

Morris Eaves
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PRESENT POSITION

Professor of English and Richard L. Turner Professor of Humanities, U of Rochester, 1986-
Director, A. W. Mellon Graduate Program in the Digital Humanities, U of Rochester (<http://humanities.lib.rochester.edu/mellondh/>), 2013-22
Co-Editor (with Morton D. Paley), *Blake/An Illustrated Quarterly* (<http://www.blakequarterly.org>), 1970-
Co-Editor (with Robert N. Essick and Joseph Viscomi), *William Blake Archive* (<http://www.blakearchive.org>), 1994-

History of Employment:

Chair, Department of English, U of Rochester, 1988-96
Presidential Prof. of English, U of New Mexico, 1985-86
Prof. of English, U of New Mexico, 1982-85
Visiting Assoc. Prof. of English, Tulane U, 1979-80
Associate Prof. of English, U of New Mexico, 1974-82
Assistant Prof. of English, U of New Mexico, 1970-74

EDUCATION

Ph.D. 1972 Tulane U
B.A. summa cum laude 1966 Long Island U

HONORS, FELLOWSHIPS

William Riley Parker Prize, 1977-78 (awarded by the MLA for an outstanding article in *PMLA* during the year)

Best Special Issue award from the Conference of Editors of Learned Journals, for *Romantic Texts, Romantic Times: Homage to David V. Erdman* (*Studies in Romanticism*, fall 1982)

Co-director (with Michael Fischer) of "Literary Theory and the Romantic Self," NEH Summer Seminar for College Teachers, June-August 1984

National Humanities Center Fellow, 1984-85

Presidential Professor of English, U of New Mexico, 1985-86

Co-director (with Paul Hunter and Myra Jehlen) of the Institute for High School Teachers of English, National Humanities Center, 1988-1990

Getty Grant Program publication grant for *The Counter-Arts Conspiracy* (1992)

Associate Fellow, Institute for Advanced Technology in the Humanities, U of Virginia, 1994-present

Getty Grant Program grant to the Institute of Advanced Technology in the Humanities, U of Virginia, in support of the *William Blake Archive* (online hypermedia edition), 1995-98 (\$250,000)

Guggenheim Fellowship, 1997 (for "Posterity: The Authority of the Audience")

MLA Committee on Scholarly Editions, 1997-2005 (co-chair, 2004-05)

NEH (Preservation and Access Program) grant to the Institute of Advanced Technology in the Humanities, U of Virginia, in support of the *William Blake Archive*, 2000-2002

Selection Committee, Lyman Award (for achievements in information technology), National Humanities Center/Rockefeller Foundation, 2002

Steering Committee, NINES/9s, Networked Infrastructure for Nineteenth-Century Electronic Scholarship: <http://www.nines.org>

MLA Prize for a Distinguished Scholarly Edition, 2003, for the *William Blake Archive*

Scholars' Advisory Panel, Digital Library Federation: <http://www.diglib.org/>

MLA Task Force on Evaluating Scholarship for Tenure and Promotion, 2004-2006. Final report November 2006: http://www.mla.org/tenure_promotion

MLA Approved Edition, 2005, designation for the *William Blake Archive*, the first electronic edition to receive this designation

Editorial Board, *Eighteenth-Century Studies*, 2005-2008

Visiting professor, University of Paris (Diderot), March 2009

NEH grant (\$230,000 for 3 years) for the Blake Archive's fourth phase of development, 2010-2013 (co-PI)

Selection committee, ACLS Digital Innovation Fellowship, term 2010-2012

MLA Publications Committee, term 2011-2014

A. W. Mellon Foundation grant (\$1 million) for training graduate students in the digital humanities, 2013-2018 (PI)

A. W. Mellon Foundation grant \$984,000) for training graduate students in the digital humanities, 2019-2024 (PI). This grant, like the previous one above, supports the Mellon Graduate Digital Humanities Program at the University of Rochester.

CURRENT GRANT

A. W. Mellon Foundation. Training of Graduate Students in the Digital Humanities. GR507349. PI. \$984,000 for 5 years beginning in 2019.

CURRENT PROJECTS, RECENT and FORTHCOMING PUBLICATIONS

In progress: *Total Recall and the Test of Time*. A study of the posthumous social, technological, and aesthetic power of the readers and spectators who have conventionally been regarded as the receivers of art. My current plan is to make *Total Recall* a composite work (print, digital, conventional scholarship and scholarly argument, conversation, a combination of editorial history, theory, and practice-in-progress, etc.). Most recent installment published as “The Editorial Void” *HLQ* 2017. Guggenheim Fellowship, 1997.

