

Additional Web Figures

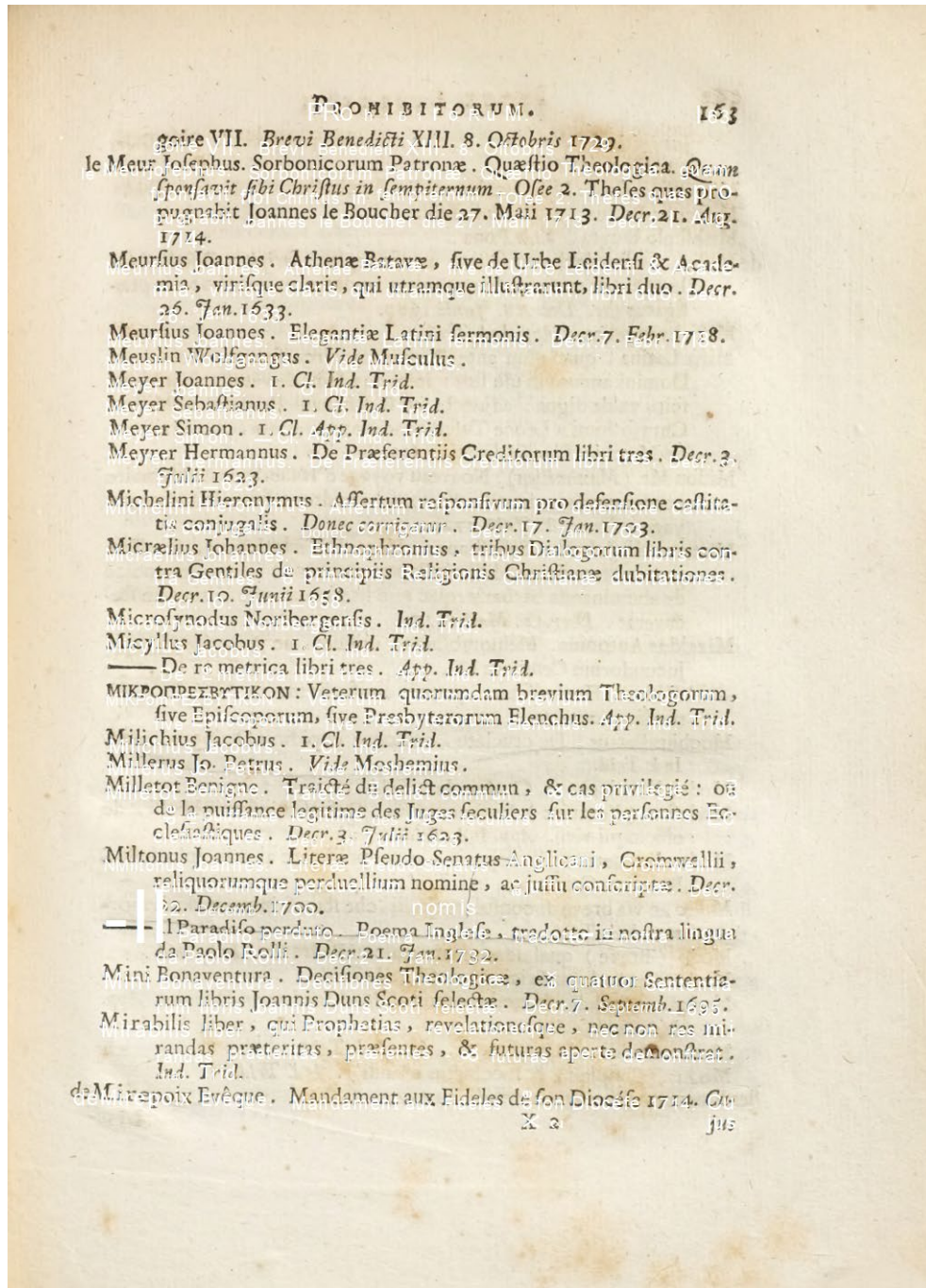
Global Milton and Visual Art

Edited by Angelica Duran and Mario Murgia

Chapter 2

“More Worlds . . . Other Worlds . . . New Worlds”: Translations / Illustrations / *Paradise Lost* Joseph Wittreich

Web-Figure 2.A. Roman Catholic Church, Milton entry (Miltonus Joannes), from *Index librorum prohibitorum* (1758), p. 163. Courtesy of The HathiTrust.



Back-story in brief. The religiously transgressive character of Milton's *oeuvre* is attested to by the inclusion of his name in the Holy Office's *Index*.

Chapter 3
Doré's *Paradise Lost* and *Ukiyo-e* Prints
Hiroko Sano

Web-Figure 3.A. Strasbourg Cathedral Tower (2020), color photo. Photo by Mario Murgia.



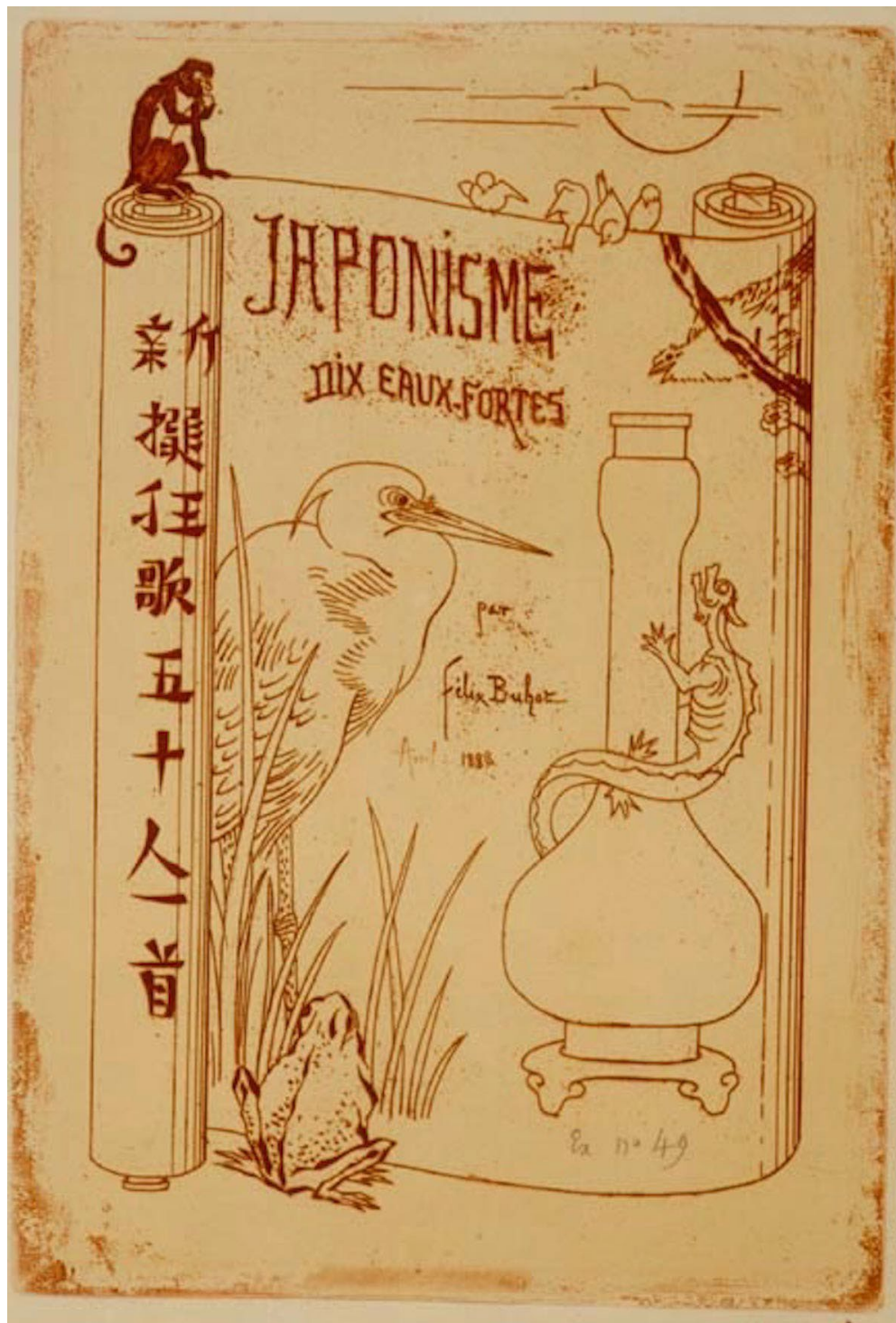
Back-story in brief: The single-towered profile of Strasbourg Cathedral constitutes an architectural peculiarity in the Grand Est region of France, the birthplace of Gustave Doré.

Web-Figure 3.B. Gustave Doré, “A Group of Austrian Guards” (1859), lithograph in black on light gray China paper laid down on ivory woven paper. Courtesy of the Art Institute of Chicago (1948.23).



Back-story in brief: As a lithographer, Gustave Doré was very much concerned with the representation of figuratively accurate images of his surroundings through innovative printing techniques. Doré’s use of “near and far” techniques described in Chapter 3 is on display in this and many other of his illustrations.

Web-Figure 3.C. Félix-Hilaire Buhot, “*Japonisme: Dix Eaux-Fortes*” [Ten Etchings] (Paris: M. Edmond Sagot, 1885), portfolio, 17 1/2 in. x 12 1/2 in. Prints and Photographs Division, Library of Congress (LC-USZC4-8497).



Back-story in brief: Early nineteenth-century printmaking in France was very much influenced by Eastern motifs, especially those from Japanese aesthetics and art. *Japonisme* soon became an artistic trend among the Impressionists.

Web-Figure 3.D. Gustave Courbet, “The Wave” (1869), oil on canvas. Courtesy of the Brooklyn Museum.



Back-story in brief: The influence of Japanese printmakers like Katsushika Hokusai, whose “Under the Wave off Kanagawa” (c. 1831) is featured in Chapter 3, on French pictorial realism can be traced in Gustave Courbet’s many seascapes.

Web-Figure 3.E. Édouard Manet, “Raven Head” (1875), lithograph. Courtesy of the Art Institute of Chicago.



Back-story in brief: The topical and technical affinities between Gustave Doré and other visual artists of his time, like Édouard Manet, is evident in their pictorial re-workings of Anglophone poetical works, like Edgar Allan Poe’s poem “The Raven.”

Chapter 4

Doré's Illustrations with *Cromos* in *El Paraíso perdido*

Angelica Duran

Web-Figure 4.A. Unknown artist, Jesus, *cromo* drawing, from a 2020 calendar in Mexico.
Photo by Mario Murgia.



