Index to Volume 16

Thomas L. Minnick

Blake/An Illustrated Quarterly, Volume 18, Issue 2, Fall 1984, pp. i-ii
The first number in the reference is the whole number of the issue (nos. 61–64); the second is the page reference within the issue. Thus, 62:82 signifies whole number 62, page 82.

AUTHORS

Bentley, G. E., Jr., Ruthven Todd’s Blake Papers at Leeds, 62:72–81
Burlin, Martin, A Concordance Between William Rossetti’s Annotated Lists, W. Graham Robertson’s Supplementary List, and Butlin’s Catalogue Numbers, 61:12–21
Dörrebecker, Detlef W., rev. of Grant, Rose, Tolley, and Erdman, eds., 62:130–39
Dörrebecker, Detlef W., see also Minnick, Thomas L.
Eissick, Robert N., rev. of Burlin, 61:22–65
Grant, John E., Some Drawings Related to Blake’s Night Thoughts Designs: The Coda Sketch and Two Pictures Not Previously Connected with the Series, 61:7–11
Grant, John E., see also Johnson, Mary Lynn
Hilton, Nelson, Some Sexual Connotations, 63:166–71
Johnson, Mary Lynn, Observations on Blake’s Paintings and Drawings (Based on Butlin’s Catalogue Raisonné), 61:4–6
Kraus, Christina Shuttleworth, see Reiman, Donald H.
Lange, Thomas V., Two Forged Plates in America Copy B, 64:212–16
Mellor, Anne K., and Blake’s Portrayal of Women, 63:148–55
Minnick, Thomas L., and Detlef W. Dörrebecker, Blake and His Circle: A Checklist of Recent Scholarship, 62:111–20
Ostriker, Alicia, Desire Gratified and Ungratified: William Blake and Sexuality, 63:156–65
Page, Judith W., rev. of Brogan, 62:125–26
Paley, Morton D., rev. of Keynes, 64:233–35
Reiman, Donald H., and Christina Shuttleworth Kraus, The Derivation and Meaning of “Oolon,” 62:82–85
Viscomi, Joseph, Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B, 64:219–23
Vogler, Thomas A., rev. of George, 62:121–24
Wilcox, John, rev. of Young, 64:235–39
Woodring, Carl, rev. of Butler, 64:232–33
Wright, Warren Keith, The Scholars & A Grain of Sand, 64:225

TITLES

An Afterword on William Blake: His Art and Times, 64:224–25
Blake and His Circle: A Checklist of Recent Scholarship, 62:111–20
Blake’s Portrayal of Women, 63:148–55
“Both Turk and Jew”: Notes on the Poetry of Henry Fuseli, with Some Translations, 64:206–11
The Changing Order of Plates in Jerusalem, Chapter II, 64:192–205
A Concordance Between William Rossetti’s Annotated Lists, W. Graham Robertson’s Supplementary List, and Butlin’s Catalogue Numbers, 61:12–21
The Derivation and Meaning of “Oolon,” 62:82–85
Desire Gratified and Ungratified: William Blake and Sexuality, 63:156–65
The Embattled Sexes: Blake’s Debt to Wollstonecraft in The Four Zoas, 63:172–83
Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B, 64:219–23
Observations on Blake’s Paintings and Drawings (Based on Butlin’s Catalogue Raisonné), 61:4–6
Ruthven Todd’s Blake Papers at Leeds, 62:72–81
The Scholars & A Grain of Sand, 64:225
Some Drawings Related to Blake’s Night Thoughts Designs: The Coda Sketch and Two Pictures Not Previously Connected with the Series, 61:7–11
Some Sexual Connotations, 63:166–71
Two Forged Plates in America Copy B, 64:212–16

WORKS REVIEWED

Bindman, David, William Blake: His Art and Times, 64:226–32
Butler, Marilyn, Romantics, Rebels, and Reactionaries: English Literature and its Background 1760–1830, 64:232–33
Erdman, David V., see Grant, John E., et al.
George, Diana Hume, Blake and Freund, 62:121–24
Keynes, Geoffrey, The Gates of Memory, 64:233–35
Rose, Edward J., see Grant, John E., et al.
Shroyer, R. J., ed., Aphorisms on Man (1788) [by Johann Caspar
ILLUSTRATIONS
61 (Volume 16, number 1)

Infrared photograph of Night Thoughts 537v, 8
An Old Man and a Woman in Contemplative Adoration Amid Trees, 8
Night Thoughts 379: "Glide, then, for ever, Pleasure's sacred
Stream!/Through Eden," 9
An Old Man Seated Leaning on a Pile of Books: A Young Man Approaches, 9
Night Thoughts 469: "Pagan Tutors are thy Taste," 11
"The Penance of Jane Shore," 16
"The Bard, from Gray," 17
"The Spiritual Form of Prr Guiding Behemoth," 17
"The Body of Abel found by Adam and Eve," 18
"Adam and Eve recumbent, hovered over by Angels," 19
"Sketch for 'Hecate,"' 19
"Figure from Michelangelo's 'Last Judgment,' " [Blake after Mich-
elangelo], 25
"The Good Farmer," Essick Collection, 27
Verso of "The Good Farmer," Essick Collection, 27
"The Good Farmer," Tate Gallery, 27
Shakespeare Heads, 28
"The Spirit of a Just Man Newly Departed Appearing to his Mourn-
ing Family," 28