Digital Publications:

Project Director and Editor (with Robert Essick and Joseph Viscomi), *The William Blake Archive*. University of North Carolina, Chapel Hill, and University of Rochester, 2007-present. Co-sponsored by the University of Rochester and the Library of Congress. Other supporters have included the Institute for Technology in the Humanities/University of Virginia, National Endowment for the Humanities/Preservation and Access Division, and the Getty Grant Program, with additional support from Sun Microsystems, Inso Corp., and the Paul Mellon Centre for Studies in British Art. <<http://www.blakearchive.org>>.

Charles Babbage Institute, Center for the History of Information Technology, University of Minnesota, holds the project records of the *Blake Archive*, which was selected as a “groundbreaking hypermedia project” in the humanities. The Babbage Institute is the *Archive*’s official archivist. <<http://www.cbi.umn.edu>>

Recent William Blake Archive publications (digital scholarly editions), all 2021:

December 2021: *Illustrations to John Bunyan's "The Pilgrim's Progress"*

October 2021: *Europe a Prophecy* Copies I, L, M

August 2021: *America a Prophecy* Copies N, Q, P

June 2021: *Works in Preview Group 2*

April 2021: *Exhibition: William Blake's Biblical Illustrations*

March 2021: *Works in Preview*

January 2021: *Poetical Sketches*

PUBLICATIONS

Printed Books:

William Blake's Theory of Art. Princeton, NJ: Princeton UP, 1982. Hardcover and paperback

The Counter Arts Conspiracy: Art and Industry in the Age of Blake. Ithaca, NY: Cornell UP, 1992

Editor, *Romantic Texts, Romantic Times: Homage to David V. Erdman* (festschrift published as a special 200-page issue of *Studies in Romanticism*, fall 1982)

Editor (with Michael Fischer), *Romanticism and Contemporary Criticism*. Ithaca, NY: Cornell UP, 1986. Hardcover and paperback

Editor, *A Blake Dictionary* by S. Foster Damon. New ed. revised. Lebanon, NH: Dartmouth College Press/U Press of New England, 2013.

Editor (with Robert Essick and Joseph Viscomi), *William Blake: The Early Illuminated Books*. London: William Blake Trust/Tate Gallery and Princeton: Princeton U Press, 1993 (paperback, 1998; combined edition, 2000)

Editor, *The Cambridge Companion to William Blake*. Cambridge: Cambridge U Press, 2002. Reprinted 2009. Also available online:

<http://www.cambridge.org/online/ccol/>

Digital Publications:

“Picture Problems: X-editing Images 1992-2010.” *Digital Humanities Quarterly*, 3.3 (summer 2009).

<http://digitalhumanities.org/dhq/vol/3/3/000052/000052.html>>

“Crafting Editorial Settlements.” *RoN: Romanticism on the Net*. [now *RaVon*] <http://www.ron.umontreal.ca/> University of Montreal. Issues 41-42 (10th anniversary issue). (February-May 2006):

<http://www.erudit.org/revue/ron/2006/v/n41-42/013150ar.html>

Co-Editor (with Robert Essick and Joseph Viscomi), *The William Blake Archive*. 1995-present.

<http://www.blakearchive.org>.

Editions published to date include watercolors, engravings, color-printed drawings, and 68 copies of Blake’s 19 works in illuminated printing, plus a searchable electronic edition of David V. Erdman's *Complete Poetry and Prose of William Blake*. For a complete list, see the table of contents on the site.

“Collaboration Takes More Than E-Mail (Behind the Scenes at the Blake Archive),” *JEP: The Journal of Electronic Publishing* 3:2 (Dec. 1997)

<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0003.202>

"The Persistence of Vision: Images and Imaging at the William Blake Archive," *RLG DigiNews* 4.1 (Feb. 2000) (with Blake Archive editors and staff)

[http://worldcat.org:80/arcviewer/1/OCC/2007/08/08/0000070511/viewer/file831.html - feature1](http://worldcat.org:80/arcviewer/1/OCC/2007/08/08/0000070511/viewer/file831.html-feature1)

“‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies” [conducted by Kari Kraus], *Romantic Circles* 2003. Praxis Series.