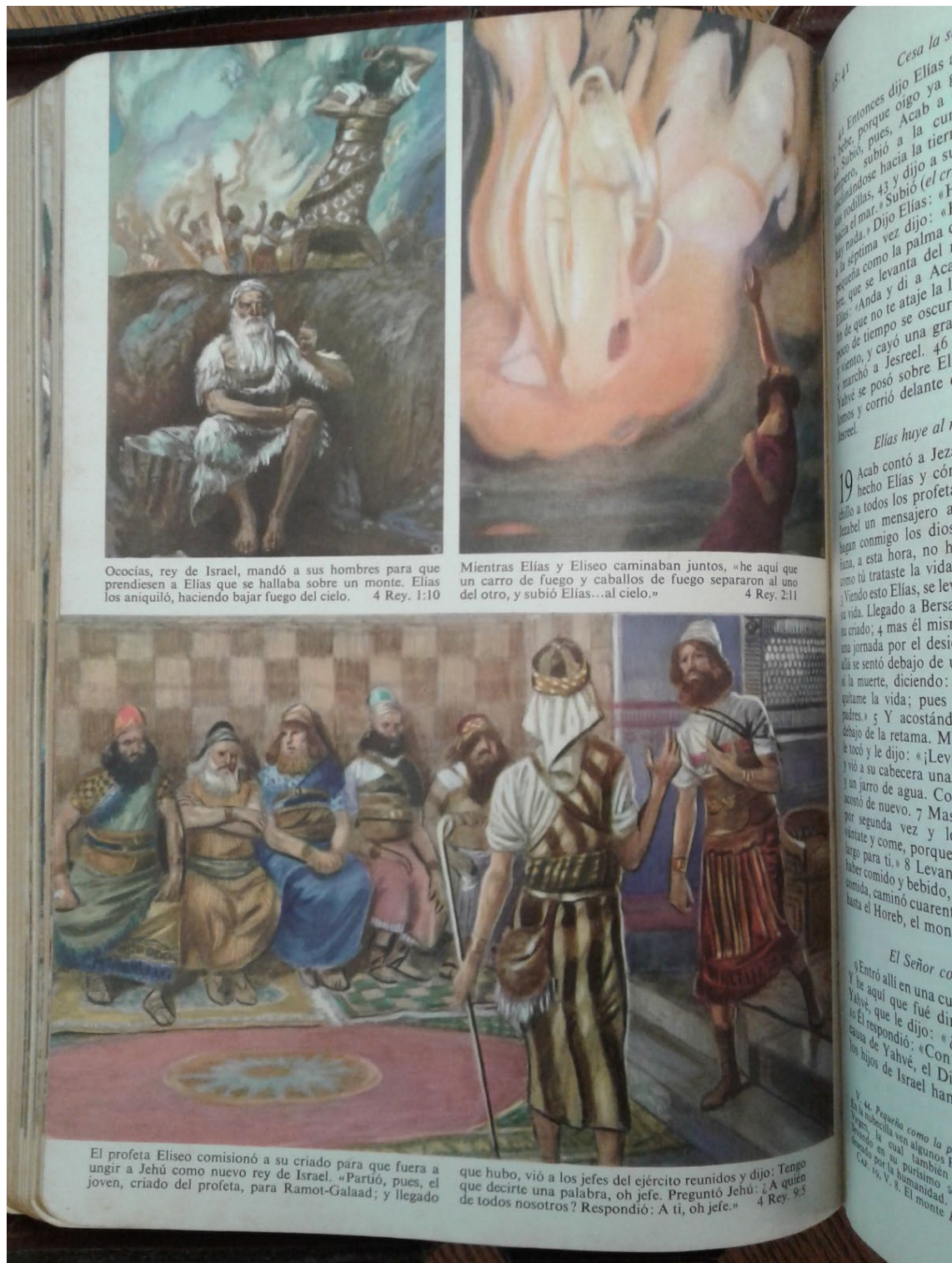
Back-story in brief: *Cromos* continue to constitute a ubiquitous expression of popular, even somewhat “kitschy,” art in Mexico.

Web-Figure 4.B Unknown artist, the Virgin Mary and Jesus with an onlooking John the Baptist, colored and gilt cover, from *La Sagrada Biblia* (1958). From the library of Angelica Duran.



Back-story in brief: The featuring of familiar, often uncredited, biblical scenes on the cover of religious publications ensures an immediate visual rapport between faithful readers and the holy texts in Mexico and other Hispanoamerican countries.

Web-Figure 4.C. Unknown artist, Old Testament scenes, inset *cromo* illustrations, from *La Sagrada Biblia* (1958), fp. 273. From the library of Angelica Duran.



Back-story in brief: The comparatively simple pictorial techniques used in *cromo* illustrations, like these of the Book of Kings, promote a sense of accessibility and familiarity in Mexican Bibles.

Web-Figure 4.D. Gustave Doré, Plate 32 (PL 7.415, 416), black-and-white engraving, from *Paradise Lost* (1866). Courtesy of The HathiTrust.

Web-Figure 4.E. Gustave Doré and Miguel Fernández de Lara, “*Tiene por boca,*” color drawing, from *El Paraíso perdido* (1967), fp. 182. Photo by Angelica Duran.



Back-story in brief: A tadpole-like Leviathan becomes the epitome of sublime enormity in Gustave Doré's rendition of God's marine creation. Miguel Fernández de Lara's *cromo*-like colorization of Doré's engraving is good example of aesthetic re-appropriation of Milton-inspired pictorial art in Hispanophone contexts.

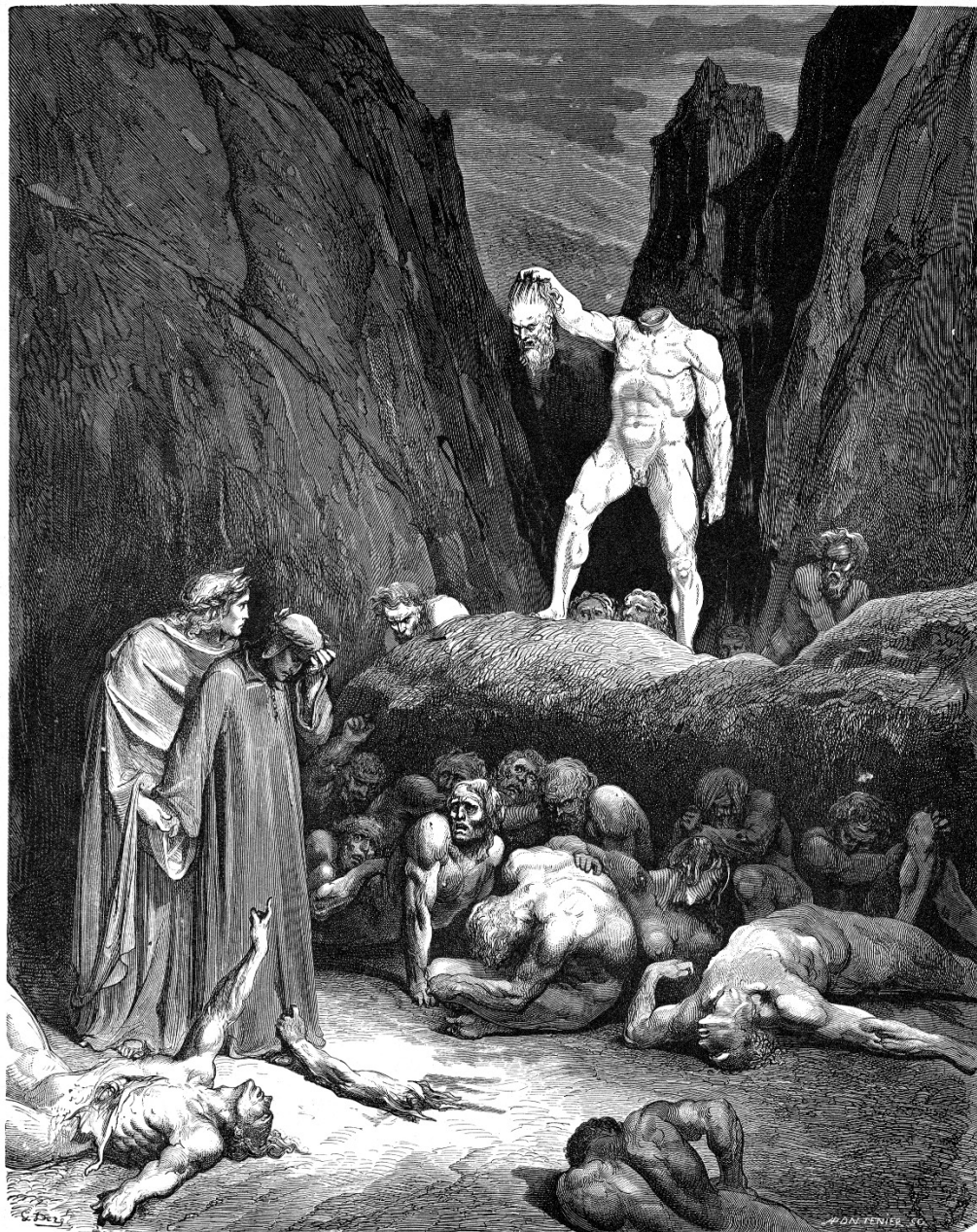
Chapter 5
Paradise Lost in Music Videos
Ana Elena González-Treviño

Web-Figure 5.A. Frans Floris I, *The Fall of the Rebel Angels* (1554), oil on panel. Photo: Rik Klein Gotink (CC0). Courtesy of Koninklijk Museum voor Schone Kunsten Antwerpen (K3.BMSKA).



Back-story in brief: Along with Pieter Bruegel the Elder's spectacular oil on panel of the same title (Figure 5.1), Frans Floris's rendition remains a salient reference in Renaissance representations of the angelic fall from grace.

Web-Figure 5.B. Gustave Doré, “Bertran de Born,” black-and-white engraving, from Dante’s *Inferno* (n.d.). Courtesy of the Pitts Theology Library, Candler School of Theology, Emory University.



p. 151.

By the hair

It bore the sever'd member, lantern-wise
Pendent in hand, which look'd at us, and said,
"Woe's me!"

Canto XXVIII., lines 118-123.

Back-story in brief: The figure of Bertran de Born is representative of vicious duality in an individual, which Gustave Doré depicts in his illustration for Canto 28 of Dante’s *Inferno*.

Web-Figure 5.C. Otto Dix, *Dead Horse, from War* (1924), etching on cream laid paper. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Courtesy of the Art Institute of Chicago (1999.356.5).



