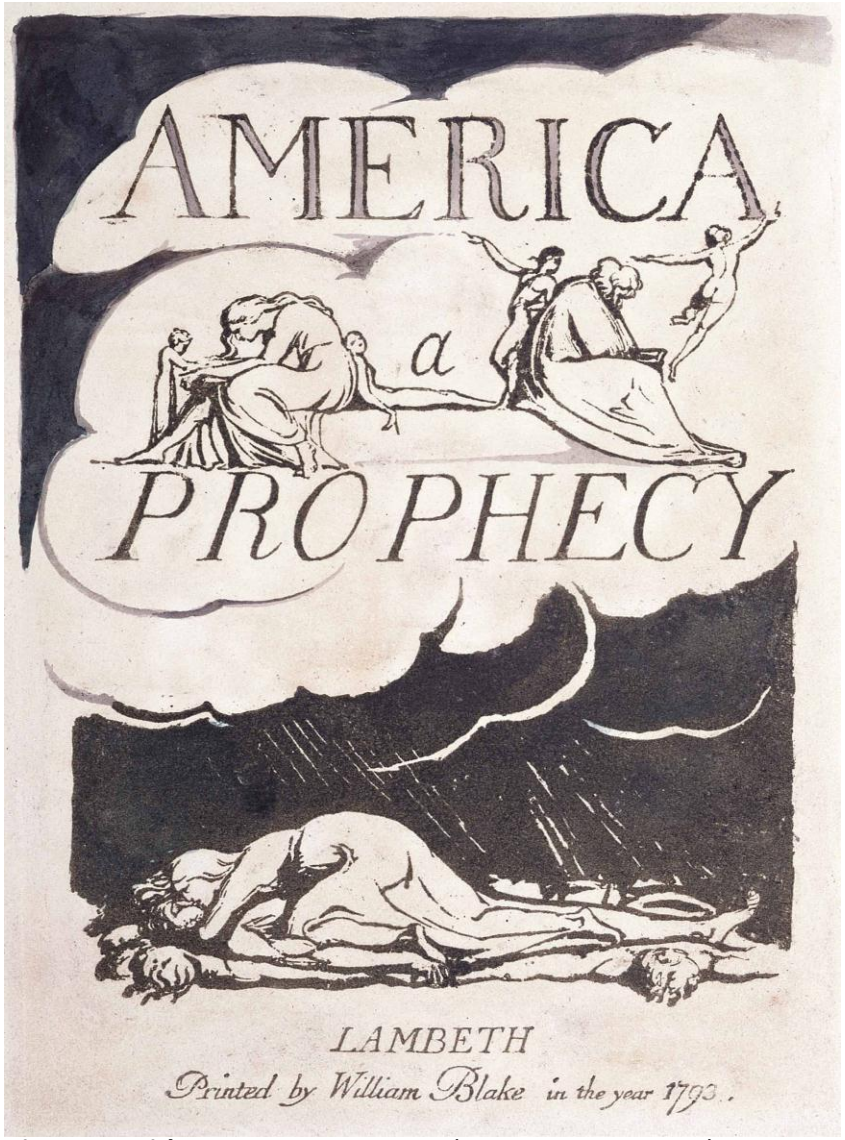


Figure 52. Title page. *America a Prophecy*, Copy F. 1793. Object 2, E51.
© Trustees of the British Museum. Electronic (*Blake Archive*).
Relief etching, white-line etching, grey washes.

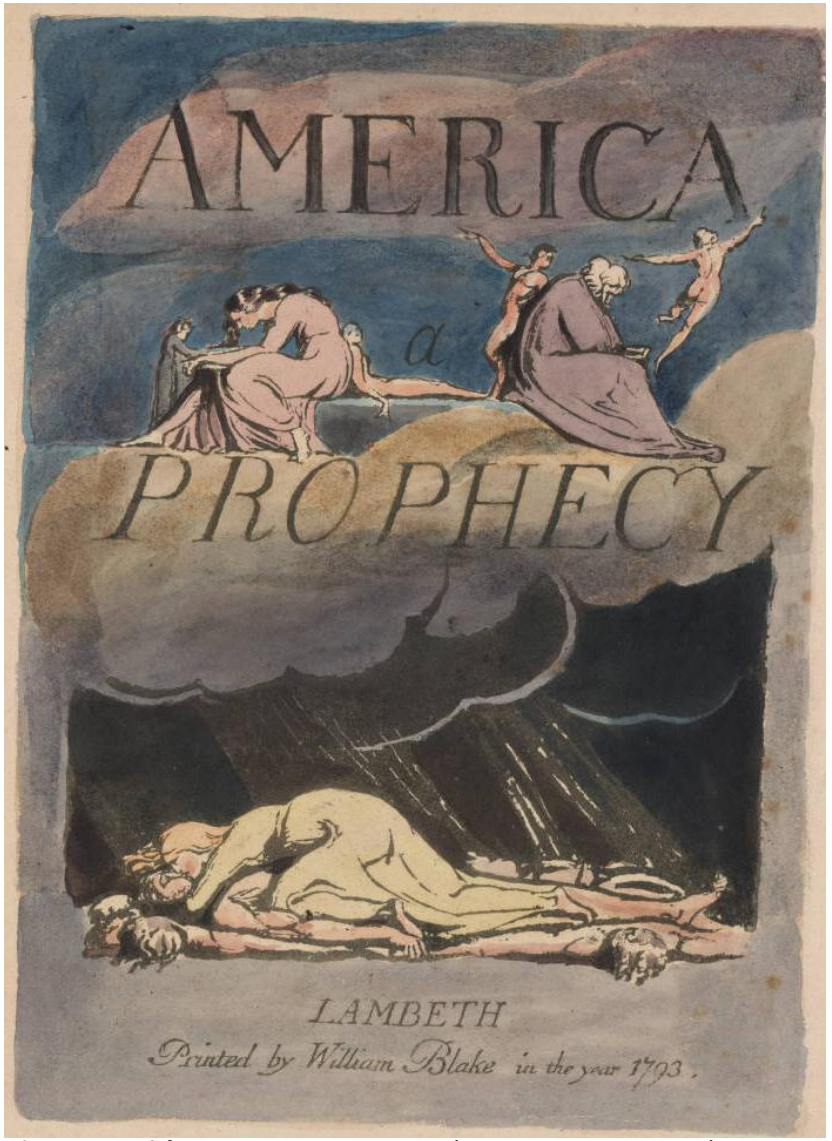


Figure 53. Title page. *America a Prophecy*, Copy K. 1793. Object 2.
General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*).
Mixed material.
The Beinecke Library does not provide a detailed record of materials.



Figure 54. Plate 1. *America a Prophecy*, Copy A. 1795. Object 3, E51.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, white-line etching.
This plate does not include the sub-title "Preludium", which Blake usually printed from a separate, small plate or added by hand.

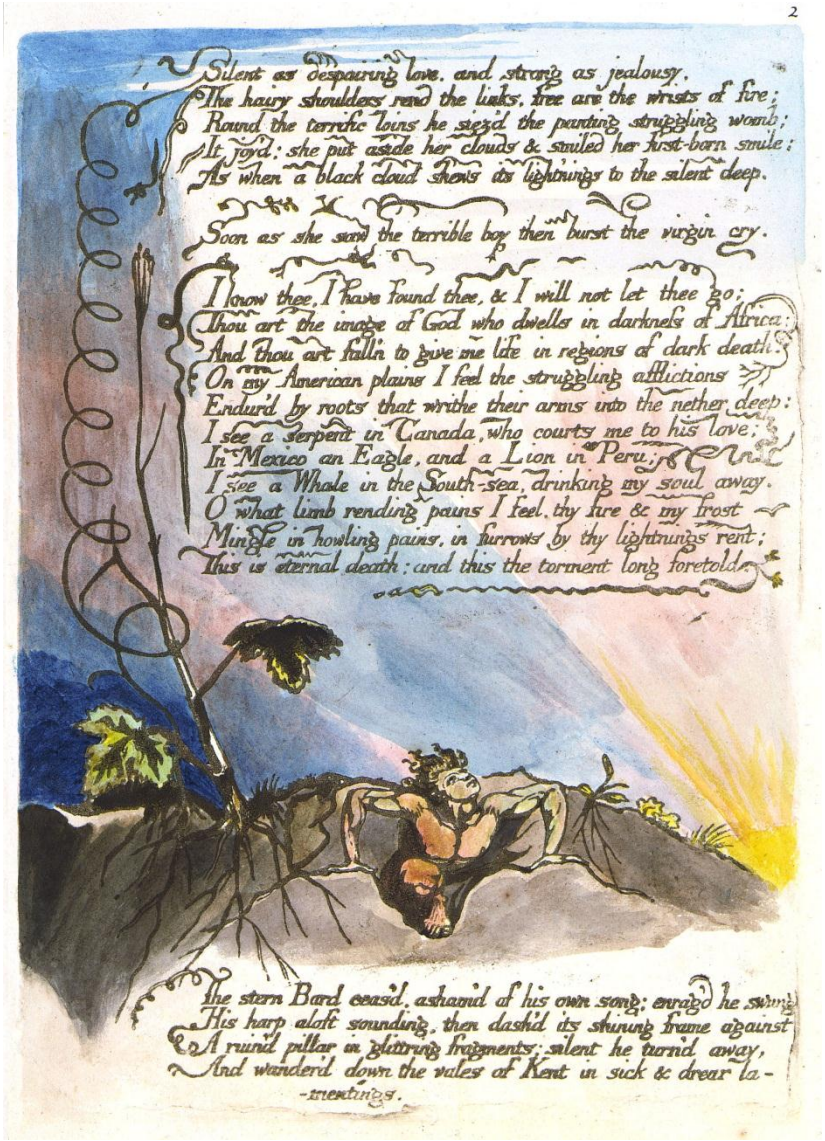


Figure 55. Plate 2. *America a Prophecy*, Copy A. 1795. Object 4, E51.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, white-line etching.

