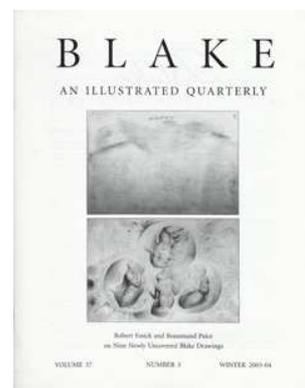


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Color-Printing Debate

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tensive experience with seeing plays" (385). Whether owing to Linnell's offices or a more general accommodation,

[t]here seems to have been a change in Blake by 1820. His intimate friends John Flaxman and William Hayley had written of 'Blake's irritability' (2 Jan 1804), his 'nervous Irritation' (3 Aug 1805), his 'little Touches of nervous Infirmary' (15 July 1802), 'on the verge of Insanity' (3 Aug 1805), like the mad William Cowper. Southey concluded from his visit to Blake in 1812 that 'You could not have delighted in him—his madness was too evident, too fearful. It gave his eyes an expression such as you would expect to see in one who was possessed.' However, those who met Blake after 1820 were struck by his serenity. (381)

These years include Blake's friendship with John Varley, memorably described as one who was "repeatedly arrested for debt and as repeatedly rebounded with undiminished ebullience; he used to say, 'all these troubles are necessary to me If it were not for my troubles I should burst with joy!'" (369). These were also the years that Blake became the center of the small coterie of artists who labeled themselves "the Ancients." Preeminent among them was Samuel Palmer, who was to become a principal source for the first major biography of Blake in 1863 but whose conventional piety and rooted conservatism resulted in a portrait of Blake "far less radical than is congenial" to the present (408).

With its opposition between "the Realm of the Beast and the Stranger from Paradise" (439), Bentley's book offers the most uncompromising image of Blake's life yet presented, one sure to rouse up the young men and women of the new age and to inspire the present and coming generations of Blake enthusiasts.

N E W S L E T T E R

Corrigenda

Two works pictured in the article "Blake's Graphic Use of Hebrew" from the fall 2003 (volume 37, no. 2) issue were identified in error as belonging to the Lessing J. Rosenwald Collection of the Library of Congress. *Laocoön* (illus. 7, also the cover illustration) is held by the Fitzwilliam Museum; *Job's Evil Dreams* (illus. 3) is in the collection of the Pierpont Morgan Library. Thanks to Robert N. Essick for calling our attention to these errors.

Color-Printing Debate

The latest contributions to the one-pull vs. two-pull color-printing debate—Martin Butlin's "William Blake, S. W. Hayter and Color Printing," with a response from Robert N. Essick and Joseph Viscomi—are now available exclusively on the journal's web site at www.blakequarterly.org. Previous articles on the subject can be found on the web site and in the winter 2001-02 (volume 35, no. 3) and fall 2002 (volume 36, no. 2) issues.