Back-story in brief: Chapter 5 mentions David Gilmour's allusions to Doré's works. Otto Dix's *Dead Horse* is one of the many works of art that appear in Gilmour's video. Dix's image of the horse's carcass is a captivating visual metaphor for the decay that war causes and represents an anguishing *memento mori* amid the horrors of violence.

Web-Figure 5.D. Gian Lorenzo Bernini, *Apollo and Daphne* (1622–25), in the Borghese Gallery, Rome. Weblink, see <https://borgnese.gallery/collection/sculpture/apollo-and-daphne.html>.

Back-story in brief: Amid the many plastic renditions of the myth of Apollo and Daphne, Gian Lorenzo Bernini's sculpture stands out for its dynamic use of helical motion to represent a physical metamorphosis. Similarly, Gustave Doré used multiple methods to convey motion.

Web-Figure 5.E. Giovanni Battista Piranesi. “*Vedute di Roma*” [Views of Rome], part I (ca. 1750–1778), etching. The New York Met, Rogers Fund (41.71.1.16).



Back-story in brief: Piranesi’s crammed images of the decayed city of Rome evoke the atmospheric sublime in a visual representation of the fleetingness of human existence. A high number of Gustave’s Doré’s fifty illustrations for *Paradise Lost* are crammed.

Chapter 6

Author Portraits of Milton, Authorship, and Canonization

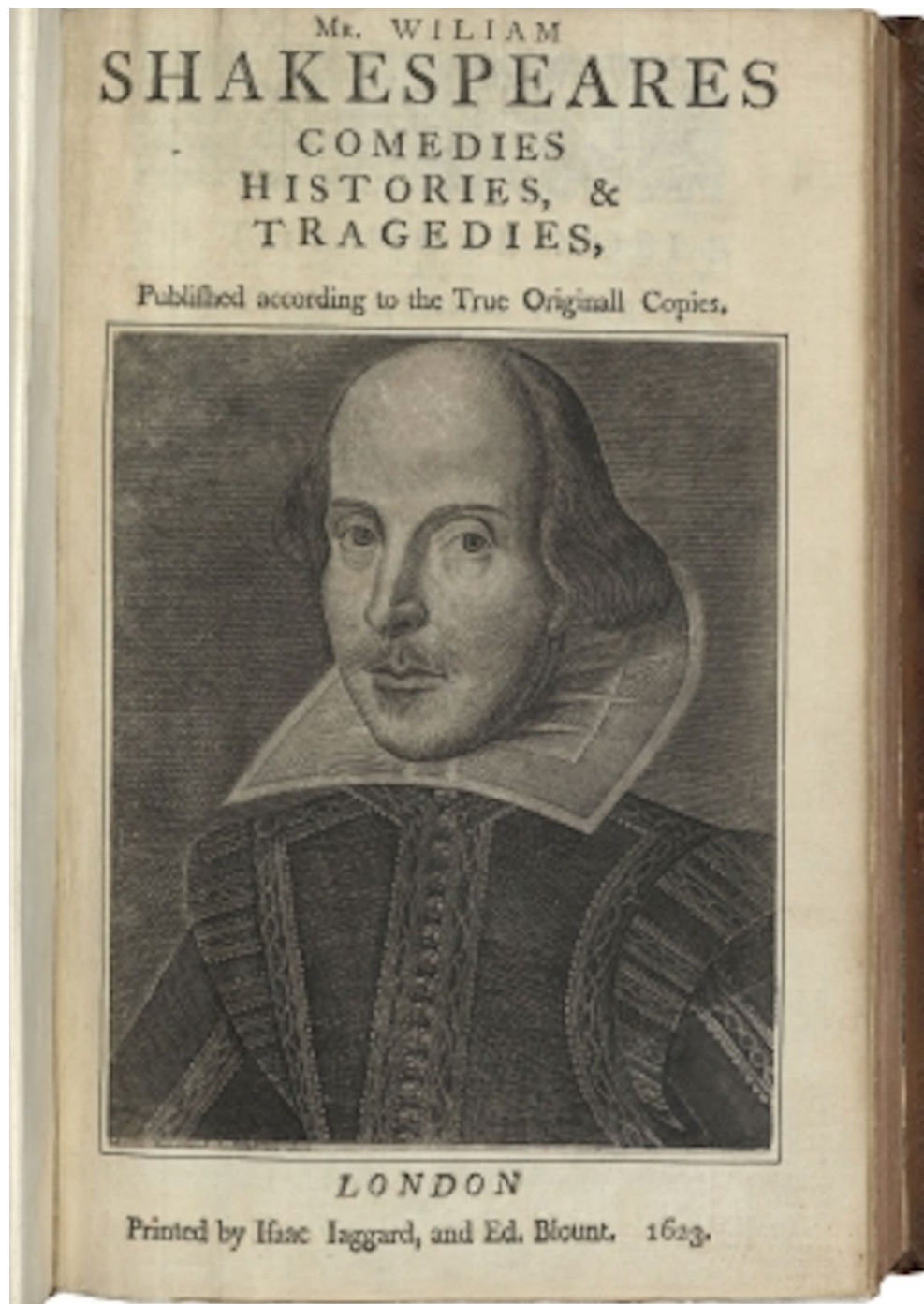
Nathalie Collé

Web-Figure 6.A. William Marshall, portrait of John Milton, black-and-white engraving, from *Poems of Mr. John Milton* (1645), frontispiece. © The Trustees of the British Museum.



Back-story in brief: In his critical appreciation of the poorly executed portrait, Milton wrote the short quip in Greek about the caricatural aspect of the drawing, which the poet attributes to the ineptitude of a “rank beginner.”

Web-Figure 6.B. Martin Droeshout, portrait of William Shakespeare, black-and-white engraving, from *Mr. William Shakespeares Comedies [,] Histories, & Tragedies* (1623), frontispiece. Courtesy of Folger Shakespeare Library.



Back-story in brief: Depending on the historical period or the art critic, the two versions, or “states,” of this portrait have been considered either good likenesses or crass misrepresentations of the playwright and poet about whom Milton penned “On Shakespeare” (1630), one of his early poems.

Web-Figure 6.C. After Mihály Munkácsy, “*Milton dictando á sus hijas el PARAISO PERDIDO*” (Milton Dictating *Paradise Lost* to his Daughters) (1877), black-and-white engraving, from *El Paraíso perdido* (Barcelona, 1883), p. [ii]. From the Purdue University Libraries. Photo by Angelica Duran.



Back-story in brief: While many “Milton Dictating” illustrations have Milton with one, two, or all three of his daughters, we know that many of Milton’s male friends wrote down his late masterworks—*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*—necessitated by Milton’s adult-onset blindness.

Web-Figure 6.D. Louise Manguy. “*Milton Dictant son Paradis Perdu: Milton Dictating Paradise Lost*” (ca. 1750–1920), print. Weblink, see <https://www.digitalcommonwealth.org/search/commonwealth:pr76fg42d>.

Back-story in brief: The loving closeness between a white-haired Milton and the three young women—most probably his daughters—corresponds with an admiring romantization of the poet’s figure.

Chapter 7

“Delectable to Behold”: Milton’s Eve in the Artist’s Gaze

Wendy Furman-Adams

Web-Figure 7.A. Bernard Lens, synoptic illustration of Book 4, black-and-white engraving, from *Paradise Lost* (London, 1688). Courtesy of The William Andrews Clark Memorial Library, University of California, Los Angeles.



Back-story in brief: Due to its vivid accounts of life in Paradise, Book 4 of Milton’s epic has proved to be a particularly rich source of aesthetic material for visual artists ever since the late seventeenth century. Chapter 7 of this volume discusses Salvador Dalí’s illustrations of only Book 4 of *Paradise Lost*.

Web-Figure 7.B. Agnolo Bronzino, *Allegory of Venus and Cupid* (1540–1546), oil on wood.
© National Gallery, London / Art Resource, NY.



Back-story in brief: Agnolo Bronzino's controversial masterpiece, an explicit pictorial allusion to the erotic tastes of French and Italian courtiers of the sixteenth century, is also considered an allegorical reminder of the (often unhealthy) effects of sexual intercourse on mental and bodily health, as the tortured figure in the background suggests.

Web-Figure 7.C. Jean-Frédéric Schall, “Eve’s Temptation of Adam,” color engraving, from *Le Paradis perdu* (Paris, 1792). Courtesy of The William Andrews Clark Memorial Library, University of California, Los Angeles.



Back-story in brief: Eve’s tender and even plaintive facial expression in this depiction of the famous Miltonic scene in the garden of Eden possibly implies the artist’s sympathetic stance towards the first woman.

Web-Figure 7.D. Jean-Frédéric Schall, “Expulsion,” color engraving, from *Le Paradis perdu* (Paris, 1792). Courtesy of The William Andrews Clark Memorial Library, University of California, Los Angeles.