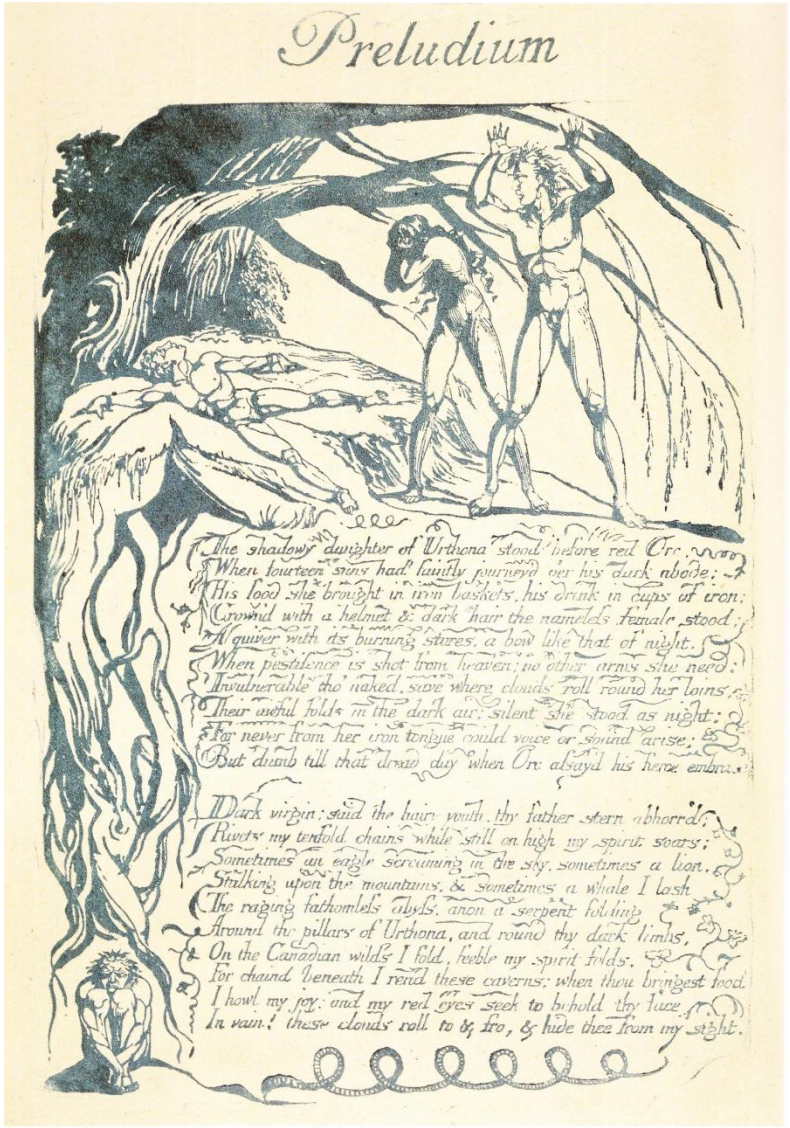


Figure 56 . Plate 1. *America a Prophecy*, Copy H. 1793. Object 3.
© The Trustees of the British Museum. Print (*Complete Illuminated Books*).
Relief etching, with some wash.

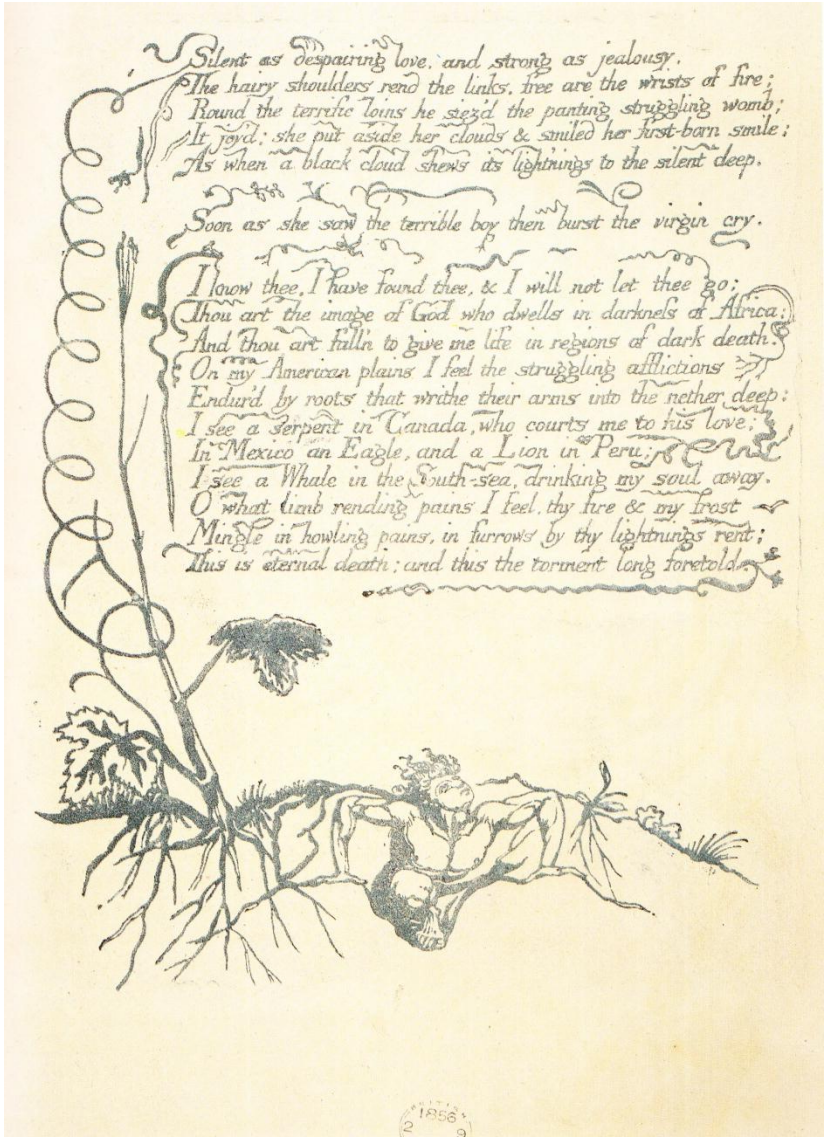


Figure 57 . Plate 2. *America a Prophecy*, Copy H. 1793. Object 4.
© The Trustees of the British Museum. Print (*Complete Illuminated Books*).
Relief etching, with some wash.

