

BLAKE AND MILTON – SOME VISUAL INTERPRETATIONS

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ABSTRACT

This paper will take a brief look at William Blake's interpretation of Milton's *Paradise Lost* with necessary references to Blake's Milton-A Poem. The thrust will be more on the visuals produced by Blake with references to certain other artists. The focal point of the discussion will be centred around the way Blake imbibed Milton's *Paradise Lost* with his own point of view through the way his figures of God, Satan, Adam and Eve are depicted. The pictures are important in their configuration and arrangement of the figures and foliage as is typical of all Blakean visuals.

Let us first examine Satan, Adam and Eve as portrayed by various artists before proceeding to William Blake's depiction of these characters. This will help contextualize Blake's creations. This will also help illustrate ideas common to both Blake and Milton and the unique visual revolution that Blake achieved through his work.

A close examination of *Paradise Lost* by renowned scholars show that Satan was consciously made into a figure grand enough to trouble orthodox Christians. Milton imbued him with a power and a presence which was hard to ignore. Moreover the image of the fallen Angel, who was once one of the Archangels in Heaven and who still retained some of his former glory was not something easily acceptable by people who equated Satan with conventional Hell and a devil with horns and tail. Milton's description of Satan's huge cosmic form overwhelms the mind. Even his subsequent degeneration into a toad or a serpent cannot clear the mind of this vision.

I would like to draw attention to John Martin's depiction of a scene from *Paradise Lost* called *Eve's Dream - Satan Aroused* in this context. The angels Ithuriel and Zephon, on the left, discover Satan disguised as a toad, whispering evil thoughts to Eve as she sleeps. At the touch of Zephon's spear, Satan is revealed in his natural colossal form. The figures of the two angels can in no way detract from the dreadful yet awesome form of Satan. The sheer power of the entire figure almost nullifies the central figures of Adam and Eve who seem almost vapid in comparison.

When Satan declares that Hell is within us, implying that Heaven and Hell are mental constructs, the terrifying dissolution of all borders between the internal and the external creates a new paradigm. Though there is a similar statement in Marlowe's *Dr Faustus*, *Paradise Lost* propounds it in no uncertain terms. Satan realizes that the 'Error' that he made was not so much questioning God's authority, as the method that he pursued to make it work. He worked on the sly and thought that he would be able to defeat God. Raising questions helps dissipate stagnation

in a society but when searching for the answers become an egotistic necessity, then it caters to sheer individualistic satisfaction. That is when one turns one's steps towards the internal Hell that Milton describes. Ultimately Milton asserted the authority of the Christian God as Supreme and Satan had to be suitably punished; but the pathway to rebellion was solidly paved. The bridge from Hell was built by Sin and Death and Man was jolted out of his apathy. Exercising one's Will was no longer an optional luxury but a sheer necessity. Thus the importance of accepting total responsibility for one's own actions became imperative. These realizations threw up a multitude of images which found expression in colours and on canvases.

Most artists would present the Tempter or Satan in the vile forms of serpents or toads but some would present him in attractive guises that Vice would often take. Perhaps a Satan with a forceful personality had to be packaged as physically attractive and yet misleading in intentions for the artists to be safe from blasphemy. Here I would like to draw attention to two sixteenth century paintings, one by Tintoretto and the other by Salviati. Tintoretto's painting of Satan and Christ in Scuolo di San Rocco, Venice, shows the Tempter as a stripling youth. Roland Mushat Frye, in his book *Milton's Imagery and the Visual Arts - Iconographic Tradition in the Epic Poems* says:

Tintoretto's achievement here is so like Milton's that the comments of art historians upon the painting may almost equally well be applied to the poem. Seeing Tintoretto's Tempter as 'the prototype of material splendour and opulent beauty,' Osmaston declares that 'here we have the ideal of the human form itself in its sensuous or material manifestation. He [the Tempter] is the glory of nature disjoint from her ideal significance. His appeal to Christ is that of the materialist to have that which is entirely material absorbed within the ideal totality of life for purely selfish ends. It is direct negation of the idealist, 'My kingdom is not of this world.'¹

