One Pull or Two?
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Revisit Blake's Method of Color Printing
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Martin Butlin was formerly Keeper of the Historic British Collection at the Tate Gallery, London. Since retirement, he has continued to work on Blake, J.M.W. Turner, and other British artists.

Robert N. Essick teaches English Literature at the University of California, Riverside. He is not nearly as good a printmaker as Joe Viscomi.

Alexander Gourlay recently edited *Prophetic Character: Essays on William Blake in Honor of John E. Grant* (Locust Hill Press, 2002), a collection of new work on Blake, much of it by regular contributors to *Blake/An Illustrated Quarterly*. He teaches at the Rhode Island School of Design.

Michael Phillips teaches an interdisciplinary one-year MA course at the Centre for Eighteenth Century Studies, University of York, on William Blake and the Age of Revolution. In addition to publication of *The Creation of the Songs*, and being guest curator of the recent William Blake exhibition at Tate Britain, he is completing a biography of Blake in Lambeth during the anti-Jacobin terror in Britain. The biography will be anticipated by the Waynflete Lectures he is to deliver as Visiting Fellow at Magdalen College, Oxford, in Spring 2003.

Joseph Viscomi is James G. Kenan Distinguished Professor of English Literature at the University of North Carolina at Chapel Hill. Unlike Robert Essick, he does not live ten minutes from *Songs of Innocence and of Experience* copy E and other color-printed works by Blake.

Editors: Morris Eaves and Morton D. Paley

Bibliographer: G. E. Bentley, Jr.

Review Editor: Nelson Hilton

Associate Editor for Great Britain: David Worrall

Production Office: Department of English, Morey Hall 410, University of Rochester, Rochester NY 14627-0451

Managing Editor: Sarah Jones  sjns@mail.rochester.edu

Telephone: 585/275-3820  Fax: 585/442-5769

Morris Eaves, Department of English, University of Rochester, Rochester NY 14627-0451
Email: meav@mail.rochester.edu

Morton D. Paley, Department of English, University of California, Berkeley CA 94720-1030
Email: mpaley@socrates.berkeley.edu

G. E. Bentley, Jr., 246 MacPherson Avenue, Toronto, Ontario M4V 1A2 Canada. The University of Toronto declines to forward mail.

Email: GBentley@chass.utoronto.ca

Nelson Hilton, Department of English, University of Georgia, Athens GA 30602
Email: nhilton@english.uga.edu

David Worrall, St. Mary’s College, Strawberry Hill, Waldegrave Road, Twickenham TW1 4SX England
Email: worralld@smuc.ac.uk

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