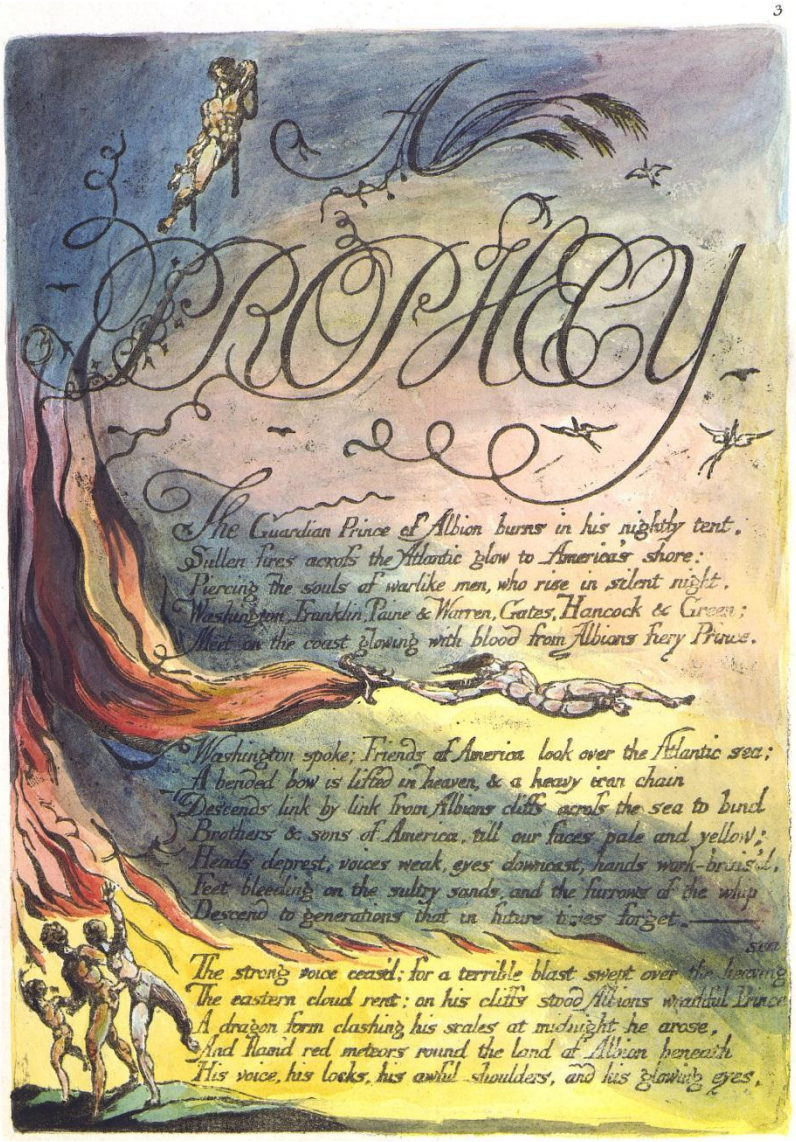


Figure 58. Plate 3. *America a Prophecy*, Copy A. 1795. Object 5, E52.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, white-line etching.



Figure 59. Plate 4. *America a Prophecy*, Copy A. 1795. Object 6, E53.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, white-line etching.

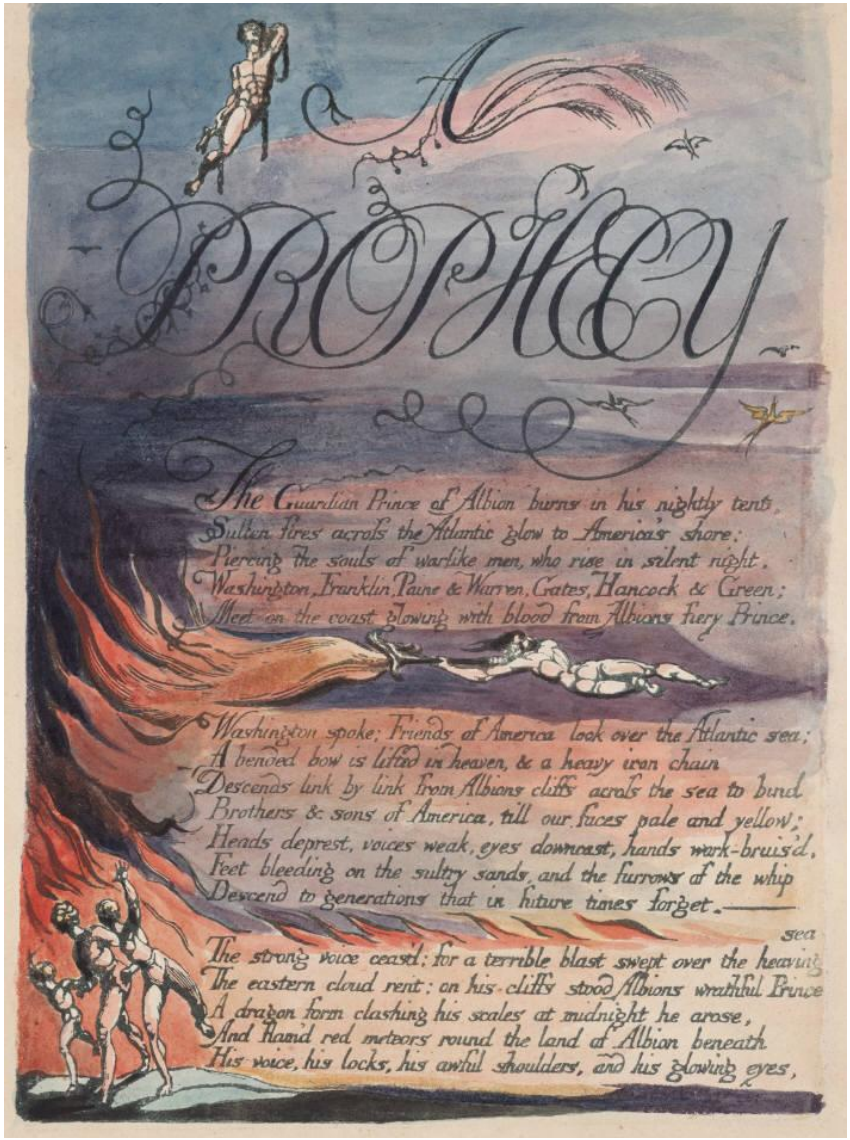


Figure 60. Plate 3. *America a Prophecy*, Copy K. 1793. Object 6. General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*).
Mixed material.

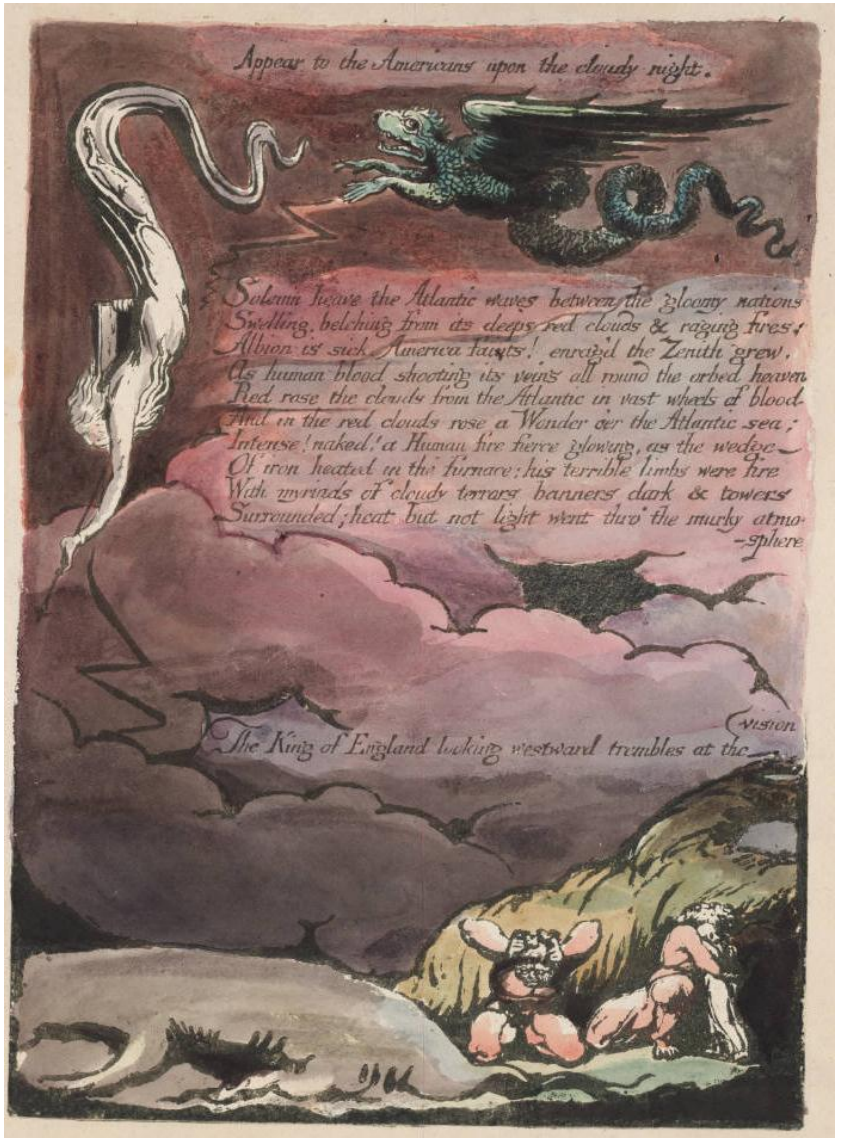


Figure 61. Plate 4. *America a Prophecy*, Copy K. 1793. Object 6. General Collection, Beinecke Rare Book and Manuscript Library, Yale University Library. Electronic (*Beinecke Library*).
Mixed material.