Cecchino Salviati's painting *The Fall* shows the Tempter as a young boy whose face is like a cherub, but the body is sinewy like an adult's disappearing into thick snaky coils wound around the branch of the tree. This is one of the rare depictions where Eve is shown with a half-eaten apple in her left hand and another in her right hand, offering it to Adam. While she looks directly at Satan, Adam is shown eagerly taking the fruit from her hand, his entire body taut with expectation. It is a very interesting portraiture. That Eve is being directly tempted is obvious and the allegation of the morally-weak-woman-who-induced-the-innocent-man is hinted at in the conventional and Christian sense of the term, but at the same time there is a subtle undercutting of this theme too. Neither Satan nor Eve are looking at Adam, it is Adam himself who seems to be engrossed with the new fruit so perhaps Man was made to be as morally frail as the Woman he blamed! Among the flowers lying at Adam's feet, one lies upturned and separated from the rest of the bunch while yet another upturned blossom lies at Eve's feet. Unlike Adam, Eve looks very indecisive and Satan has to grab her hand with one of his while telling her of the joys of eating the fruit; almost as if he is afraid Eve will not hear him out.

It is very interesting to note that in many illustrations the unfallen angels and the prelapsarian Adam and Eve have definite androgynous characteristics as far as physical beauty is concerned. When Blake draws his One Man, he paints a very androgynous figure. Behind it is his philosophy that Man and Woman are imbued with each others' characteristics, just as the entire cosmos is a harmonious whole of male and female principles. Only in the mortal world,

since the Fall, these contrary principles have been at war. This has created the Blakean 'hermaphrodite' which has an unequal balance. But the 'androgynous' is a harmonious composition of both the principles and Christ, the perfect Man, is the embodiment of it. The concept of the hermaphrodite and the androgynous is a very important one in Blake. Though the concept of the harmonious existence of the sexes in the same body is an age old concept, particularly in Indian mythology, the clear cut differentiation by way of classifying that which is harmonious and that which is not in the form of two categories, both of whom have the two sexes, is definitely new. The visual depiction of the ideal man and therefore Christ re-evolves through Blake. I shall quote Foster Damon in this respect:

A Hermaphrodite is a being with the organs of both sexes. To Blake it symbolized a sterile state of unreconciled and warring oppositions. "In Doubt, which is Self contradiction, / A dark Hermaphrodite I stood" (GoP, "Of the Gates" 12, K 770). He applied the term to war, to rational philosophy, to Nature herself ("I, Nature, Hermaphroditic Priest & King," On Thornton, K 789), and unadjusted sex.

In The Four Zoas the yet unformed Satan (war in the aggregate), is "a Shadowy hermaphrodite, black & opaque....Hermaphroditic it at length became, hiding the Male within as in a Tabernacle, Abominable, Deadly" (viii:103-6). Later, "a Vast hermaphroditic form heav'd like an Earthquake, lab'ring with convulsive groans intolerable; at length an awful wonder burst forth from the Hermaphroditic bosom, Satan he was nam'd....a male without a female counterpart....yet hiding the shadowy female Vala as in an ark & Curtains" (viii:248-55).

Milton, in heaven, still divided from his Emanation (his attitude towards sex still unresolved), descends to the verge of Beulah (marriage), when he enters the Shadow of his suppressed desires, "mournful form double, hermaphroditic, male & female in one wonderful body" (*Mil* 14:36-38). He then encounters the temptations of sex: the daughters of Rahab and Tirzah assume "The twofold form Hermaphroditic and the Double-sexed, the Female-male & the Male-female, self-dividing stood before him in their beauty & in cruelties of holiness" (19-32).