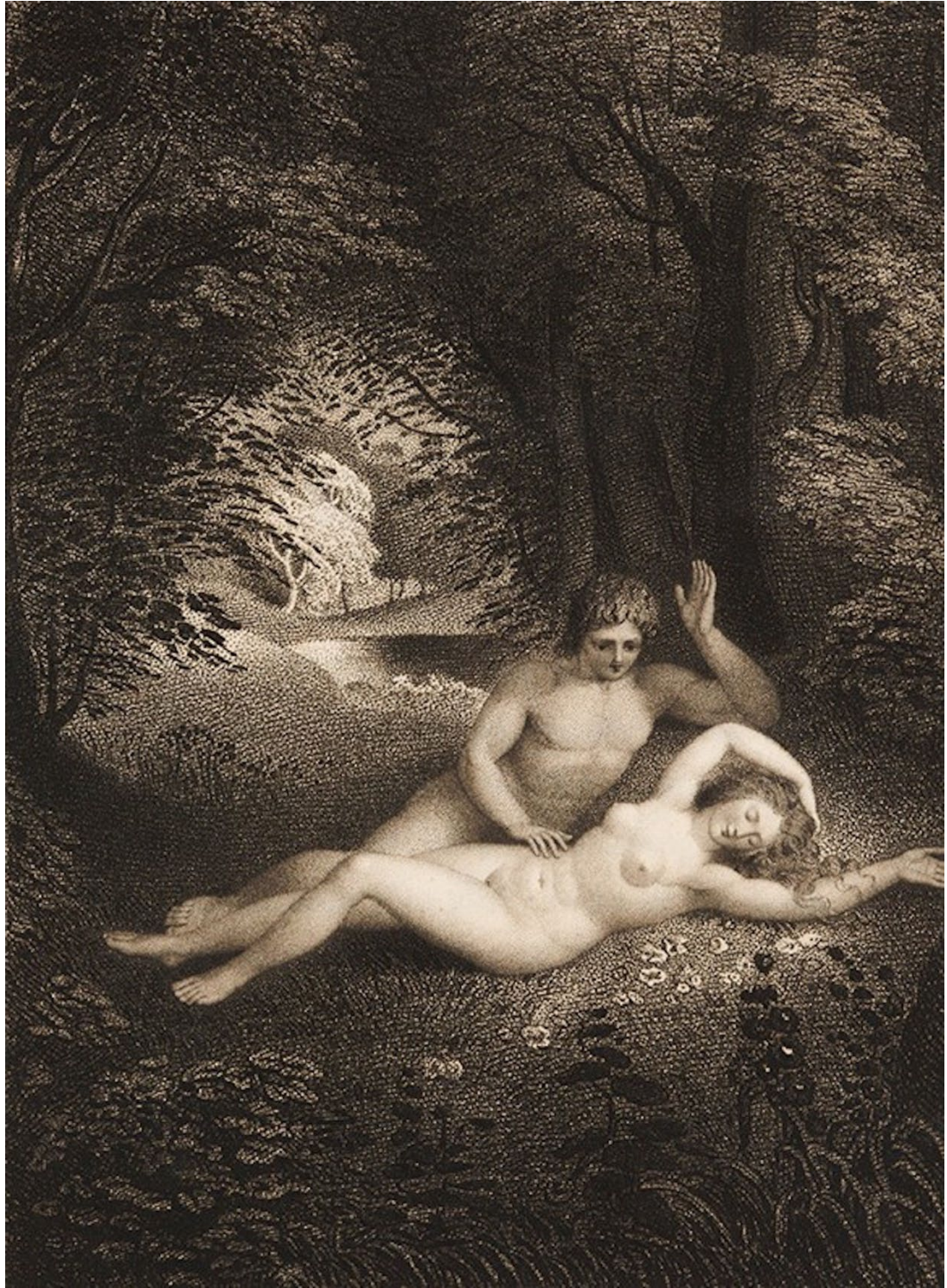
Back-story in brief: In this poignant depiction of the Expulsion, Adam’s aggrieved, defeated expression contrasts greatly with the archangel Michael’s sternness and, most strikingly, with Eve’s nostalgic air and countenance.

Web-Figure 7.E. Henry Richter, “Adam Wooing Eve,” black-and-white engraving, from *Paradise Lost* (London, 1794). Courtesy of The Huntington Library, San Marino, California.



Back-story in brief: Here, and despite the figures' physical closeness, Richter, like many other Romantic artists, presents Adam and Eve in a somewhat standoffish exchange, which is signaled by Adam's somewhat stiff corporality and movements.

Web-Figure 7.F. Henry Richter, “Adam Waking Eve,” black-and-white engraving, from *Paradise Lost* (London, 1794). Courtesy of The Huntington Library, San Marino, California.



Back-story in brief: The first couple's awkward physical disposition in the foreground of this engraving hints at a certain emotive unavailability on the part of Eve, who sleepily stretches while Adam looks upon her with a startled facial expression.

Web-Figure 7.G. John Martin, “Satan’s Temptation of Eve,” black-and-white engraving, from *Paradise Lost* (London, 1826). Courtesy of The Huntington Library, San Marino, California.



Back-story in brief: As is frequent in John Martin’s illustrations of *Paradise Lost*, Eve’s figure is dwarfed here by an ominous setting. The disproportionately large physicality of the serpent in the tree near her reinforces the vulnerability of “our general mother” (*PL* 4.492), while her luminously white body represents the center of the whole scene.

Web-Figure 7.H. John Martin, “Eve’s Temptation of Adam,” black-and-white engraving, from *Paradise Lost* (London, 1826). Courtesy of The Huntington Library, San Marino, California.



Back-story in brief: John Martin was famously interested in botany and geology, a personal trait that informs his imaginative translation of *Paradise Lost* into chiaroscuro metaphors of the paradisaical sublime. This engraving exemplifies the artist’s grandiose pictorial conception of Milton’s poem.

Web-Figure 7.I. Mary Elizabeth Groom, “Satan’s Temptation of Eve,” black-and-white wood engraving, from *Paradise Lost* (London, 1937). Courtesy of The Golden Cockerel Press and The William Andrews Clark Memorial Library, University of California, Los Angeles.



Back-story in brief: Smiling among giant roses, Eve seems to neutralize the tragic consequences of her encounter with the serpent in this piece by Mary Groom. This engraving is an instance of the artist's interest in Eve not simply as the agent responsible for the Fall of humankind, but as an embodiment of what can be read as ecofeminist values.

Chapter 8

Gender, Nature, and Desire in Dali's *Paradise Lost*

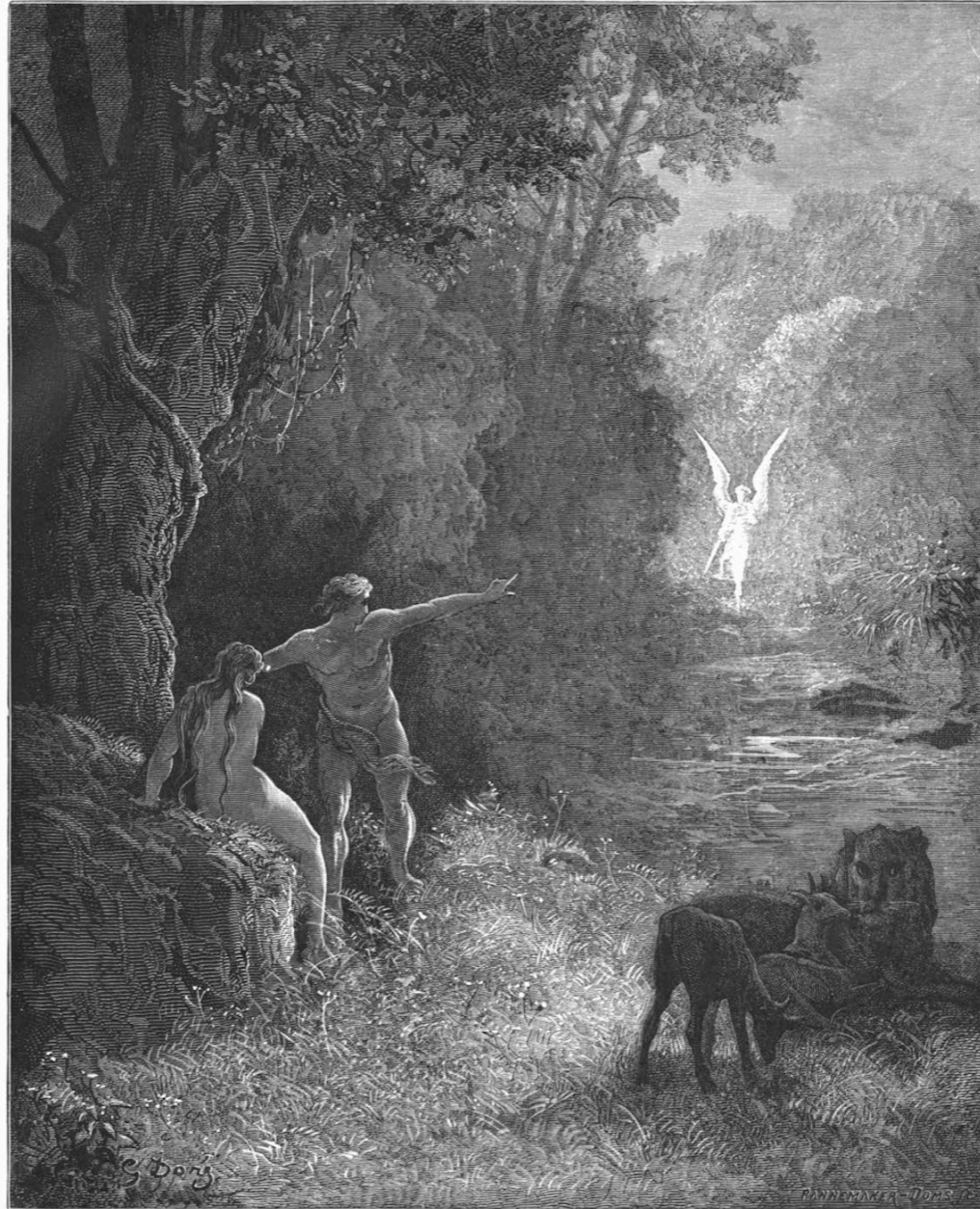
Joshua Reid

Web-Figure 8.A. Francis Hayman, frontispiece to Book 4, black-and-white engraving, from *Paradise Lost* (London, 1749). By kind permission of the Master and Fellows of Christ's College Cambridge.



Back-story in brief: Francis Hayman had a close relationship with the London stage as a scene painter in the mid-1700s. The influence that drama exerted on his pictorial pieces is clear in this scene, where Satan acts as a lascivious onlooker of Adam and Eve's amorous exchanges.

Web-Figure 8.B. Gustave Doré, Plate 21 (PL 5.309–10), black-and-white engraving, from *Paradise Lost* (1866). Courtesy of The HathiTrust.



p. 124.

Eastward among those trees, what glorious shape
Comes this way moving?

Book V., lines 309, 310.

Back-story in brief: The light that the archangel Raphael casts on the Edenic surroundings is in clear contrast to the darkness engulfing the human figures and the shadows shrouding the animals. One of Gustave Doré's motifs in his illustrations of *Paradise Lost* is the hierarchical distance between the creatures on the newly-created Earth and the realm of divinity.

Web-Figure 8.C. John Baptist Medina, frontispiece for Book 7, black-and-white engraving, from *Paradise Lost* (1688). By kind permission of the Master and Fellows of Christ's College Cambridge.



Back-story in brief: The archangel Raphael faces Adam as he describes God's reasons for creating the world. Covering some of her nakedness, Eve stands as a passive listener, apparently in awe of the conversation.

Web-Figure 8.D. Francis Hayman, frontispiece to Book 7, black-and-white engraving, from *Paradise Lost* (London, 1749). By kind permission of the Master and Fellows of Christ's College Cambridge.



Back-story in brief: Francis Hayman tends to present Eve as a mere bystander, detached from the transcendental conversation sustained by Adam and the archangel Raphael in the garden of Eden. This tendency in more traditional illustrations of Milton's paradise is contested by female artists of the twentieth century like Mary Elizabeth Groom and Carlotta Petrina, as Wendy Furman-Adams demonstrates in Chapter 7.

Web-Figure 8.E. William Blake, "Raphael Warns Adam and Eve," Object 6 (Butlin 529.6), 25.7 x 20.9 cm." The William Blake Archive. Weblink, see <http://www.blakearchive.org/copy/but529.1?descId=but529.1.wc.06>.