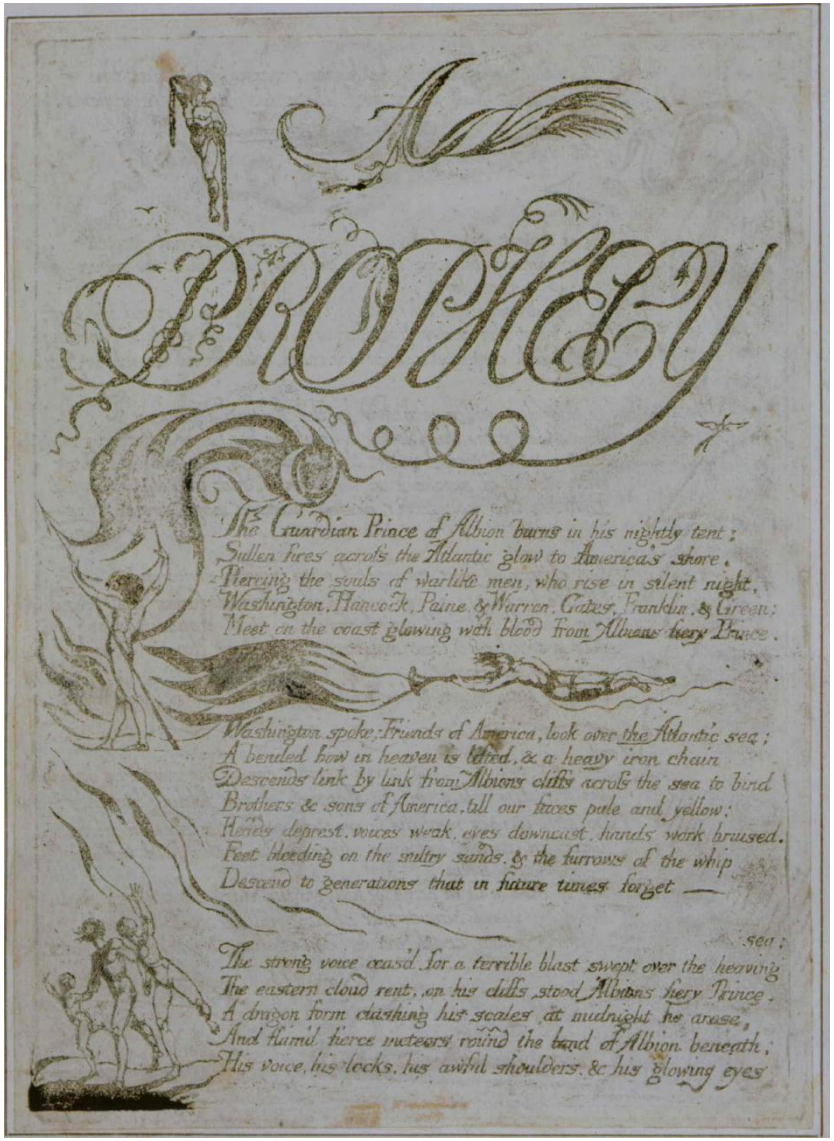


Figure 62. Plate a. "Three cancelled plates from 'America a prophecy'". 1793. p. 1.
© Library of Congress. Electronic (*Library of Congress Online, Lessing J. Rosenwald Collection*).
Relief etching, with white-line etching.

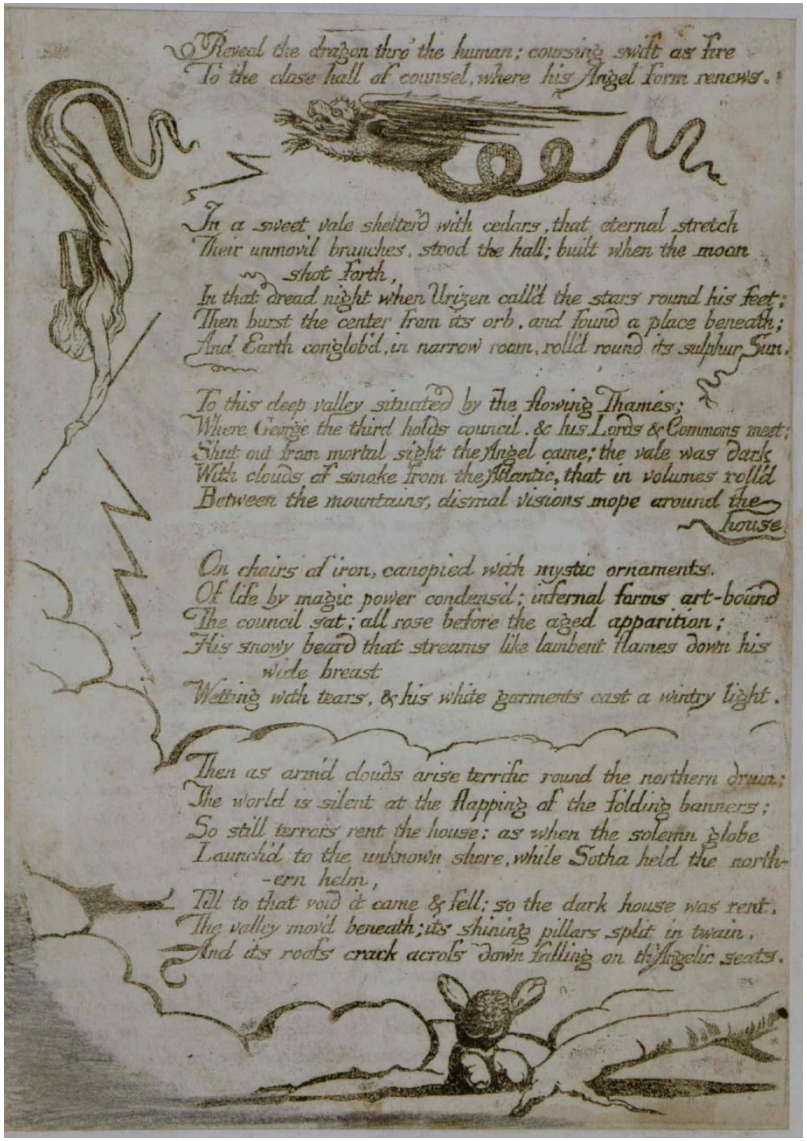


Figure 63. Plate b. "Three cancelled plates from 'America a prophecy'". 1793. p. 2.
© Library of Congress. Electronic (*Library of Congress Online, Lessing J. Rosenwald Collection*).
Relief etching, with white-line etching.

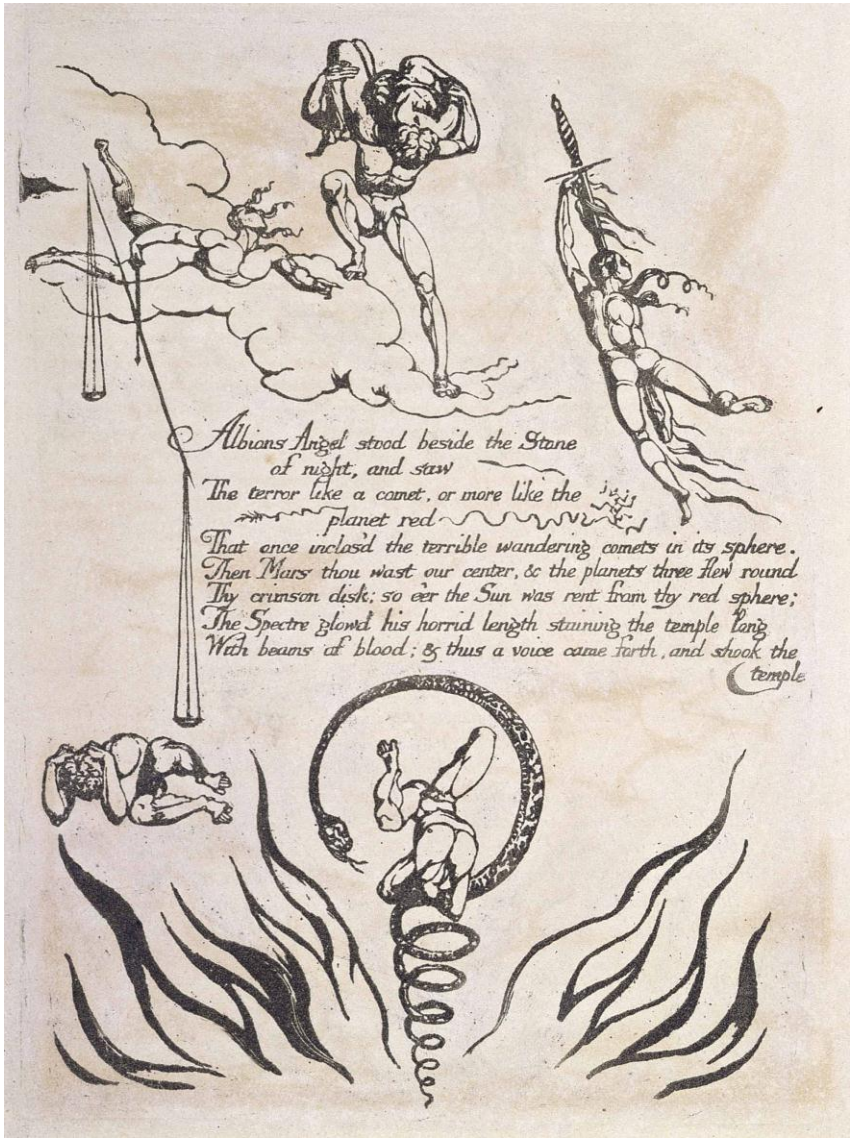


Figure 64. Plate 5. *America a Prophecy*, Copy F. 1793. Object 7, E53. © Trustees of the British Museum. Electronic (*Blake Archive*). Relief etching and white-line etching.