In *Jerusalem*, the four cherubims who guard the closed Western gate of Golgonooza are "like Men hermaphroditic" (13:8). "A Vegetated Christ & a Virgin Eve are the Hermaphroditic Blasphemy" (90:34). Self-deified individuals are "Hermaphroditic worshippers of a God of cruelty & law" (90:55).

The opposite of the Hermaphrodite is the Androgynous, in which man's bisexual nature is perfectly harmonized. This was his

original state. Blake found the theory in Ovid (CR 263), in Plato's *Symposium*, in Spenser's *Faerie Queene*, and also in *Genesis* i:27 and v:2 : "So God created man in his own image, in the image of God created he him; male and female created he them." Later, Eve was separated from Adam; this was a stage in the Fall, which brought death into the world. 2

Elohim creating Adam is another theme where Blake broke away from conventional portrayal. There is a repressed violence in his depiction, an imminent bondage shown by the serpent-like coils around Adam's lower limbs even as life is breathed into him. This is quite far removed from Michelangelo's famous painting which has appealed to the imagination of millions of believers of the Biblical creation of Man. Michelangelo's Adam is relaxed to the point of lethargy as opposed to the figure of God in a vortex of movement. Blake wraps both his figures in a continued motion with the mantle of God swirling around Adam. The waters beneath, the sun behind, and the dark billowing clouds above, impress a strange sense of reality upon the Biblical scene. It is no coincidence that the hoary mass of hair around God's face is almost reminiscent of Urizen because with creation comes the sense of ownership of the thing created — a sense of ownership which perhaps labels questioning as disobedience, a sense of ownership which, if unchecked, leads to the retardation of an individual's integral growth. On the other hand this very same sense of ownership sends us Jesus as a role model, offers us a glimpse into the Four fold world and gifts us the genius and the power to change the world. Blake's work is enormously cerebral in this way and provides an excellent illustration of his theory of Contraries. Every creation has its own pain of bringing forth a new kind of being and this emotion is clearly visible in Blake's *Elohim creating Adam*.

Blake, himself acutely aware of the travails of an inspired and revolutionary artist, admired Milton. He could perhaps feel a similar agony of creating something the world has never realized could happen and was, to my mind, not quite ready for. Kathleen Raine says:

Blake's relationship to Milton — lifelong and intimate — was at once of admiration of the poet who was for him type and exemplar of 'the inspired man' and disagreement with the Puritan theologian. In *The Marriage of Heaven and Hell* (1790-3) Blake had already defined the ground of his disagreement: Milton had allowed the demon Reason to curb the Energy of his Desire: 'Those who restrain desire do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place & governs the unwilling..... The history of this is written in *Paradise Lost*, & the Governor or Reason is call'd Messiah.' But 'this history has been adopted by both parties. It indeed appear'd to Reason as if Desire was cast out; but Devil's account is, that the Messiah fell & form'd a heaven of what he stole from the Abyss.'By exposing the deceiver the poet Blake undertook to release the poet Milton from the bondage of rationalism; the mind of the human ego, or 'selfhood' as Blake termed it. Long after, in 1825, he told

the diarist Crabb Robinson: 'I saw Milton in imagination, and he told me to beware of being misled by his *Paradise Lost*. In particular he wished me to shew the falsehood of his doctrine that the pleasure of sex arose from the Fall. The Fall could not produce any pleasure.'³