Back-story in brief: William Blake dedicated more illustrations to *Paradise Lost* than to any other literary work. Legend has it that, one fine day, Thomas Butts, one of the poet-painter's main patrons, found Blake and his wife in their Lambeth house, nude and reading parts of the epic to each other. Apparently, Blake exclaimed "Come in! ... It's only Adam and Eve, you know!"

Web-Figure 8.F. Francis Hayman, frontispiece to Book 9, black-and-white engraving, from *Paradise Lost* (London, 1749). By kind permission of the Master and Fellows of Christ's College Cambridge.



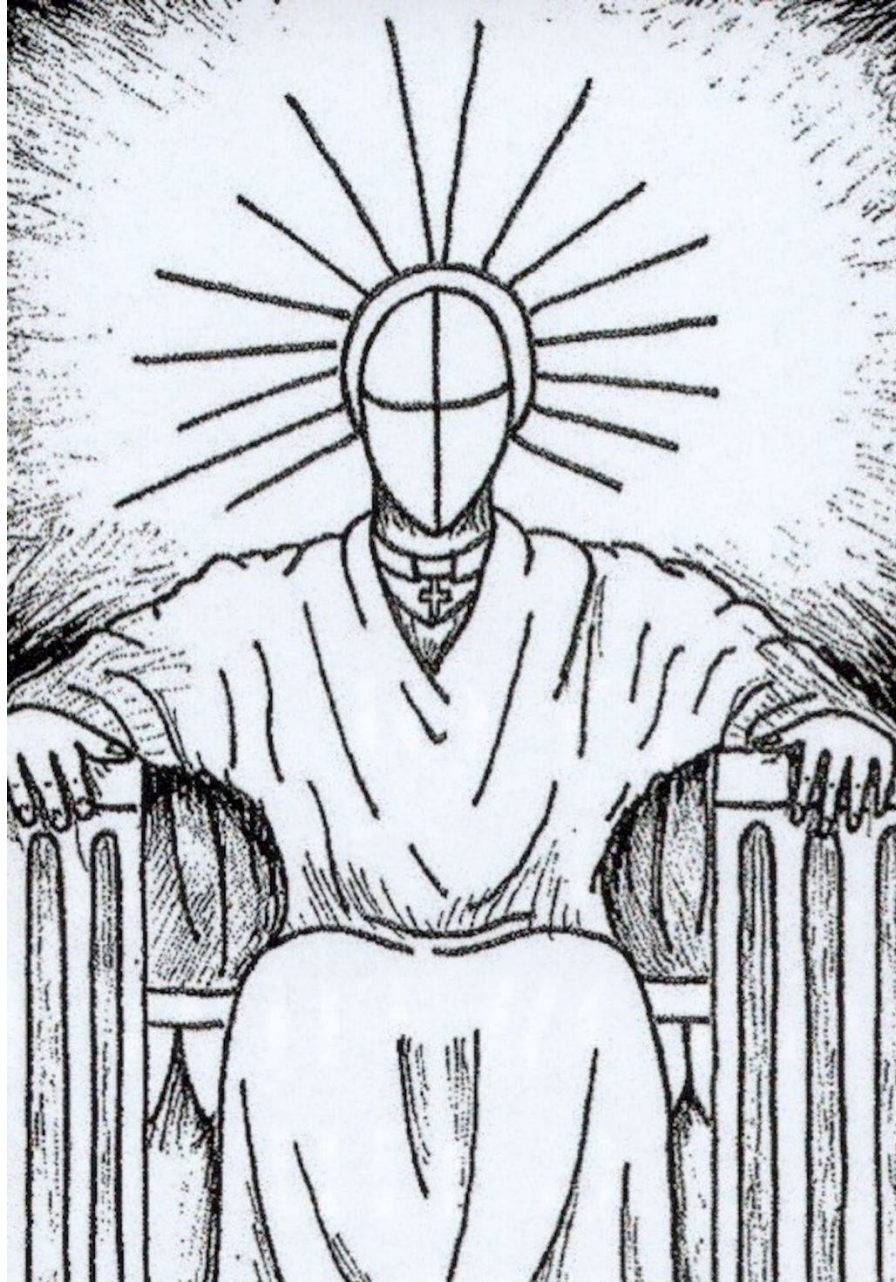
Back-story in brief: Depictions of Eve as a symbolic extension of Satan, and Adam being repelled by her temptational forwardness, are commonplaces in pre-20th century illustrations of Milton's paradise. This engraving by Hayman is a case in point.

Web-Figure 8.G. William Blake, "The Temptation and Fall of Eve," Object 9 (Butlin 529.9), 25.4 x 20.8 cm." The William Blake Archive. Weblink, see <http://www.blakearchive.org/copy/but529.1?descId=but529.1.wc.09>.

Back-story in brief: This illustration forms part of the famous "Butts Set" of Blakean images. The carefully-defined physicality of the human figures lends itself to the overtly sensual exchange between Eve and the serpent.

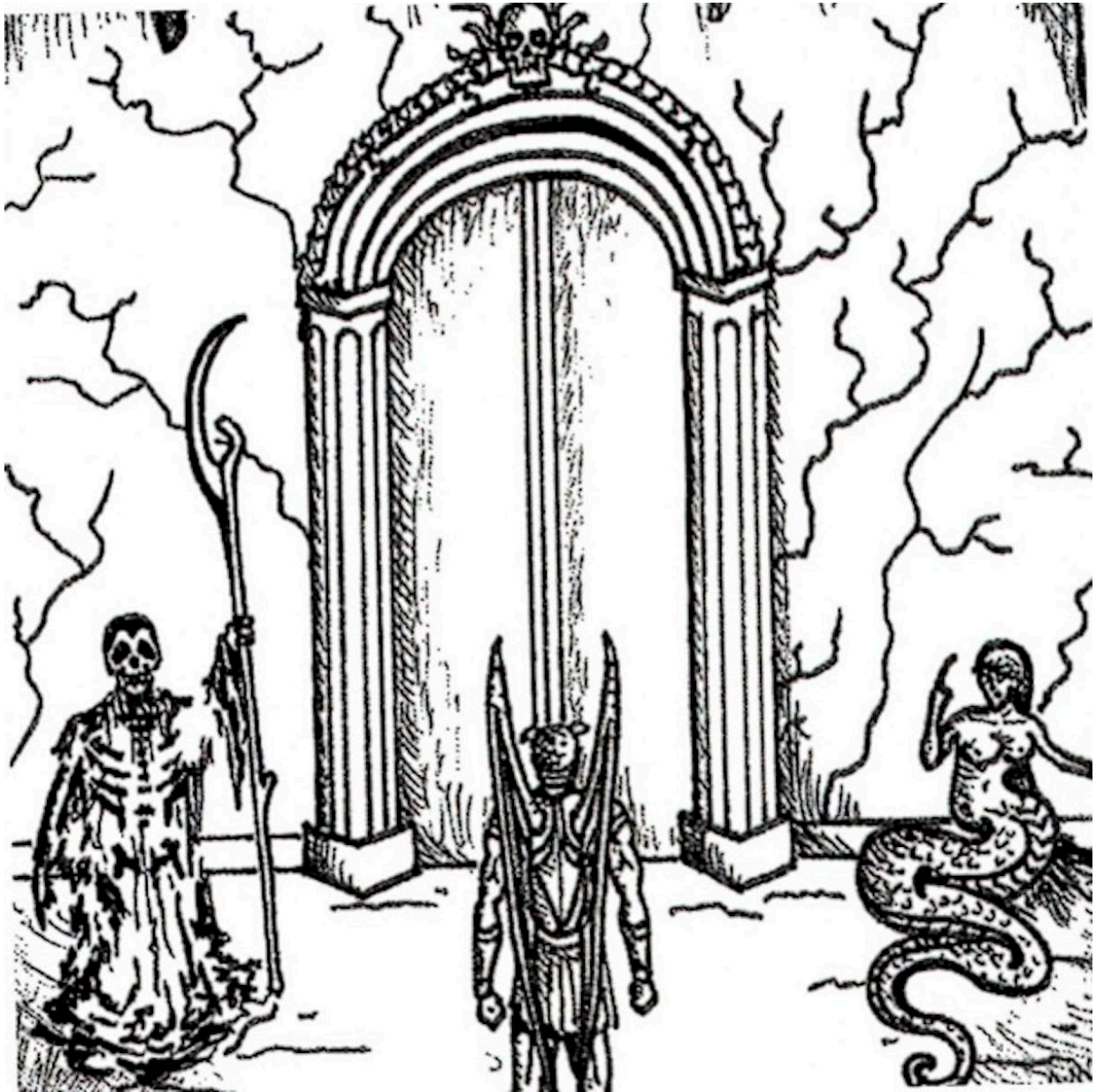
Chapter 9
***Paradise Lost* as (Hispanic) Graphic Novel**
Mario Murgia

Web-Figure 9.A. Lucas Pastorfield-Li, God the Father, black-and-white drawing, from *Paradise Lost. A Graphic Novel* (2014), [n.p.]. Courtesy of Lucas Pastorfield-Li.