Figure 65. Plate 6. *America a Prophecy*, Copy A. 1795. Object 8, E53. © Morgan Library and Museum. Electronic (*Blake Archive*). Relief etching, hand colouring, white-line etching.



Figure 66. Plate 7. *America a Prophecy*, Copy A. 1795. Object 9, E53-4. © Morgan Library and Museum. Electronic (*Blake Archive*). Relief etching, hand colouring, white-line etching.

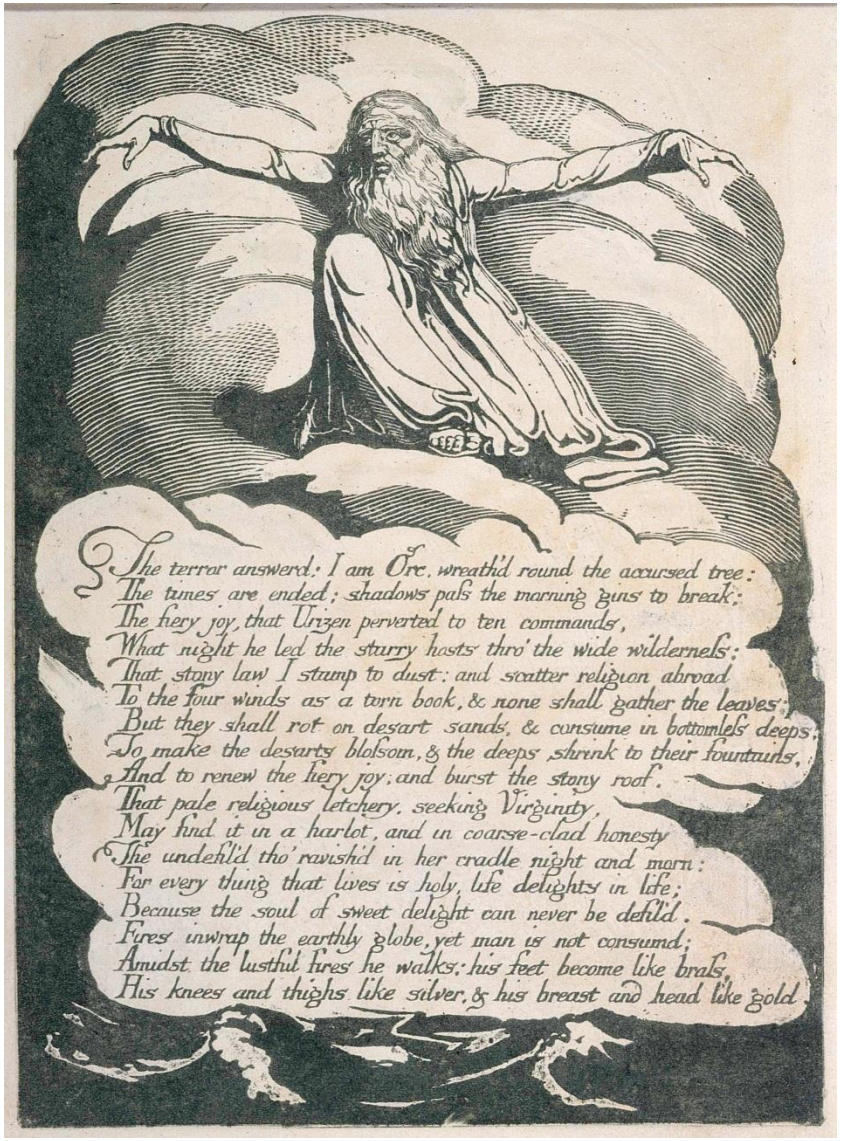


Figure 67. Plate 8. *America a Prophecy*, Copy F. 1793. Object 10, E54. © Trustees of the British Museum. Electronic (*Blake Archive*). Relief etching, extensive white-line etching.

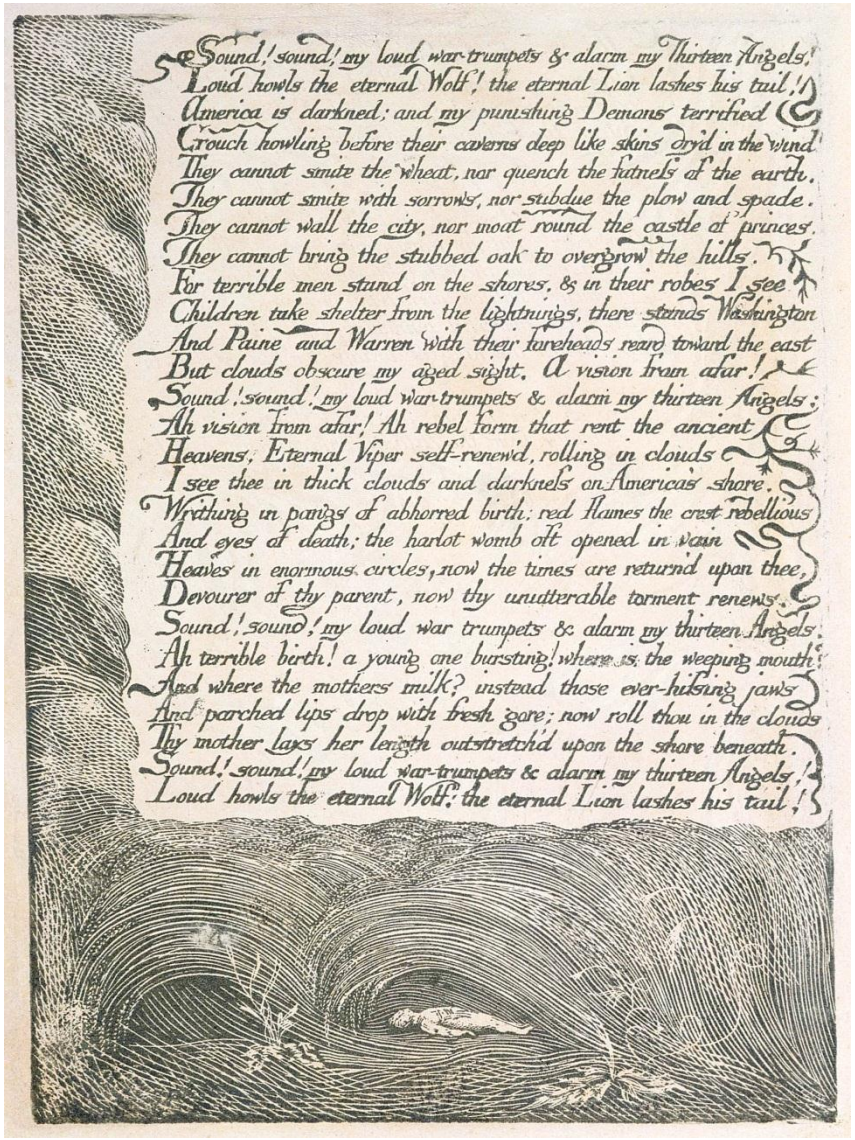


Figure 68. Plate 9. *America a Prophecy*, Copy F. 1793. Object 11, E54-5.
© Trustees of the British Museum. Electronic (*Blake Archive*).
Relief etching, extensive white-line etching.