Blake's 'selfhood', embodied by Satan, is a state of 'Error' which needs to be cast out so that man can receive divine enlightenment and become One Man. In order for this Error to be recognized it must be given form which is an "essential poetic function" says Foster Damon. Blake urges his readers to distinguish between the States and Individuals. By that he actually wants us to distinguish between the sin and the sinner, otherwise forgiveness becomes impossible. On earth Satan's religion is morality and Blake displeases a certain section of purists when he denounces the Christian prerogative of moral judgment, especially by the Church. What Milton had obliquely hinted at, Blake clearly manifests through his poetry. Perhaps this is the greatest act of revolution that man can achieve, one that needs a great deal of courage, to give voice to one's thoughts fearlessly and confidently. So Satan takes on the role of the Accuser and Jesus becomes condemned as a mere criminal. Satan thus becomes an inverted form of the true God or the Spirit of Liberation of the soul. And therein follows his natural inclination to usurp the place of Divinity in the soul of Man. In this context it is necessary to discuss Blake's concept of the three Classes of men, the Elect, the Redeemed and the Reprobate which is quite different and definitely revolutionary, regardless of age and culture, from the original Christian concept and as Milton used it. Foster Damon gives a lucid explanation:

The Elect are the saints, those persons divinely chosen before the foundation of the world to do God's work (Eph i:4), and are predestined to salvation. They are above the law; for they might break every Commandment, they would do so because of their deeper insight into the will of God. No man can tell certainly that he or anybody else is of the Elect; yet the Congregational churches in their early days limited their membership to those who could show visible signs of God's favour — usually a New Birth. The Redeemed are the repentant sinners who are saved by the Christ. The Reprobate or the Transgressors are those who go on their own way to damnation.

Milton's Jesus and Samson are examples of the Elect, his Adam and Eve of the Redeemed, and his Satan and Dalila of the Reprobate. Blake deftly inverted the classification. His Reprobate and Transgressors are (like the devils in *The Marriage of Heaven and Hell*) the original geniuses, whether in religion art, or science. They break all the rules and transgress the laws because they act from immediate inspiration, the direct perception of the truth. They are reprobated by the conventional angels as law-breakers.

So Blake's Jesus is numbered among the Transgressors, according to

Isaiah's prophecy (*Isaiah liii:12*, also *Mark xv:28* and *Luke xxii:37*).
 "He died as a Reprobate, he was Punish'd as a Transgressor" (*Mil*
13:27). All the Reprobate are "form'd to destruction from the mother's
 womb" (*Mil 7:3*). After accusing Palamabron of the seven deadly sins,
 Satan rages: "transgressors will rend off forever" (*Mil 9:28*). Jerusalem
 is to be destroyed as a harlot and her sons as Reprobates (*Mil 22:47*).
 Even Swedenborg showed the transgressors in Hell (*Mil 22:51*). As is
 well known from such cases as Socrates, society frequently martyrs its
 saviours. Not till the end shall things be understood clearly; then the
 Elect and the Redeemed shall be "astonish'd at the Transgressor, in
 him beholding the Saviour" (*Mil 13:31*)

As for the Elect, Blake had his own opinion of such Visible Saints,
 whom he considered Pharisees. Satan represents this class (*Mil 7:6*,
11:21). But the angels do not recognize him as such: it is a proverb
 of Eden that "Satan is among the Reprobate" (*Mil 9:12*).

The Classes are "the Two Contraries & the Reasoning Negative
 [the Elect]" (*Mil 5:14*). They are not eternal being only threefold.⁴

This attempt by Satan to waylay people from the path of true divinity is not a novel concept but painting God and Satan as two States which are contrary but occur simultaneously is quite new. Perhaps nobody had quite pictured God and the Devil as two faces of the same coin. A further unique concept is that man, according to Blake, has to be aware of both the States and then choose or discard as and when appropriate. What is even more interesting is that this automatically establishes the fact that both contrary States are necessary for spiritual progression of an individual. So the prophecy and revolution that Blake is concerned with must first occur within the soul of man. That is why to prevent man from falling further the Saviour sets two limits:

....he found the Limit of Opacity & nam'd it Satan, in Albion's
 bosom, for in every human bosom these limits stand; and next he
 found the Limit of Contraction & nam'd it Adam, while yet those
 beings ere not born nor knew of Good or Evil (*Four Zoas iv:271*).
 Thus Limit was put to Eternal Death (*Four Zoas iv:276*). Opacity
 is resistant to the Light, [whereas] there is no Limit of Translucence.
 (Jerusalem 42:35)⁵