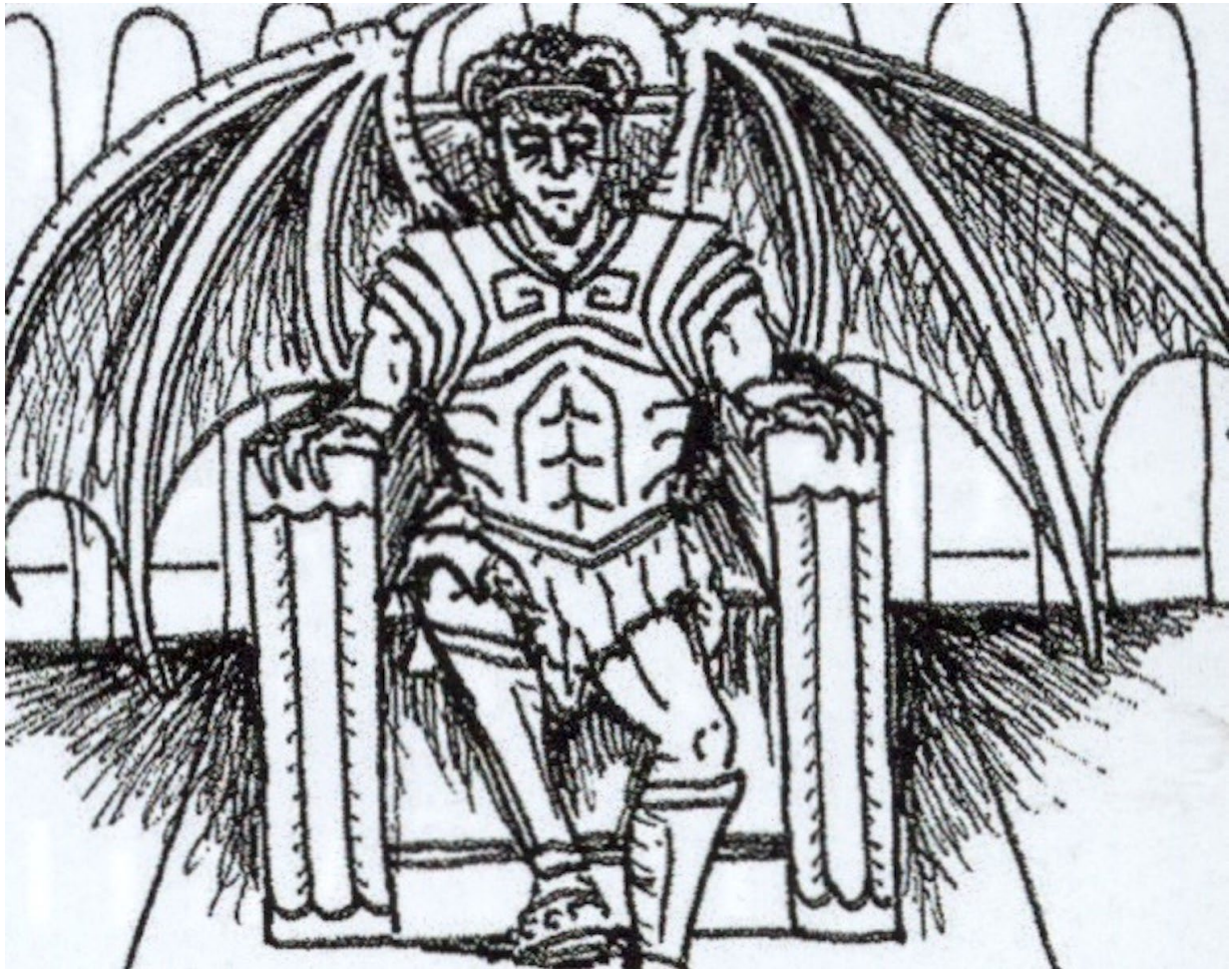
Back-story in brief: Lucas Pastorfield-Li made the first half of his *Paradise Lost* as an independent study on graphic novels while attending undergraduate school. The artist's representation of a faceless God the Father mirrors the verbal awe with which Milton approaches the divine figure in Book 3 of the epic.

Web-Figure 9.B. Lucas Pastorfield-Li, Death, Satan, and Sin, black-and-white drawing, from *Paradise Lost. A Graphic Novel* (2014) [n.p.]. Courtesy of Lucas Pastorfield-Li.



Back-story in brief: In his drawing of the “unholy trinity,” Lucas Pastorfield-Li resorts to more conventional depictions of Death as a scythed skeleton and Sin as a half-serpentine woman. Satan, with his back turned to the reader, is not a protagonist in this frame, even if his figure is spatially central.

Web-Figure 9.C. Lucas Pastorfield-Li, Satan Sitting on His Throne, black-and-white drawing, from *Paradise Lost. A Graphic Novel* (2014), [n.p.]. Courtesy of Lucas Pastorfield-Li.



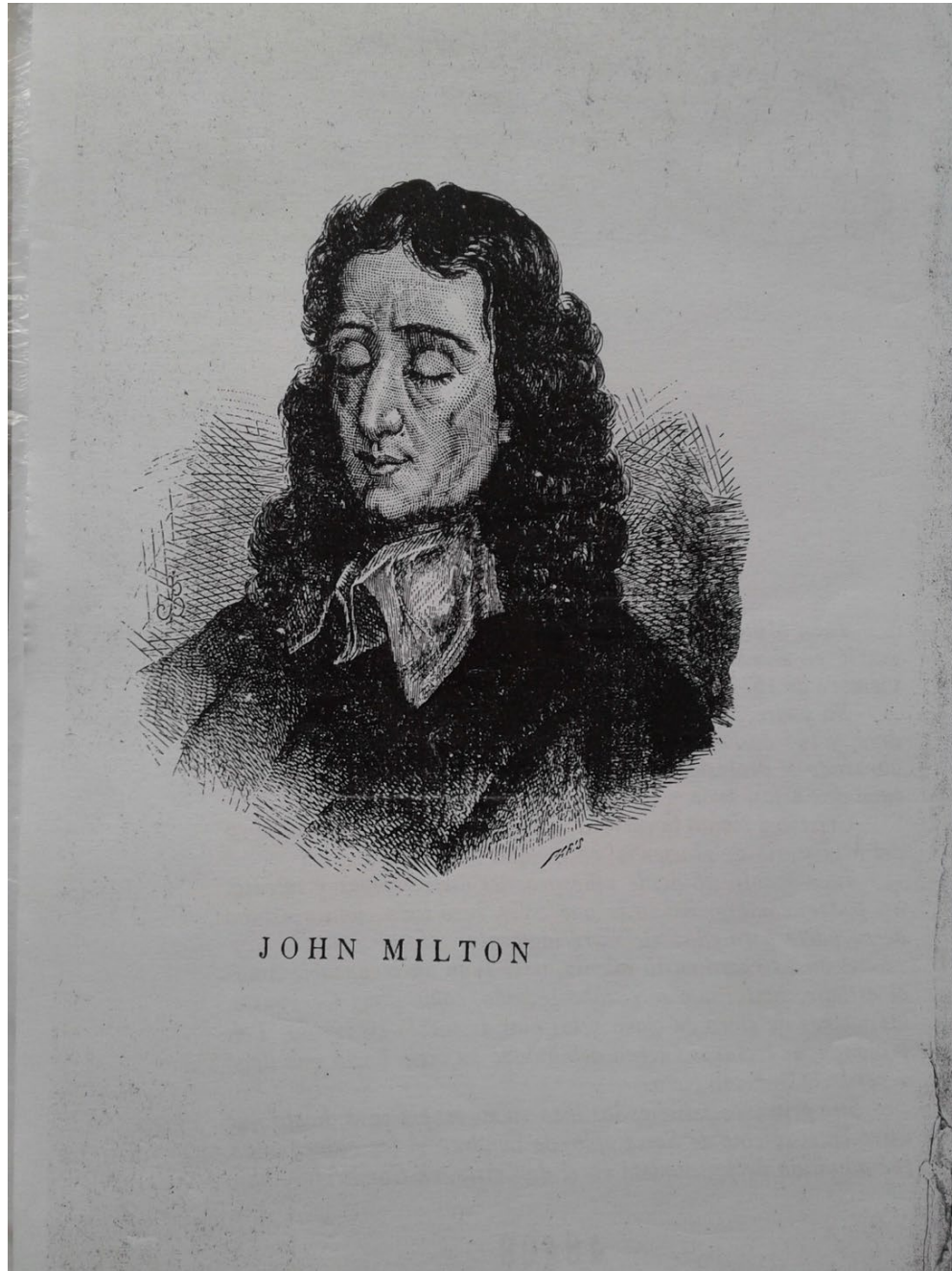
Back-story in brief: A front-facing, roughly drawn Satan stares forward with vacant eyes while spreading his bat-like wings. The bat wings are a recurrent motif in illustrations of Satan, Death, and Sin, as can be seen for example in Figure 10.1, Felipe Santiago Gutiérrez's during *The Fall of the Rebel Angels* (1850).

Web-Figure 9.D. El Greco. *The Nobleman with His Hand on His Chest* (c. 1580), oil on canvas. Museo del Prado, Spain. Weblink, see <https://www.museodelprado.es/en/the-collection/art-work/the-nobleman-with-his-hand-on-his-chest/9cb73bdf-66e8-4826-a79c-5de2b15a1da6>.

Back-story in brief: One of Domenikos Theotokopoulos' most famous works, *The Nobleman with His Hand on His Chest* shows an idealized Christian knight vowing allegiance to his lord. His fortitude and proud countenance are evident expressions of his faith in God.

Chapter 10
How Milton's Rebel Angels Landed in Nineteenth-century Mexico
Gabriela Villanueva Noriega

Web-Figure 10.A. Unknown artist, author portrait of Milton, black-and-white hand-drawing, from *El Paraíso perdido* (Mexico, 1967). Photo by Angelica Duran.



Back-story in brief: Uncredited pictorial depictions of poets, literary scenes, and writers are not uncommon in mid twentieth-century Hispanoamerican editions of international works of literature.

Chapter 11

The Milton Shield, *Paradise Lost*, and the 1867 *Exposition universelle* in Paris

Chia-Yin Huang

Web-Figure 11.A. Charles J. Connick, Great East window (1928), *Paradise Lost* window (1930), and *Pilgrim's Progress* window (1930), Princeton University Chapel, US. Courtesy of Princeton University. Photograph by Michel M. Raguin.



Back-story in brief: John Milton and John Bunyan are two of the most prominent English religious writers and sometimes follow parallel trajectories in terms of aesthetic and visual representation. The contiguousness of the *Paradise Lost* window and the *Pilgrim's Progress* window in the monumental Princeton University Chapel is a case in point.

Web-Figure 11.B. Léonard Morel-Ladeuil, The Sargood Shield copy of the Bunyan Shield (1878), electroplated copper electrotype, the Great Hall of Brisbane Grammar School. Courtesy of Brisbane Grammar School.



Back-story in brief: The evident similarities between the Bunyan Shield and the Milton Shield are indicative of the imagistic and thematic associations that Morel-Ladeuil established between *Paradise Lost* and *The Pilgrim's Progress*.

Web-Figure 11.C. Albert-Ernest Carrier-Belleuse, bust of John Milton (n.d.), Chimei Museum, Taiwan. Courtesy of Chimei Museum, Taiwan.



Back-story in brief: In this bust, the poet's meditative, almost bashful attitude contrasts sharply with the lush details of his hair and drapery, as well as with the intricacy of the artist's sculptural execution.