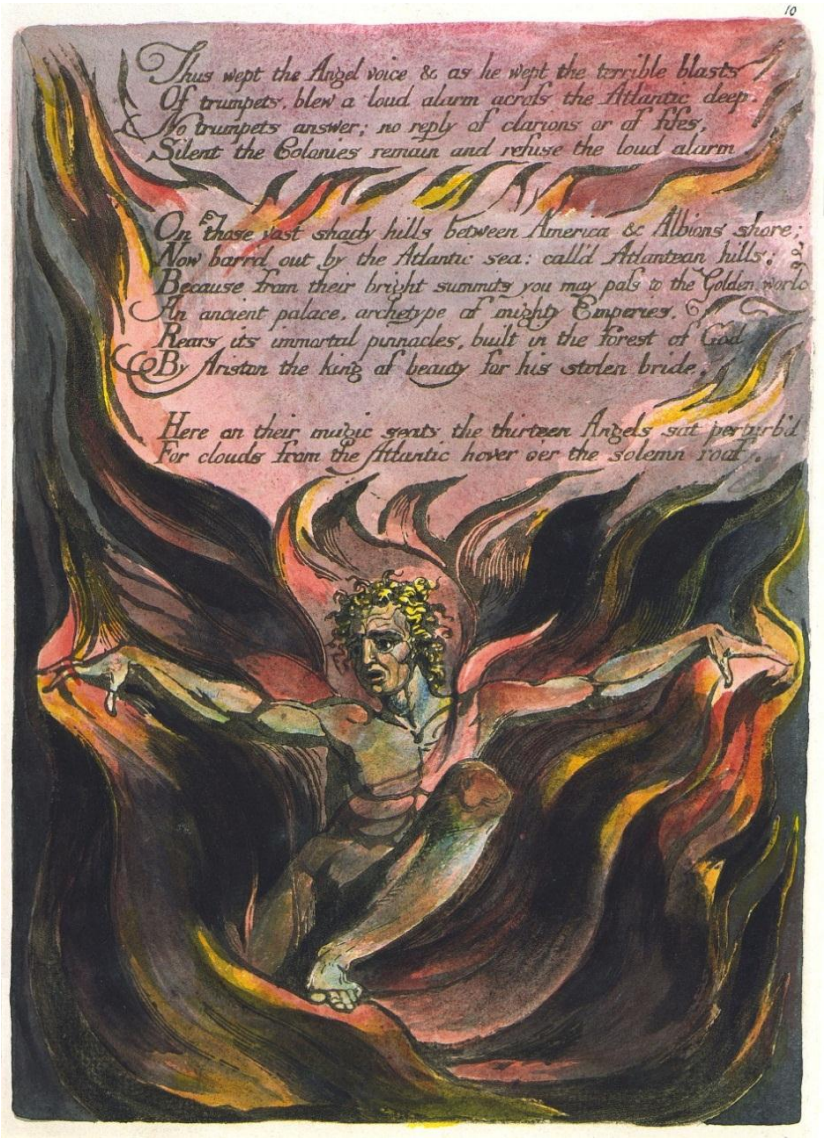


Figure 69. Plate 10. *America a Prophecy*, Copy A. 1795. Object 12, E55.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, extensive white-line etching.



Figure 70. Plate 10. *America a Prophecy*, Copy K. 1793. Object 12. General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*).
Mixed materials.



Figure 71. Plate 10. *America a Prophecy*, Copy H. 1793. Object 12. © The Trustees of the British Museum. Print (*Complete Illuminated Books*).
Relief etching with some wash.



Figure 72. Plate 11. *America a Prophecy*, Copy A. 1795. Object 13, E55. © Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, white-line etching.

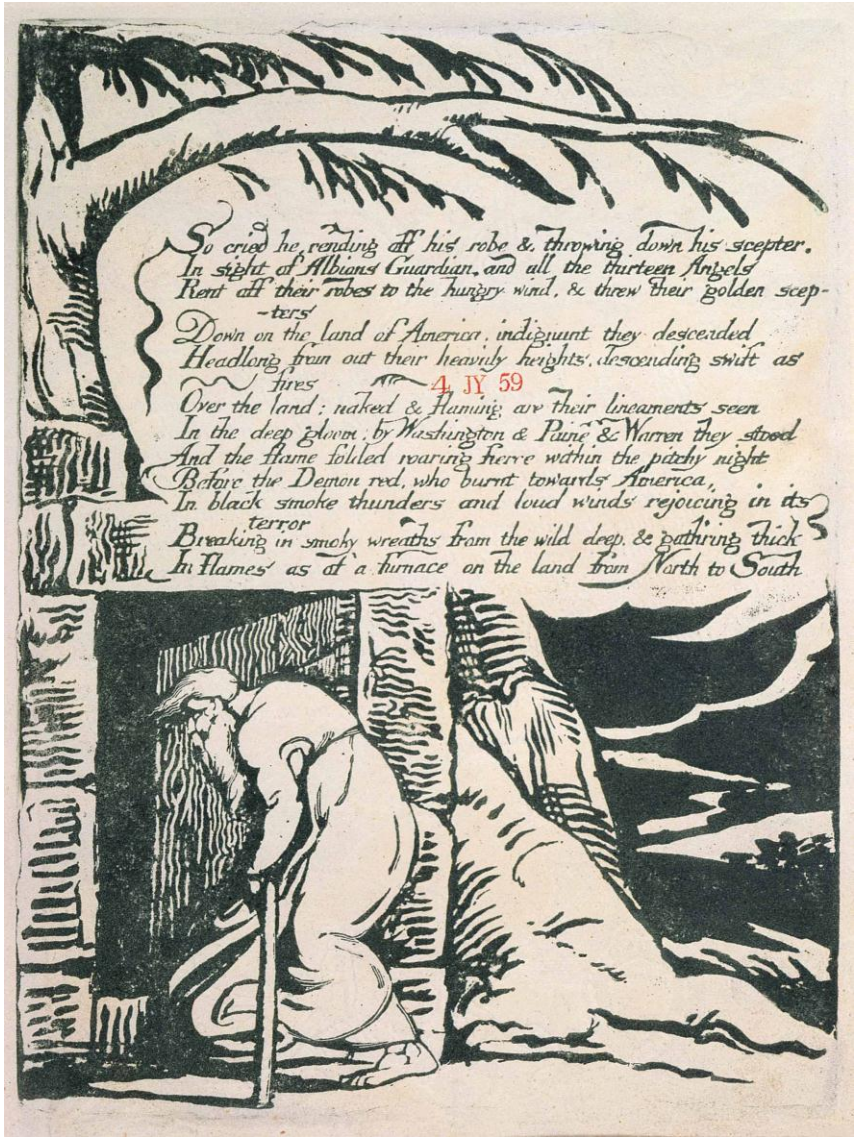


Figure 73. Plate 12. *America a Prophecy*, Copy F. 1793. Object 14, E55-6.
© Trustees of the British Museum. Electronic (*Blake Archive*).
Relief etching, white-line etching.

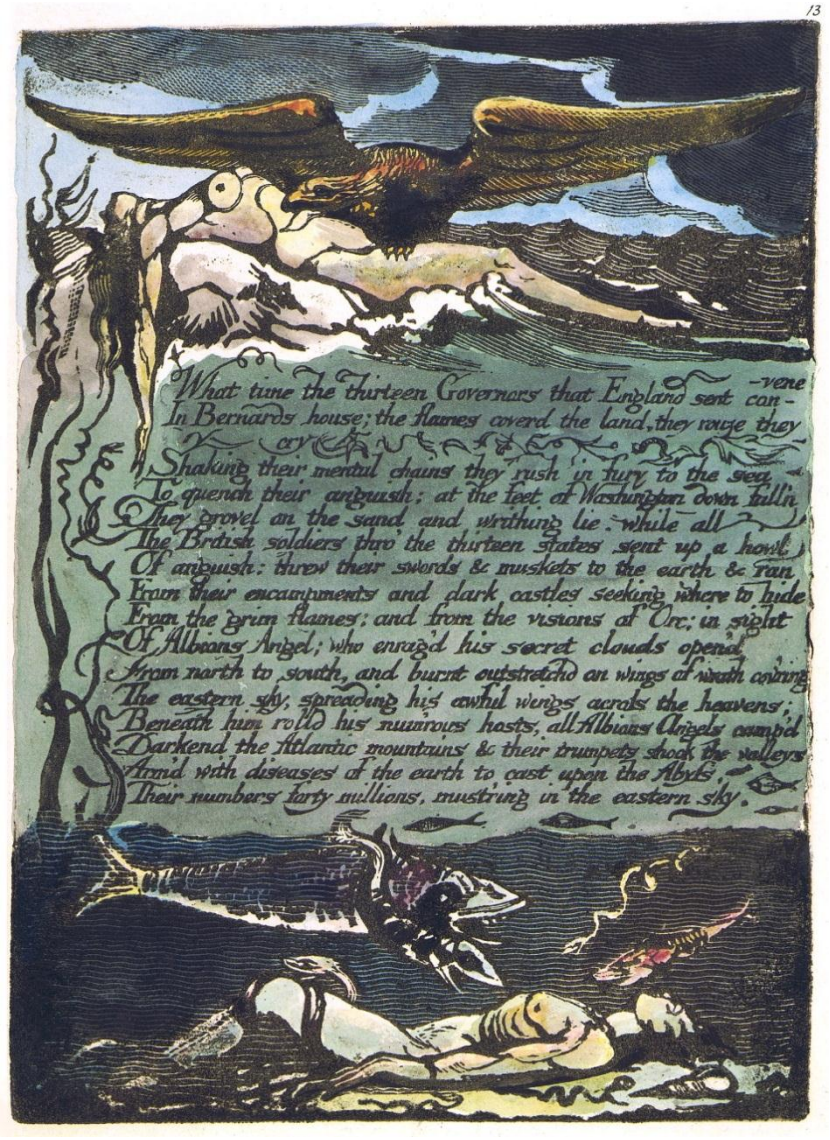


Figure 74. Plate 13. *America a Prophecy*, Copy A. 1795. Object 15, E56.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief etching, hand colouring, extensive white-line etching.