There is an amazing water colour by Blake which I would like to refer to at this point. If we look at Blake's *Satan watching the Endearments of Adam and Eve* (1808) we see a frontal view of Adam and Eve locked in a kiss inside their womb-like bower filled with swollen buds and flowers at their feet. Satan is seen flying above amid the stars and the moon with a reptile coiled around his limbs. There are certain volatile pointers in this picture which go beyond any text, instead forming a novel text of its own. If we watch carefully, the angle of Satan's head

imitates that of Adam and his right arm curves around the serpent's head in exactly the same way as does Adam's around Eve's head. One is also reminded of the coils seen around Adam's body in *God creating Adam* (1795). The State of Error would be manifested with the creation of Adam. The turgid blossoms in the bower seem to be filled with ripeness to the core in a very sensuous, Keatsian way. They are waiting to bloom. Only Experience in the Blakean sense can make them do that. Again, in the typical Blakean way, the spiky fronds on either side of Adam and Eve indicate the imminent fall from Innocence into necessary Experience. It is rather interesting to note that Satan's wing-tips are also as spiky as the vegetation. The moon is in eclipse to the far left of the picture and the stars of reason shine brightly. An invisible diagonal connects Satan's left foot with Adam's left foot. As we have already seen the left foot signifies materialism in Blake's scheme of things. The impending Fall is going to bring about materialism in the idyllic paradise of innocence and Satan is the prime revolutionary agent in this change. The picture is both revolutionary and prophetic in the sense that not only does it present a novel viewpoint but also leaves things open for the viewer to draw his own conclusions. Small things lend a twist to the painting. For example, Adam has his right hand curved around Eve's head in a caress. This posture is mirrored exactly by Satan whose right hand holds the serpent's head. Even the tilt of his head has the same angle as that of Adam. Moreover the bodies of Adam and Eve form a triangle, the apex of which is taken up by the figure of the horizontal Satan.

The serpent of materialism, is wrapped around the left foot of Satan reminiscent of the serpent coiled around Adam's left foot in *God Creating Adam*. Incidentally in the *Angel of Divine Presence Clothing Adam and Eve*, it is interesting to note the placement of the feet of all the figures. The clothes signify the materialistic and the physical that will now rule the mortal world but the right feet of spiritualism of Adam and the Angel are prominently displayed and the two big toes touch each other while Eve's right foot is still a few inches from direct contact. In *Temptation and Fall* the serpent is coiled round the entire body of Eve but the end of its tail loops firmly around Eve's left foot anchoring it solidly to the ground.

In the painting *Temptation and Fall*, the landscape is dominated by spiky foliage of Experience, and though Eve looks a trifle pensive while sharing a fruit from the serpent's mouth, Adam, with his back to the viewer, looks positively awed at something he sees beyond the frame of this painting. Perhaps Adam sees new vistas opening up. Blake has played out two parallel heightened dramas on one single canvas. Only the drama of the actual act of transgression seems less interesting than the new sights which amaze Adam. One tends to feel that Adam has probably already had his share and Eve is probably indulging in some more. Usually paintings of *Temptation* show Eve offering the fruit to Adam for the first time. Here I would like to think that perhaps the order of the act of disobedience which makes woman the first perpetrator of Sin is not really that important but the fallen State is.

Going back to the earlier picture, *Satan Watching the Endearments of Adam and Eve*, one finds that Satan's left hand points a finger at Adam and Eve in much the same way that God's does in Michelangelo's *The Creation of Adam* (1510). Blake even gives Satan a rough mirror image of God's horizontal position. In fact if one traces an imaginary diagonal from the lower left to the upper right of Blake's painting, one will be startled to note that Eve's body, Adam's right hand, Satan's left arm, his head and the upper half of his torso are in perfect alignment with

each other. The equations are established for anyone who cares to pay attention and an entire range of sequences from the Genesis to the Apocalypse is incorporated within this one single painting. Blake also makes Eve's glance go past Adam's head and she seems to lock gaze with Satan overhead. It is through these small signs that the connections are established. Since the illustrations and paintings of Blake, as well as those of other artists referred to in this context are all carefully planned and constructed, these details are not coincidental but designed with a purpose.