Chapter 12

Inscriptions, Monuments, and the Milton Window at St. Margaret's, Westminster

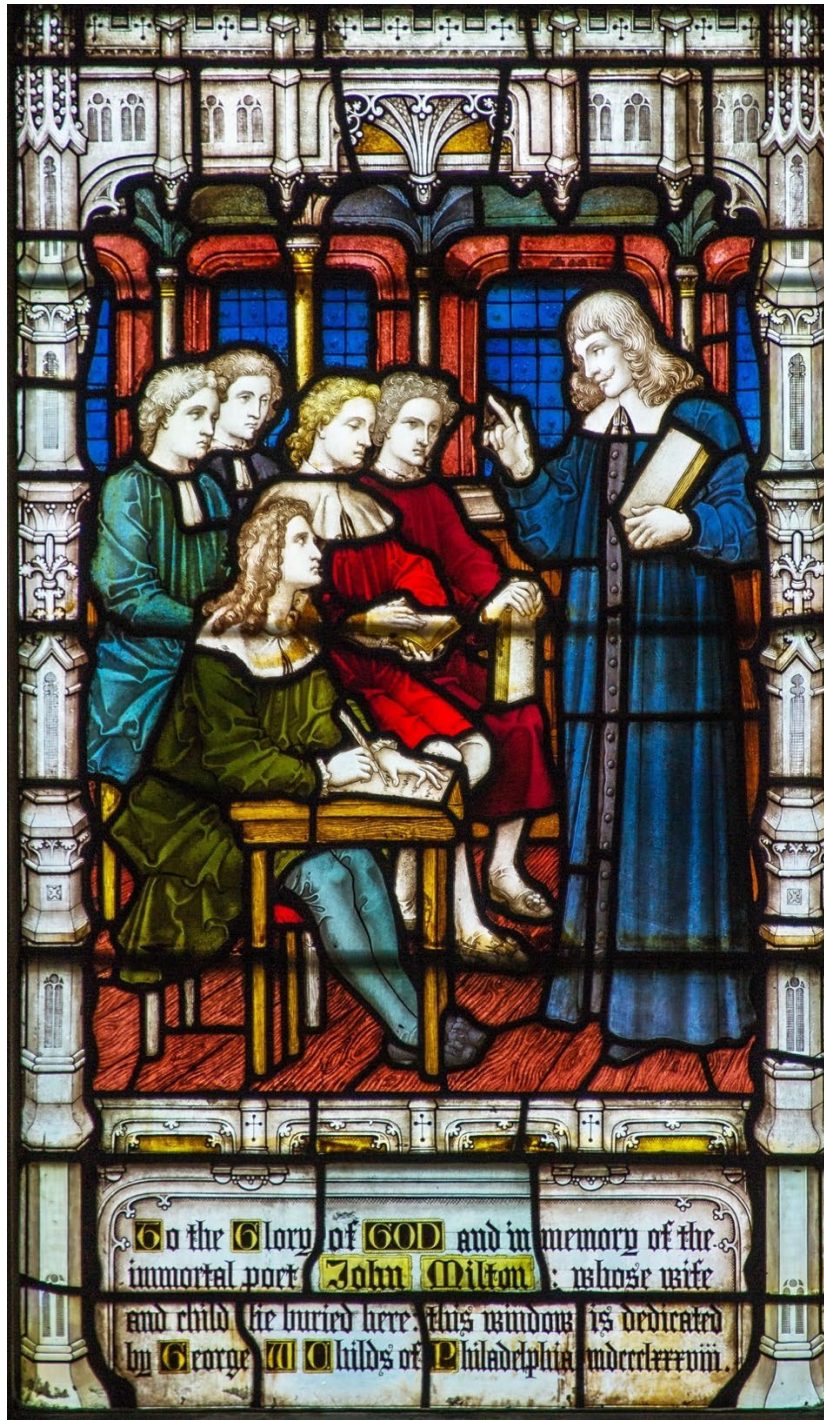
Aaron Shapiro

Web-Figure 12.A. Inside of Westminster Abbey, London, UK. Photo by Mario Murgia.



Back-story in brief: Within the Abbey, Poet's Corner houses the Milton monument, sponsored by William Benson in 1737 and carved by John Michael Rysbrack (Figure 12.1).

Web-Figure 12.B. Clayton & Bell, detail of Milton at School, stained glass, from The Milton Window (1888), St. Margaret's Church, Westminster, UK. Courtesy of St. Margaret's Church, Westminster. © Dean and Chapter of Westminster.



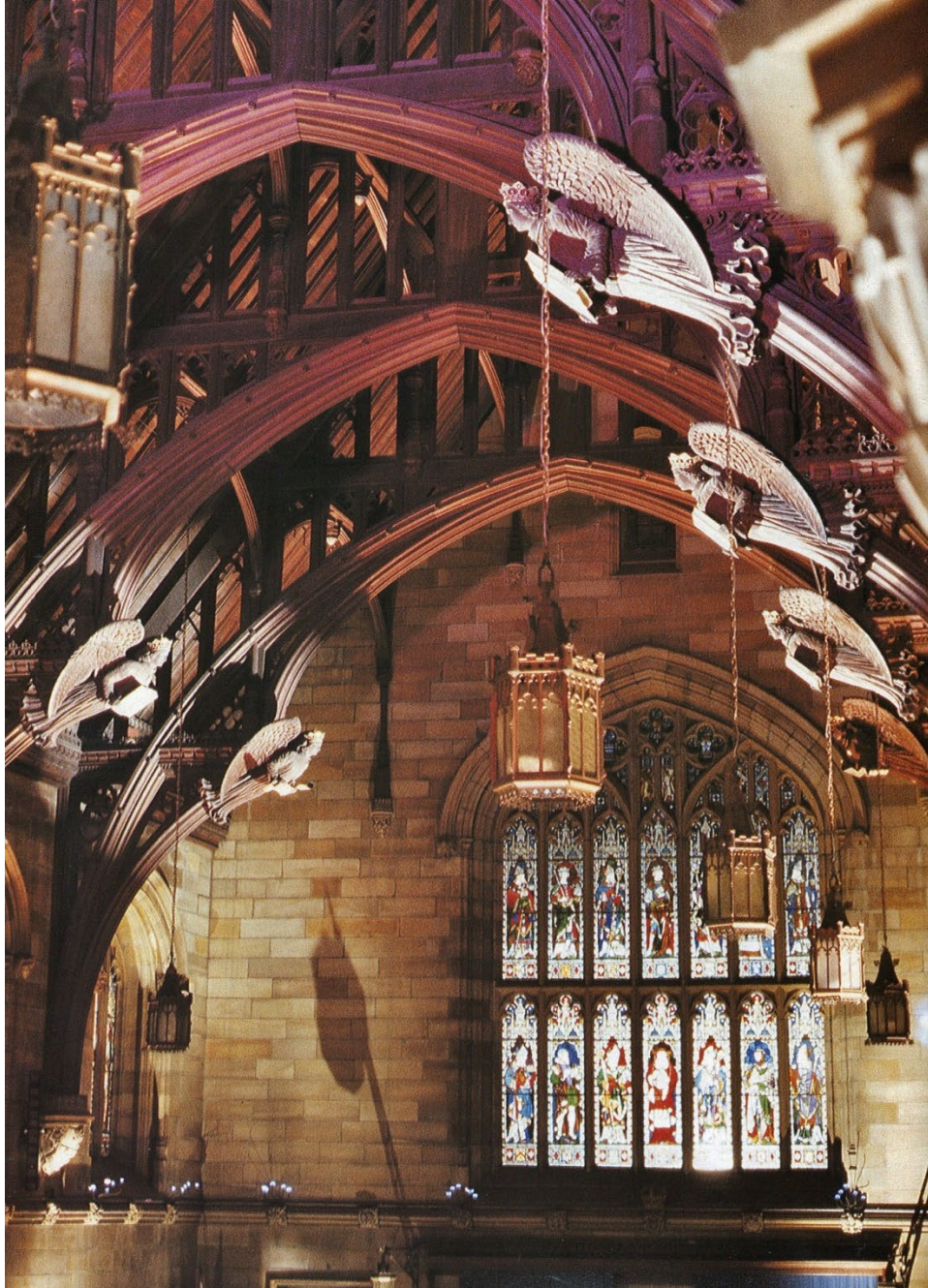
Back-story in brief: Milton, seated in an olive-green gown, is taking notes at St. Paul's school. The dedicatory inscription at the bottom of the window acknowledges George W. Childs, who sponsored the construction of the window. Like all of the biographical panels on the Milton Window, this scene is framed by ornaments from Gothic architecture.

Chapter 13

Portraits of Milton in Stained Glass

Beverley Sherry

Web-Figure 13.A. The Victorian-Gothic Great Hall showing the Oxford window (1859), University of Sydney, Australia. Courtesy of University of Sydney. Photo by Douglass Baglin, by kind permission of the Baglin estate.



Web-Figure 13.B. Clayton & Bell, Milton (1859), stained glass, Great Hall, University of Sydney, Australia. Courtesy of University of Sydney. Photo by Louise M. Cooper.



Web-Figure 13.C. Lyon, Cottier & Co., detail of Homer (1878), library windows, St. Andrew's College, University of Sydney, Australia. Courtesy of St. Andrew's College. Photo by Douglass Baglin, by kind permission of the Baglin estate.



Web-Figure 13.D. Burlison & Grylls, top tier of Dining Hall window (ca. 1882), depicting Francis Quarles, John Milton, John Cleveland, Henry More, Ralph Cudworth, William Paley, and Charles Darwin, Christ's College, Cambridge, UK. Courtesy of Christ's College, Cambridge. Photo by Christopher Parkinson.



Web-Figure 13.E. Henry Dearle/Morris & Co., Francis Holcroft and Joseph Hussey, Oliver Cromwell and John Milton, Henry Barrow and John Greenwood (1906), stained glass, Emmanuel Reformed Church, Cambridge, UK. Courtesy of Emmanuel Reformed Church, Cambridge. Photo by Christopher Parkinson.