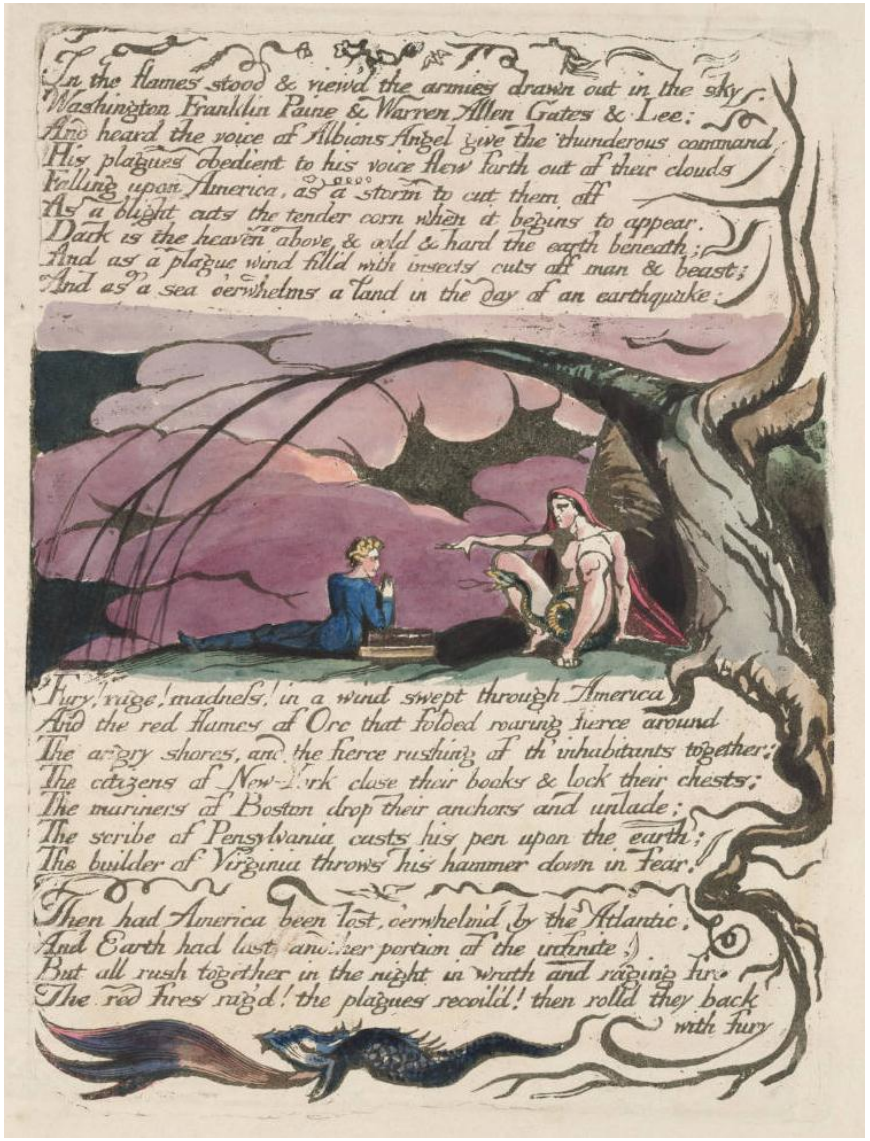


Figure 75. Plate 14. *America a Prophecy*, Copy K. 1793. Object 16, E56.
General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*).
Mixed material.



Figure 76. Plate 15. *America a Prophecy*, Copy K. 1793. Object 17, E57.
General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*).
Mixed material.



Figure 77. Plate 16. *America a Prophecy*, Copy A. 1795. Object 18, E57. © Morgan Library and Museum. Electronic (*Blake Archive*). Relief etching, hand colouring, extensive white-line etching.

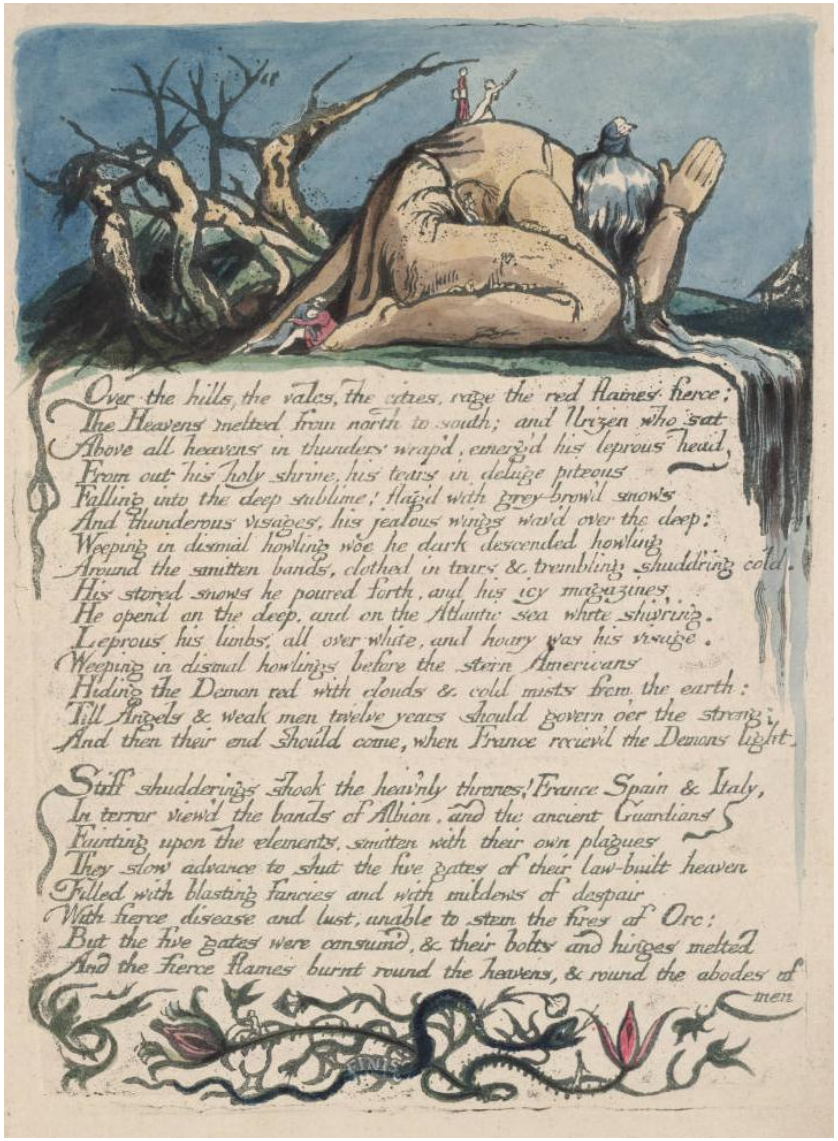


Figure 78. Plate 16. *America a Prophecy*, Copy K. 1793. Object 18, E57. General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Electronic (*Beinecke Library*). Mixed material.

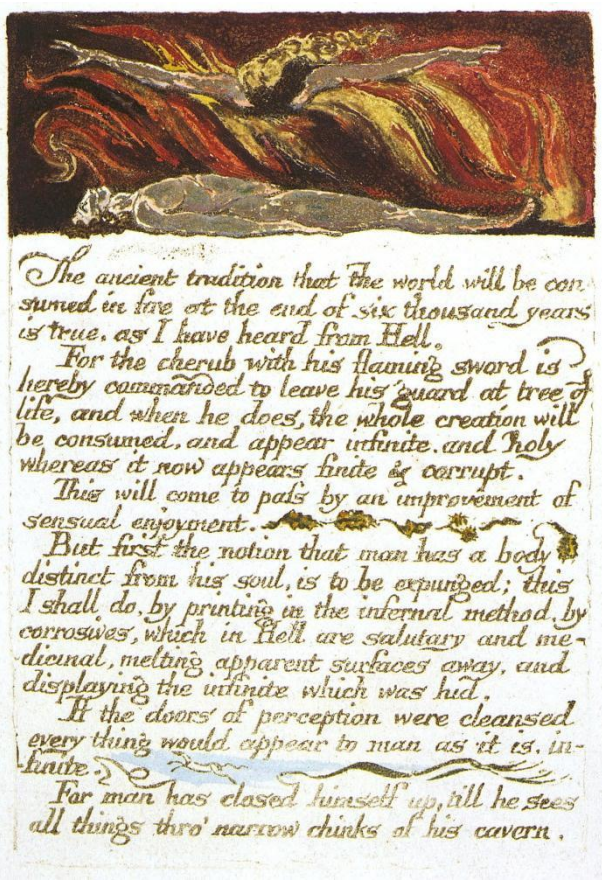


Figure 79. Plate 14. *The Marriage of Heaven and Hell*, copy F. 1794. Object 14, E39.
© Morgan Library and Museum. Electronic (*Blake Archive*).
Relief and white-line etching with colour printing and hand colouring.