In Satan's longing look we find a thirst for love and understanding which provides space for individual growth. Thus Blake shows an overlapping of propensities and states which are mutually contradictory but which are also part of our mortal predicament. Strange, but we all turn out to be part of the 'Devil's Party'. It is only after passing through these states that man can achieve his ultimate aim of becoming one with divinity as denoted in Blake's *Jerusalem Plate 99* which shows the *Union of the Soul with God*. This plate is a marvellous combination of the divine and the erotic. This kind of union of the material and the divine is possible only because of the full maturity that Blake's art gained by the time he was completing *Jerusalem*. It is a novel visual depiction of the union of the human soul with God where Divinity clasps Humanity in a lover's grasp. The two forms melt into one, almost fusing together. God's form is well defined only above the waist, the lower part of his body disappearing into flame-like whorls all around. It is worth noting that the right leg of spirituality is the focus of the mortal figure who has his arms flung out in total surrender to divinity while the clasped arms of the Godhead supports the entire body weight of the other figure. There are two immediate associations which spring to the Indian mind on seeing this plate. One is the concept of death being a beautiful release from the bondage of materialism, the enfolding of death being similar to the enfolding embrace of a lover. This is a common notion in the Vaishnavite religion where Krishna, the eternal lover, is worshipped. The sentiment is portrayed beautifully by Rabindranath Tagore in *Bhanushingher Padabali*, a collection of poems, later set to music, written at a time when he was between sixteen and twenty-five years of age, from 1877-84. This series of poems are in praise of the exquisite relationship between Krishna and his consort Radha (Krishna symbolizing divinity and Radha physicality). In one particular poem Radha says, "Maranare, tuhu mama Shyam saman..." which, if roughly translated, means, "Oh Death, you are my lover ..."⁶ What Tagore verbalized so eloquently has never been more perfectly visualized as Blake did in Plate 99 of Blake's *Jerusalem*.

The tendency to interpret Satan as Evil/Energy has always been inherent in artists. Milton gave this propensity a memorable form and Blake gave it a name. Gustave Doré, John Martin, John B Medina, Edward Burney, Richard Westall, Francis Hayman and Bernard Lens contributed their share as did Fuseli and Blake as far as Milton's *Paradise Lost*, seen against the larger background of religion, politics and society, is concerned. But Blake was unique in that he was the only one who claimed a symbolic identity as a poet and artist with Milton. Blake became one with the spirit of creation itself and Milton's Muse became Blake's Imagination.

In fact the powerful combination of Milton and Blake has not ceased to inspire. Terrance Lindall, a noted American surrealist artist born in 1944, has also illustrated Milton's *Paradise Lost* and his version is taught at New York University in Professor Karen Karbiener's classes along with the other artists', especially Blake. His version was published in the *Heavy Metal*

Magazine in 1980. This magazine is a favourite American science fiction and fantasy comics magazine liked greatly by young American students. In fact this is a fine example to show how, with the changing times, Milton and Blake have gone from being classroom canons to popular cult figures. It also exemplifies how these poets and visionaries still appeal to the younger generation today. The *Heavy Metal Magazine* is owned and published by Kevin Eastman, co-creator of the *Teenage Mutant Ninja Turtles*. Publication of the original French magazine ceased in 1987. It resumed in July 2002 under the French name *Métal Hurlant*, edited by Les Humanoïdes Associés. In a feature article on the “New International Surrealist Movement” in the March 2006 issue of *Art & Antiques Magazine*, several Heavy Metal artists are mentioned as major expressionists of that movement.

