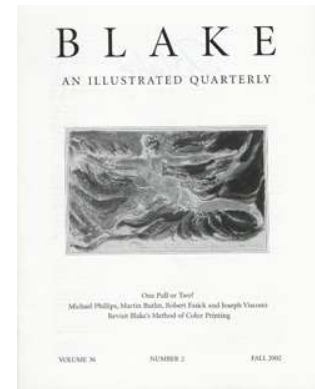


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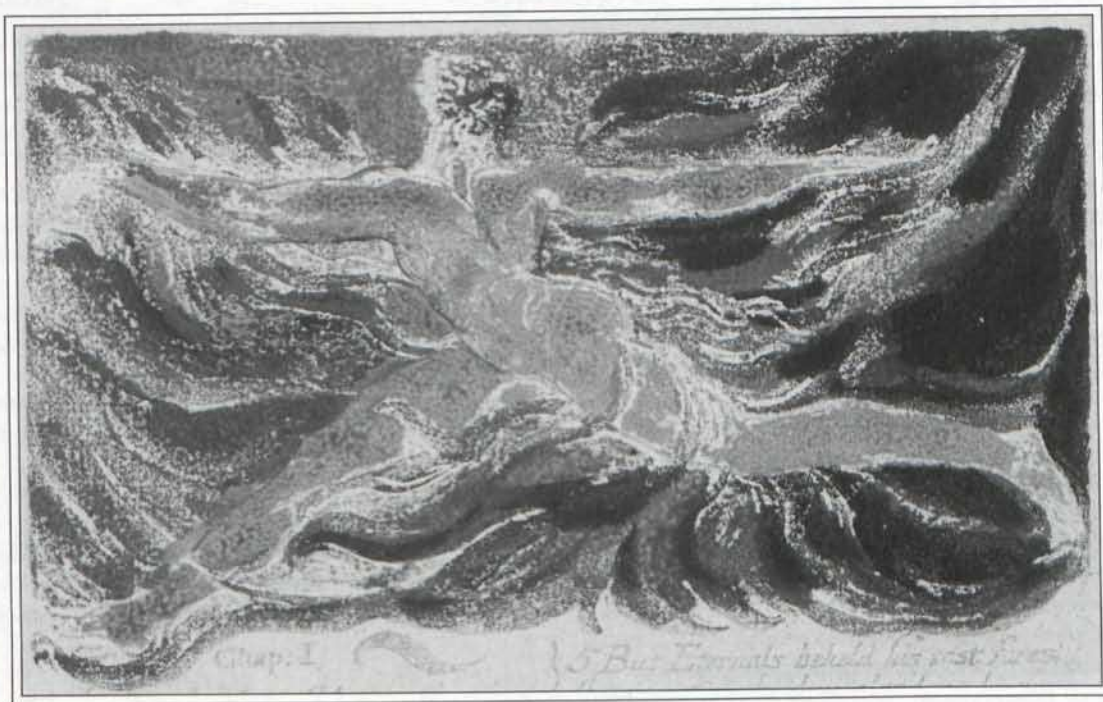
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Revisit Blake's Method of Color Printing

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C O N T R I B U T O R S

G.E. BENTLEY, JR. writes about Blake's life and his books; his *The Stranger from Paradise: A Biography of William Blake* was published by Yale in 2001, and the second edition of his *Blake Records* (1969), incorporating *Blake Records Supplement* (1988) and much added matter, is scheduled for publication by Yale in 2002.

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.

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Cover: William Blake, *The First Book of Urizen*, plate 3. Relief etching, 15.0 x 10.2 cm., 1794, color printed with touches of hand tinting with brush and pen and ink c. 1794. Robert N. Essick collection. Detail of the design.