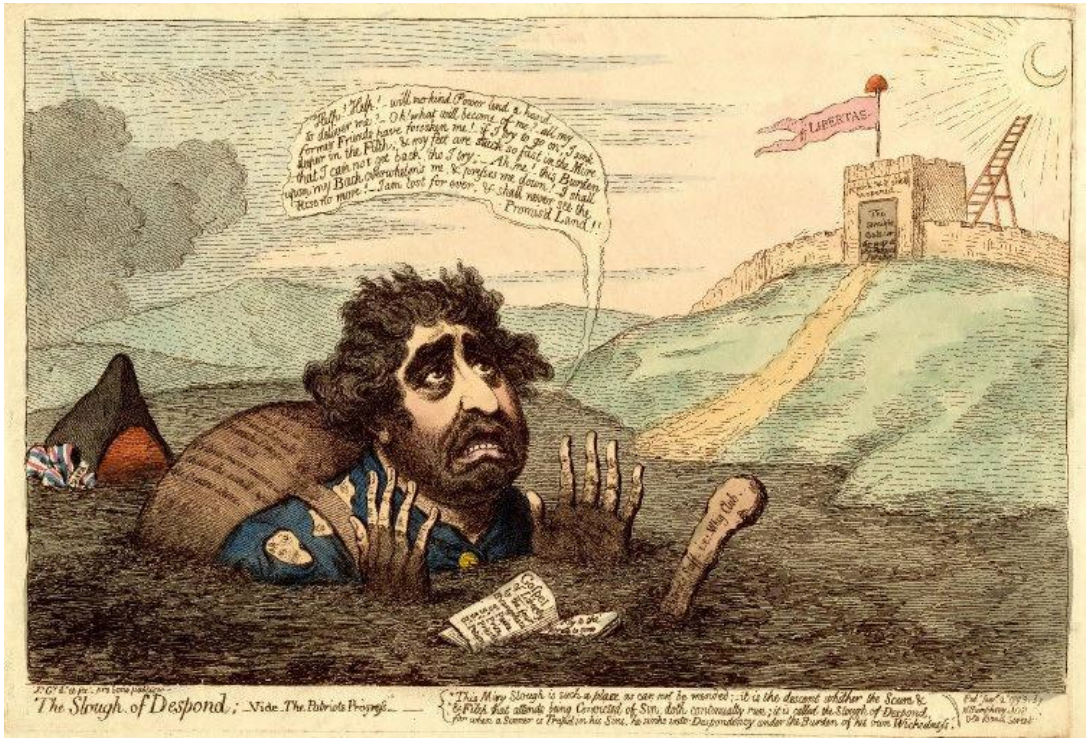


Figure 80. James Gillray. *The slough of despond;-vide-the patriots progress.* 1793. London: Hannah Humphrey.
© The Trustees of the British Museum. Electronic (*British Museum Collection Database*).
Etching and hand colouring.
This print depicts Charles Fox, caught in the slough of despond and unable to move forward. Fox proclaims, "I shall Rise no more! - I am lost for ever, & shall never see the Promis'd Land!!" In the top right-hand corner of the image is a gateway inscribed with the words "Knock, & it shall be opened. The Straight Gate: or the way to the Patriots Paradise" (*British Museum Collection Database*).

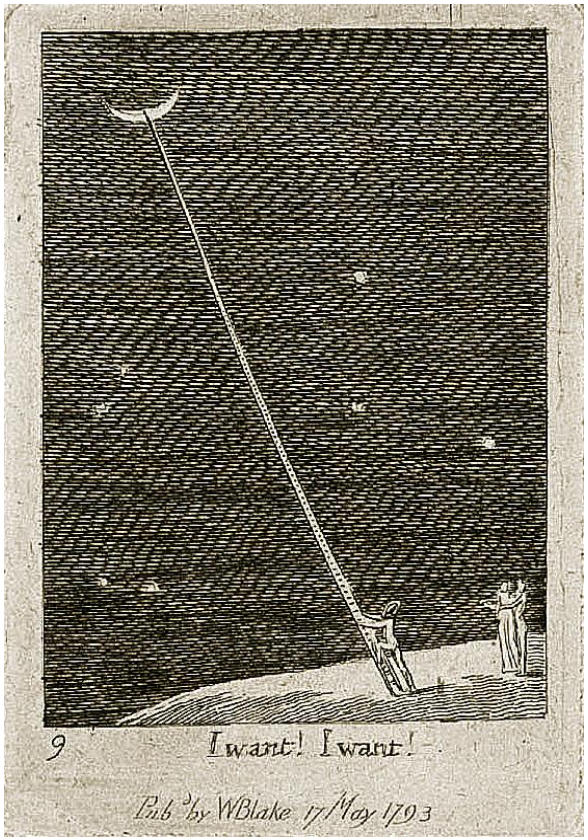


Figure 81. Plate 9. *For Children: The Gates of Paradise*, copy D. 1793. Object 11.
© Library of Congress. Electronic (*Blake Archive*).
Intaglio etching/engraving.

The title of *For Children: The Gates of Paradise* may refer to the "Straight Gate: or the way to the Patriots Paradise" mentioned in Gillray's *The slough of despond*. Plate 9 is captioned with the words "I Want! I Want!" which Erdman notes may be a reference to Burke's observation that when people sought economic abundance for all they were like children crying for the moon (*Prophet* 204fn8).

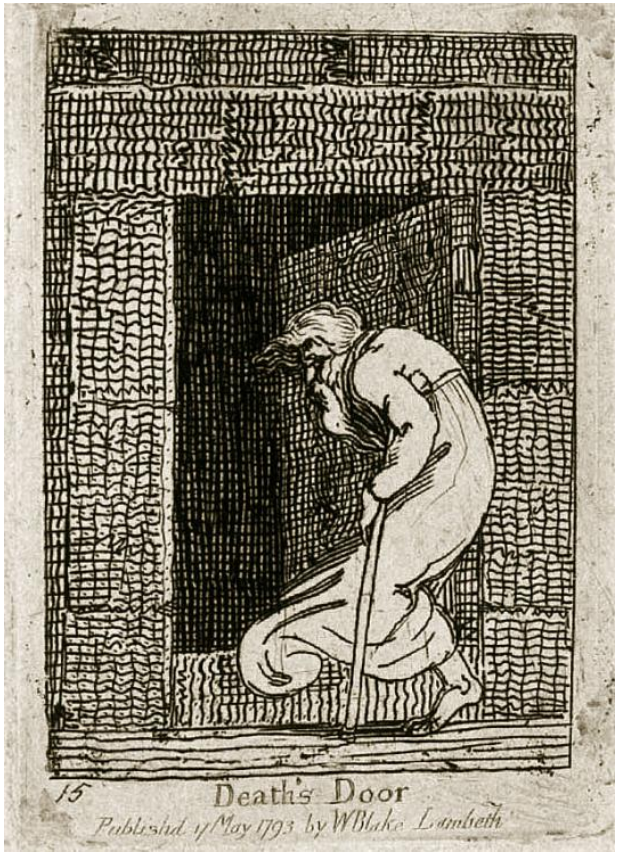


Figure 82. Plate 15. *For Children: The Gates of Paradise* copy D. 1793. Object 17.
© Library of Congress. Electronic (*Blake Archive*).
Intaglio etching/engraving.



Figure 83. James Gillray**. *Light Expelling darkness, -*** *evaporation of Stygian exhalations,-or- The sun of the constitution, rising superior to the clouds of opposition*, 1795. London: Hannah Humphrey.
© The Trustees of the British Museum. Electronic (*British Museum Collection Database*).
Etching and hand colouring.



Figure 84. James Gillray. Detail from -**A kick at the broad-bottoms!-** i.e.-Emancipation of all the talents!. c. 1807.
© The Trustees of the British Museum. Electronic (*British Museum Collection Database*).
Etching and hand colouring.

Conclusion



Figure 85. Plate 24. *The Marriage of Heaven and Hell*, copy C. Object 24, E44.
© Morgan Library and Museum. Electronic (*Blake Archive*)
Relief and white-line etching with hand colouring.