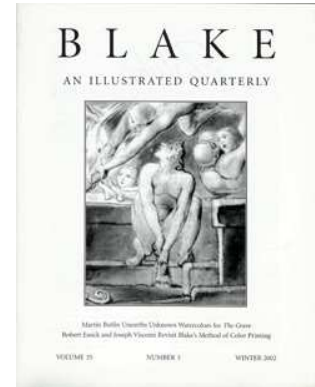


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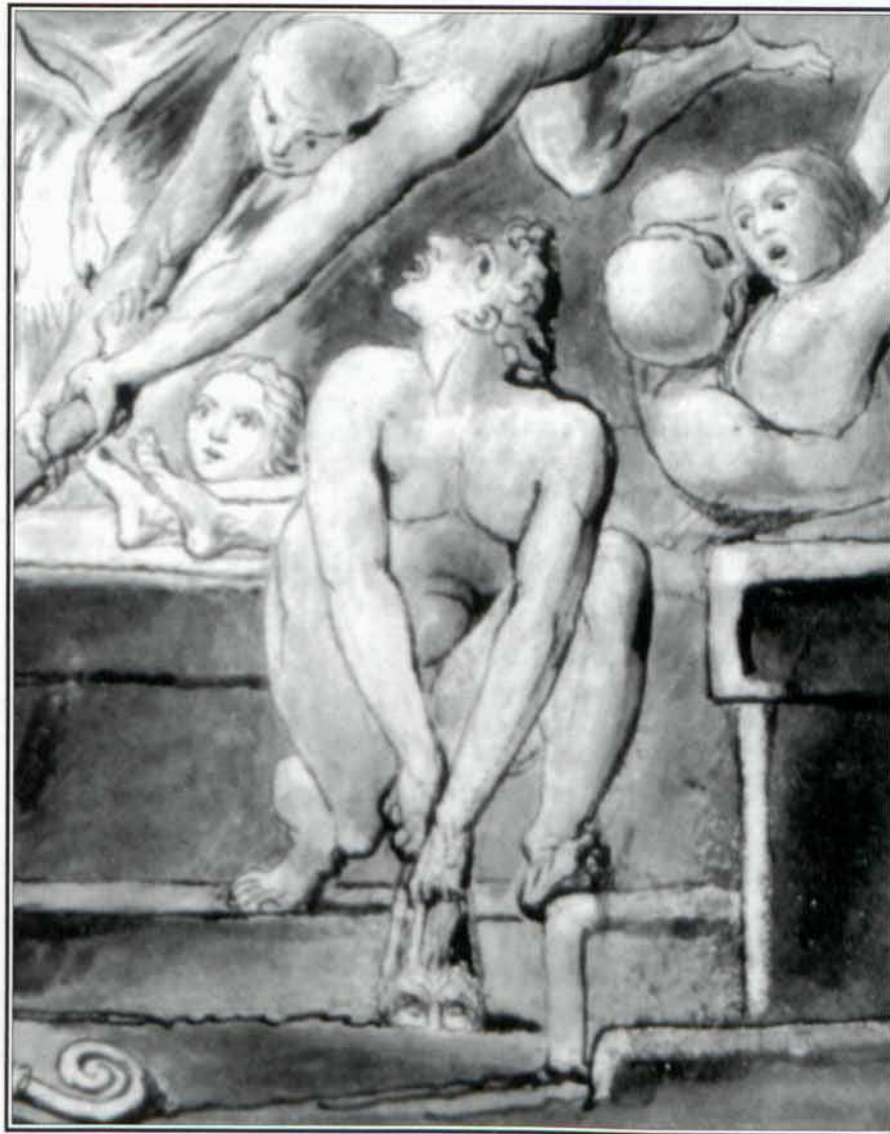
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Robert Essick and Joseph Viscomi Revisit Blake's Method of Color Printing

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## A D V I S O R Y B O A R D

G. E. Bentley, Jr., University of Toronto, retired  
Martin Butlin, London  
Detlef W. Dörrbecker, University of Trier  
Robert N. Essick, University of California, Riverside  
Angela Esterhammer, University of Western Ontario

Nelson Hilton, University of Georgia  
Anne K. Mellor, University of California, Los Angeles  
Joseph Viscomi, University of North Carolina at Chapel Hill  
David Worrall, St. Mary's College

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

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 studied printmaking at Pasadena City College in the mid-1970s. Since then, he has continued to experiment with Blake's etching processes and to print from facsimile plates. Selections of his plates and prints have been shown at several exhibitions, including "William Blake and the Art of His Time," held at the University of California at Santa Barbara in 1976, "The Mechanised Image," organized by the Arts Council of Great Britain in 1978, and "William Blake's Illuminated Prints," held at the Huntington Library in 1994.

JOSEPH VISCOMI studied printmaking at Columbia University, and identified and catalogued prints for the Departments of Prints and Drawings at the Museum of the City of New York and Herbert F. Johnson Museum. He was the technical consultant on the Manchester Etching Workshop 1983 facsimile of *Songs*, for which he wrote *The Art of William Blake's Illuminated Prints*, has curated numerous print exhibitions, including "Prints by Blake and His Followers" held at the Johnson Museum, and edited *Process & Problems in Contemporary Printmaking*, the exhibition catalogue of prints by John Brody. He is the author of "Illuminated Printing" in the forthcoming *Cambridge Companion to Blake*.

## E D I T O R S

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

TELEPHONE: 585/275-3820 FAX: 585/442-5769

PRODUCTION OFFICE EMAIL: sjns@mail.rochester.edu

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

## I N F O R M A T I O N

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Cover: Detail of "The Gambols of Ghosts according with their affections previous to the final Judgment." Pen, ink and watercolor, 27.4 x 21.7 cm., 1805. Courtesy of Dominic Winter Book Auctions.

**David V. Erdman**  
**1911-2001**