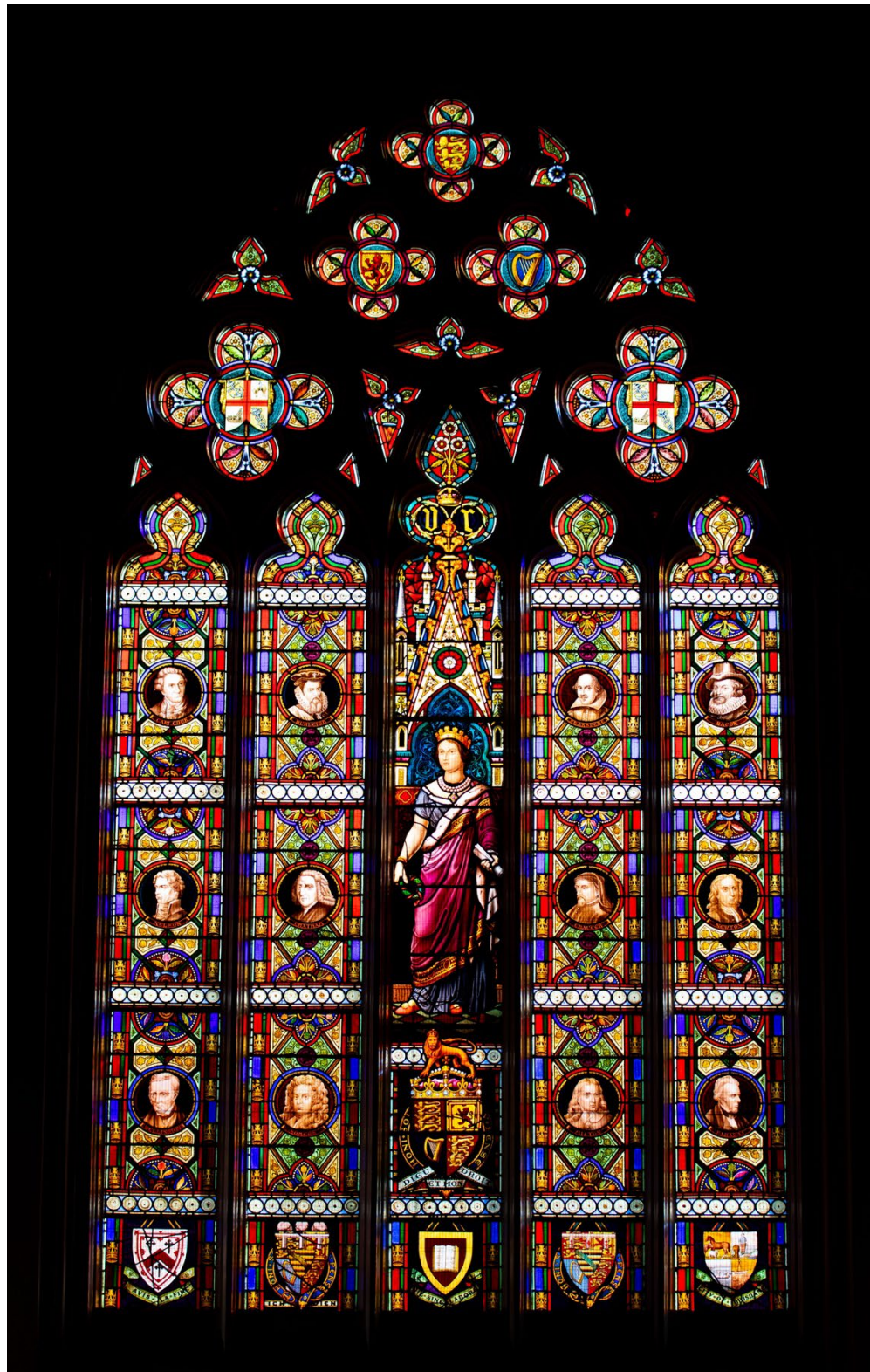
Web-Figure 13.F. Henry Dearle/Morris & Co., Oliver Cromwell and John Milton (1906), stained glass, Emmanuel Reformed Church, Cambridge, UK. Courtesy of Emmanuel Reformed Church, Cambridge. Photo by Christopher Parkinson.



Web-Figure 13.G. Heaton, Butler & Bayne, Milton (1894), stained glass, Cheltenham Ladies' College, Gloucestershire, UK. Courtesy of Cheltenham Ladies' College. Photo by David Stokes.



Web-Figure 13.H. Ferguson & Urie, Great Hall window (1881), Brisbane Grammar School, Australia. Courtesy of Brisbane Grammar School.



Web-Figure 13.I. Unidentified artist, Milton (1901), stained glass (recrafted 2003), Moreton Bay College, Queensland, Australia. Courtesy of Moreton Bay College. Photo by Barrie Finlayson.



Web-Figure 13.J. Nathaniel T. Lyon, Milton (1903), detail of the staircase window, Carnegie Centre, Vancouver, Canada. Courtesy of Carnegie Centre, Vancouver, and Institute for Stained Glass in Canada. Photo by Patrick Burns.



Web-Figure 13.K. Frederick Drake, ballroom window (1889), depicting Geoffrey Chaucer, William Shakespeare, John Milton, John Bunyan, Edmund Spenser, Francis Bacon, West Maling, Penshurst, Sydney, Australia. Courtesy of Revival Church, Penshurst, Sydney. Photo by Karla Whitmore.



Web-Figure 13. L. Ford Madox Brown/Morris & Co., Milton (1873), Burne-Jones/Morris & Co., Horace (1873), library window, Wightwick Manor, Wolverhampton, UK. Courtesy of Wightwick Manor. Photo by Christopher Parkinson.



Web-Figure 13. M. F. Ashwin & Co., Milton flanked by the poet Robert Browning and Congregational Church leader Dr. Robert Dale (1897), stained glass, Homebush Congregational Church (now Korean Uniting Church), Strathfield, Sydney, Australia. Courtesy of Korean Uniting Church, Strathfield, Sydney. Photo by Karla Whitmore.



Web-Figure 13. N. C. E. Kempe & Co., Milton dictating *Paradise Lost* to his daughters, detail of the Cædmon, Chaucer, Milton window (1909), Holy Trinity Church, Stratford-upon-Avon, UK. Courtesy of Holy Trinity Church, Stratford-upon-Avon. Photo by Christopher Parkinson.



Web-Figure 13.O. Clayton & Bell, Milton visiting Galileo, detail of the Milton Window (1888), St. Margaret's Church, Westminster, UK. Courtesy of St. Margaret's Church, Westminster. Photo by Christopher Parkinson.



Web-Figure 13. P. Henry Lee Willet, Milton composing *Paradise Lost*, detail of the *Paradise Lost* window (1931), Geneva College, Beaver Falls, Pennsylvania, US. Photo courtesy of Geneva College, Beaver Falls.



Web-Figure 13.Q. Students reading Henry Lee Willet's *Paradise Lost* window (1931), Geneva College, Beaver Falls, Pennsylvania, US. Photo courtesy of Geneva College, Beaver Falls.



Web-Figure 13.R. Clayton & Bell, Sir Thomas More, Earl of Surrey, Edmund Spenser (1859), stained glass, Great Hall, University of Sydney, Australia. Courtesy of University of Sydney. Photo by Douglass Baglin, by kind permission of the Baglin estate.



Chapter 14

Rebel Angels: Milton, Epstein's *Lucifer*, and the Kashmiri Sitter

Islam Issa and Matthew Geary

Web-Figure 14.A. Jacob Epstein, detail of male figure, bronze, from *Fall of Lucifer* (1944).
Courtesy of Faber & Faber. ©Tate, London 2018.



Back-story in brief: To prove the influence of Milton on the renowned sculptor Jacob Epstein, this chapter presents works Epstein completed in anticipation of his monumental *Lucifer* sculpture (Figure 14.1) and associates this bronze panel—*Fall of Lucifer* (1944)—with Milton for the first time. The full panel shows Satan's approach to the gates of Hell in Book 2, while these figures in the corners represent Sin and Death as Milton described them.

Web-Figure 14.B. Jacob Epstein, detail of female figure, bronze, from *Fall of Lucifer* (1944).
Courtesy of Faber & Faber. ©Tate, London 2018.



Chapter 15
Milton's Satan in Malick's *Song to Song*
Jonathan R. Olson

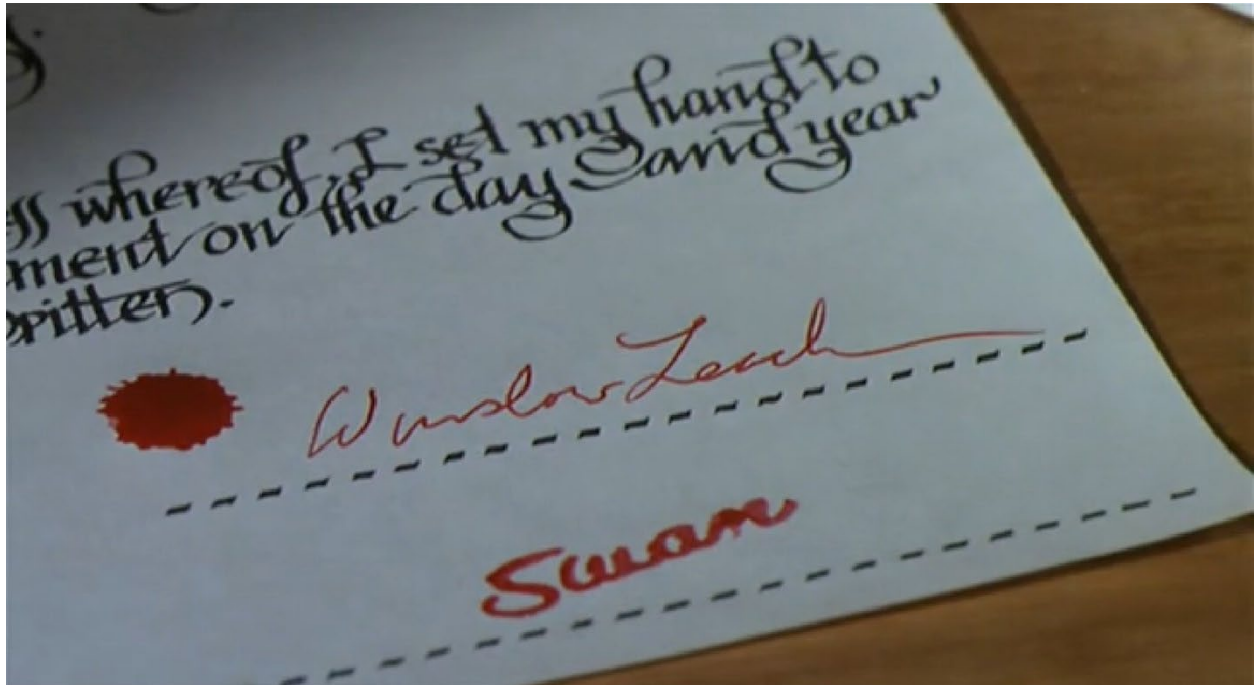
Web-Figure 15.A. From a superior perch in the background, Michael Fassbender as David tempts Billy Crudup as Oram, in the foreground, to touch the egg of a Facehugger that latches onto him, from *Alien: Covenant* (2017), dir. Ridley Scott.



Web-Figure 15.B. Andreas Teuber as Mephistopheles, from *Doctor Faustus* (1967), dirs. Richard Burton and Nevill Coghill.



Web-Figure 15.C. Swan's signature is one cross-stroke away from "Satan," from *Phantom of the Paradise* (1974), dir. Brian De Palma.



Web-Figure 15.D. Dudley Moore as Stanley Moon and Peter Cook as George Spiggott (the devil), from *Bedazzled* (1967), dir. Stanley Donen.

