

THE CAMBRIDGE COMPANION TO



WILLIAM BLAKE

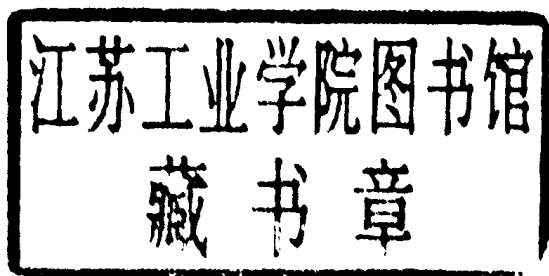
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*Edited by Morris Eaves*

THE CAMBRIDGE  
COMPANION TO  
WILLIAM BLAKE

EDITED BY  
MORRIS EAVES

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University of Rochester*



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## ACKNOWLEDGMENTS

A book as various as this Companion to William Blake needs a large injection of editorial consistency. That came first from Kari Kraus and Wayne Ripley at the University of Rochester, who gave their knowledge of Blake, their sharp eyes, and their editorial skills to the project in its late stages when it and I needed their help most. Sarah Jones and Katherine Ekstrom arrived just in time to get the final script over the Cambridge threshold. Linda Bree and her colleagues took it smoothly and expertly from there. All of us together could succeed only because every one of the original contributors were true collaborators – responsive, flexible, and patient. Any collaborative abilities I may have, I learned by imitating my role models: my wife Georgia, my sons Dashiell and Obadiah, and their partners Kimmarie and Karina, whose collaborations inspire, entertain, and instruct. I mean every word.

## ABBREVIATIONS

Note: Blake often made several copies of his illuminated books, and those copies often differ from one another in significant ways. Scholars distinguish those copies by assigning letters of the alphabet to them: thus, for example, *The Marriage of Heaven and Hell* copy F. Sometimes the order of the pages (called “plates” because they were printed from engravers’ copper plates) differs from copy to copy, and scholars occasionally indicate alternative page ordering in square brackets: thus, for example, *Jerusalem* plate 44 [30].

- anno. Blake’s annotations to [Reynolds, etc.]
- ARO *All Religions are One*
- BL *The Book of Los*
- BR G. E. Bentley, Jr., *Blake Records* (Oxford: Clarendon Press, 1969)
- Butlin Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven and London: Yale University Press, 1981), 2 vols. References are to catalogue entry numbers rather than page numbers.
- DC *A Descriptive Catalogue of Pictures*
- E David V. Erdman, ed., *The Complete Poetry and Prose of William Blake* (1965), rev. edn. (Berkeley and Los Angeles: University of California Press, 1988).
- EG *The Everlasting Gospel*
- Essick either Robert N. Essick, *William Blake’s Commercial Book Illustrations* (New York: Putnam’s; Oxford: Clarendon Press, 1991); or *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983); as indicated.
- FR *The French Revolution*
- FZ *The Four Zoas*
- J *Jerusalem*
- MHH *The Marriage of Heaven and Hell*
- NNR *There is No Natural Religion*



LIST OF ABBREVIATIONS

PA	<i>Public Address</i>
PS	<i>Poetical Sketches</i>
SE	<i>Songs of Experience</i>
SI	<i>Songs of Innocence</i>
SIE	<i>Songs of Innocence and of Experience</i>
SL	<i>The Song of Los</i>
VDA	<i>Visions of the Daughters of Albion</i>
VLJ	<i>A Vision of the Last Judgment</i>

## CHRONOLOGY

AILEEN WARD

- 1757 Born in London, 28 November, at 28 Broad Street,  
Westminster
- 1768 Enters Pars's Drawing School
- 1772 Apprenticed to James Basire, engraver
- 1779 Enters Royal Academy Schools; meets Flaxman, Stothard,  
and Cumberland
- 1780 Begins engraving for booksellers; takes part in Gordon  
Riots
- 1780-85 Exhibits seven watercolors at the Royal Academy
- 1782 Marries Catherine Boucher
- 1783 *Poetical Sketches* privately printed
- 1784 Opens printshop with James Parker; writes *An Island in the  
Moon* (1783-84)
- 1787 Death of Robert Blake; meets Henry Fuseli
- 1788 First works in illuminated printing: three religious  
tractates; annotates Swedenborg (c. 1788-90)
- 1789 Attends first General Conference of the New Jerusalem  
Church; *Tiriel, Songs of Innocence, The Book of Thel*
- 1790 Moves to Lambeth; *The Marriage of Heaven and Hell*  
(1790-92?)
- 1791 *The French Revolution*
- 1793 *For Children: The Gates of Paradise; Visions of the  
Daughters of Albion; America: A Prophecy*
- 1794 *Europe: A Prophecy; The First Book of Urizen; Songs of  
Experience*
- 1795 *The Song of Los, The Book of Los, The Book of Ahania;*  
the Large Color Prints
- 1795-97 Designs and engraves *Night Thoughts* illustrations for  
Edwards
- 1797-1808? Composes *Vala, or The Four Zoas*

CHRONOLOGY

- 1798?-1809? Annotates Reynolds's *Discourses*
- 1799 Paints fifty tempera illustrations to the Bible for Thomas Butts; exhibits two at the Royal Academy, 1799-1800
- 1800 Moves to Felpham, Sussex; works for William Hayley as engraver
- 1801-22 Illustrates Milton's poems
- 1802 First series of *Ballads* by Hayley, illustrated by Blake, published
- 1803 Encounter with Schofield (soldier), indicted for sedition, August; returns to London, settling at 17 South Molton Street
- 1803-10 Paints over 100 watercolor illustrations to the Bible for Butts, including series of nineteen on the Book of Job
- 1804 Tried for seditious utterance and acquitted, January; visits the Truchsessian Gallery, October
- 1804-9 Composes *Milton*
- 1805 Begins illustrations of Blake's *The Grave* for Cromek; second series of *Ballads*
- 1806-7 First paintings of *The Last Judgment*
- 1807 Breaks with Cromek and Stothard; paints *The Canterbury Pilgrims* 1807?-8
- 1808 Exhibits two watercolors at the Royal Academy; *The Grave* published
- 1808-9 Illustrates *Paradise Lost*
- 1809 Exhibition, 28 Broad Street; publishes *A Descriptive Catalogue*; work attacked by Robert Hunt in *The Examiner*
- 1810 *Public Address*; publishes engraving of *The Canterbury Pilgrims*
- 1810-11 Prints first two copies of *Milton*
- 1808?-20 Composes *Jerusalem*
- 1812 Exhibits four works at the Associated Painters in Water-Colour
- 1814-17 Engraves Flaxman's illustrations to Hesiod
- 1815-18 Engraves for Wedgwood's *Catalogue* and Rees's *Cyclopaedia*
- 1818 Meets John Linnell; *For the Sexes: The Gates of Paradise*; prints final expanded copies of *Milton*
- 1819 Begins drawing *Visionary Heads* for John Varley
- 1820 Illustrates Virgil's *Pastorals* for Thornton; prints first complete copy of *Jerusalem*; *On Homers Poetry* and *On Virgil*

CHRONOLOGY

- 1821 Moves to 3 Fountain Court, the Strand; begins painting  
final (unfinished) version of *The Last Judgment* (1821?–27)
- 1822 *The Ghost of Abel*
- 1823–26 Illustrates the Book of Job in twenty-one plates for Linnell
- 1824 Illustrates *Pilgrim's Progress*; meets Samuel Palmer and the  
“Ancients”
- 1825–27 Illustrates Dante for Linnell
- 1827 Dies, 12 August

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