Professor Karen Karbiener, Ph.D. in English and Comparative Literature at Columbia University, gave a lecture at the Williamsburg Art & Historical Center in 2004 on “...Milton’s Satan and his impact on countercultural artistic movements from William Blake to the Beat poets in essence, the artists “between” Milton and Lindall, the radical artistic legacy.” She is the general editor of a two volume survey of rebellious and reactionary American art forms, 1607-2004, the *Encyclopedia of American Counterculture*.

Lindall’s portraiture of Milton’s Satan, though different from Blake’s in many ways, has the same troubling, thought-provoking qualities. If we look at the picture we see Hell burning deep inside Satan’s entrails. What interests one about this painting is the Buddha-like, meditative, cross legged posture adopted by Satan which looks extremely oriental in some ways. His eyes are turned inward as he seems lost in flames of his own creation. His left hand gently cradles the fire in his insides, almost as one would hold an infant. His right hand is raised in a typical Buddha-like gesture of blessing. One wonders at the strange combination of violence and peace in the one body, a peculiar coming together of trauma and acceptance at the same time on the visage. His face is that of an aged man, lined with the Experience of Fall while his body looks like that of a gnarled tree. Nowhere have ‘Contraries’ been more apparent and very seldom in the twentieth century have we seen opposites yoked together with such force.

Thus we find Milton’s *Paradise Lost* opened the floodgates of rebellion for thinking artists and each of them responded through their work in their own novel way. But we also note that Blake’s depictions of personal, social and cosmic rebellion has been the most powerful of all and has defied space and time to endure to the present day.

End Notes:

1. Roland Mushat Frye, *Milton’s Imagery and the Visual Arts - Iconographic Tradition in the Epic Poems*, (N.J., Princeton University Press, Princeton, 1978), p. 337
2. S. Foster Damon, *A Blake Dictionary: The Ideas and Symbols of William Blake*, (New York, E.P Dutton & Co. Inc., 1971), pp181-2
3. Kathleen Raine, *William Blake*, (London, Thames and Hudson, 1970), pp146-7
4. S. Foster Damon, *A Blake Dictionary: The Ideas and Symbols of William Blake*, (New York, E.P Dutton & Co. Inc., 1971), pp 87-8
5. *Ibid.*, p. 355 <http://www.geetabitan.com/lyrics/M/maron-re-tuhu-mamo.html>

List of some paintings mentioned in the article :-



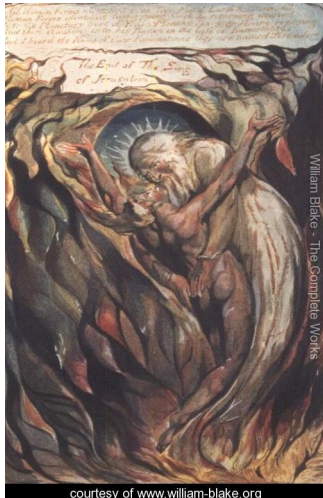
1. John Martin, *Eve's Dream-Satan Aroused* <http://darkclassics.blogspot.in/2011/01/john-martin-paradise-lost-eves-dream.html>



2. Willaim Blake, *Elohim Creating Adam* http://www.google.co.in/imgres?imgurl=http://upload.wikimedia.org/wikipedia/commons/2/2a/William_Blake_-_Elohim_Creating_Adam



3. Willaim Blake, *Satan Watching the Endearments of Adam and Eve* http://en.wikipedia.org/wiki/William_Blake's_illustrations_of_Paradise_Lost



courtesy of www.william-blake.org

4. William Blake, *The Emanation of the Giant Albion*, www.william-blake.org



5. Terrance Lindall, *Satan Ruined*,
<https://sites.google.com/site/terrancelindallsparadiselost/home/elephant-folio-paradise-lost/Satan%20Ruined%20PL%20site.jpg>