For Children: The Gates of Paradise, copy B, plate 13, 29
"How I Pity," 29
"Frolic" (?), 30
"Job, his Wife and Friends," 30
"Sketch for The Book of Thel: Thel and the Clod of Clay, and Thel
Fleeing from the House of Clay," 33
The Book of Thel, plates 6 and 7 (numbered 5 and 6 in this copy), 33
"God Judging Adam," 36

"Pity," 36
"Churchyard Spectres Frightening a Schoolboy," 39
"The Entombment," Huntington Library, 42
"Lot and his Daughters," 42
"The Body of Christ Borne to the Tomb," 42
"The Entombment," Glasgow Museums and Art Galleries, 42
"The Ghost of Samuel Appearing to Saul," 43
"David Delivered out of Many Waters," 43
"Every Man also Gave him a Piece of Money," 46
A standing figure and two drawings of a face, 46
"The Devil Outside a Church" and two sketches for it, George
Goyer Collection, 48
A woman and child before a church with other figures passing by, 48

"A Resurrection Scene," 48
"The Devil Outside a Church," National Gallery of Art, Wash-
ington, 49
"The Gambols of the Ghosts," 50
"The Ascension of the Beattified Soul," 51
"The Canterbury Pilgrims: Sketch for the Engraving," 52
"Adam Naming the Beasts," 53
"Eve Naming the Birds," 53
"The Virgin and Child in Egypt," 53
"Christ Blessing," 54

Frontispiece (Adam among the beasts) to William Hayley, Designs
to a Series of Ballad, 1802, 54

Drawings from bas reliefs for Rees' Cyclopaedia, 54
"Basso Reliefo Plate IV," Rees' Cyclopaedia, 55
"Basso Reliefo Plate I," Rees' Cyclopaedia, 55
John Varley, "Zodiacal Figures and Counting for Geomancy, with
a Head [of Blake?] Looking Down," 56
John Linnell, Portrait of Blake, 56

Tracing or copy, perhaps by Adam White, after Blake's "The Egyp-
tian Taskmaster," 56
"Two Figures Confront Each Other Over a Body," 58
"Three Tabernacles/The Lamb of God," 46
"The Church Yard," 58
"Death," "Mirth," and "Hope," 59
Standing figure, perhaps Samson pulling down the pillars of the
 temple, 62

62 (Volume 16, number 2)

Ruthven Todd, Botanical drawings and notes, 74–76
The Good Farmer, recto and verso, Essick Collection, 88
Searching Among the Dead on a Battlefield, 92
Ugolino: "Does thy God. 0 Priest. Take such Vengeance as This?," 92
"The Man Sweeping the Interpreter's Parlour," 95
Edward Calvert, "A young shepherd on a journey," 95
Samuel Palmer, "The Lonely Tower," 100

63 (Volume 16, number 3)

Jerusalem, copy E, plates 99 and 28, 149
Jerusalem, plate 28, The Pierpont Morgan Library copy, first and
second states, 150
"A Little Boy Lost," 150
"Traditio Legis," 151
"Die thronenden Christus," 152
"Christ the Redeemer," 152
Blake, Christ Girding Himself with Strength, 153
"Christ descending into the Grave," from Blair's Grave, 153
Portrait of Catherine Blake, 154
Jerusalem, plate 85, copy F, 167
For the Sexes: The Gates of Paradise, plate 19, copy D, 169
America, plate 14, copy F, 169
Jerusalem, plate 75, copy E, 170
Visions of the Daughters of Albion, plates 3 and 4, copy A, 173
The Four Zoas, pp. 9 and 26, 174
The Four Zoas, pp. 37 and 44, 175
The Four Zoas, pp. 72 and 86, 177
The Four Zoas, p. 112, 178
The Book of Ahania, plates 1 and 1, 178

64 (Volume 16, number 4)

Layout, Jerusalem, plates 31–37 (First Order), copy D, 194–95
Layout, hypothetical "core" sequence of Jerusalem, Chapter II, plates
33–36 (37–40), 41 (40), 195
Layout, Jerusalem, Chapter II (First Order), copy D, 196–97
Layout, Jerusalem, Chapter II (Second Order), copy D, 198–99
America, copy B, plate 4, 217
America, copy B, plate 9, 218
Sharp after West, The Witch of En-Dor, 227
The Good and Evil Angels Struggling for Possession of a Child, 227

Newton, 227
Christ Giving Sight to Bartimaeus, 229
The Last Judgment, 229
Portrait of John Linnell, 229