<http://www.rc.umd.edu/praxis/blake/>

Published also in *Studies in Romanticism* 41 (summer 2002): 143-99.

“Prototyping an Electronic Edition of Blake’s Manuscript of *The Four Zoas*.” *19: Interdisciplinary Studies in the Long Nineteenth Century*, 21 (2015)

<http://dx.doi.org/10.16995/ntn.728>. For the tenth anniversary issue of 19.

Article written in collaboration with members of the UR Blake Archive team.

Contributions to Printed Books:

"The Title-Page of *The Book of Urizen*," in *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Morton D. Paley and Michael Phillips (Oxford: Clarendon Press, 1973): 225-30, illus. Reprinted in John E. Grant and Mary Lynn Johnson, eds., *William Blake*, Norton Critical Edition (New York: Norton, 2008) 2nd ed..

"Lamb, Charles [and John Milton]," in *The Milton Encyclopedia*, ed. William B. Hunter et al. (Lewisburg, Pa., and London: Bucknell U Press and Assoc. U Press, 1979): 4: 198-203

"Teaching Blake's Relief Etching," in *Sparks of Fire: Blake in a New Age*, ed. James Bogan and Fred Goss (Richmond, CA: North Atlantic Books, 1982): 127-40, illus. [Reprinted from *Blake/An Illustrated Quarterly*]

"Blake and the Artistic Machine," in *Essential Articles for the Study of Blake, 1970-1984*, ed. Nelson Hilton (Hamden, CT: Shoestring Press [Archon Books], 1986): 175-209, illus. [Reprinted from *PMLA* 1977]

"Blake as Conceived: Lessons in Endurance," new foreword and annotated bibliography for S. Foster Damon, *A Blake Dictionary* (Lebanon, NH: U Press of New England, 1988): ix-xxi [Advance publication in *Blake/An Illustrated Quarterly*]

"Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting," in *William Blake and His Circle: Papers Delivered at a Huntington Symposium* (San Marino, CA: Huntington Library, 1989): 125-38 [also *Huntington Library Quarterly* 52, winter 1989)

"Lamb, Charles [and Edmund Spenser]," in *The Spenser Encyclopedia*, ed. A.C. Hamilton et al. (Toronto: U of Toronto Press, 1990): 423-25

"The Sister Arts in British Romanticism," in *The Cambridge Companion to Romanticism*, ed. Stuart Curran (Cambridge: Cambridge U Press, 1992): 236-69, illus.

"'Why Don't They Leave It Alone?' Speculations on the Authority of the Audience in Editorial Theory," in *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body*, ed. Margaret Ezell and Katherine O'Brien O'Keefe (Ann Arbor: U of Michigan Press, 1994): 85-99.

"On Blakes We Want and Blakes We Don't," in *William Blake: Images and Texts* (San Marino, CA: Huntington Library, 1997): 137-63 [also *Huntington Library Quarterly* 58:3 & 4, 1997: 413-39).

"The William Blake Archive: The Medium When the Millennium Is the Message" (with Robert N. Essick and Joseph Viscomi), in *Romanticism and Millenarianism*, ed. Tim Fulford (London: Palgrave, 2002): 219-33, illus.

"Graphicality," in *Textual Studies in the Late Age of Print*, ed. Elizabeth B. Loizeaux and Neil Fraistat (Madison: U of Wisconsin Press, 2002): 99-122.

"To Paradise the Hard Way," in *The Cambridge Companion to William Blake*, ed. Eaves (Cambridge: Cambridge U Press, 2002): 1-16.

"National Arts and Disruptive Technologies in Blake's Prospectus of 1793" in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (London: Palgrave, 2006): 119-35

"Multimedia Body Plans: A Self-Assessment" in *Electronic Textual Editing*, ed. John Unsworth and Katherine O'Brien O'Keefe (New York: MLA, 2006): 210-23, illus. Hardback and paperback. Web (pre-publication):
http://www.tei-c.org/About/Archive_new/ETE/Preview/eaves.xml

"The End? Remember Me!" In Angus Whitehead, Troy Patenaude, and Mark Crosby, eds. *Re-Envisioning Blake*. Palgrave Macmillan, 2012. 225-31.

Articles in Printed Sources:

"The Real Thing: A Plan for Producing Shakespeare in the Classroom," *College English* 31 (1970): 463-72

"A List of Entries in Damon's *Blake Dictionary*," *Blake Studies* 3 (1970): 69-85

"Decision and Revision in James Merrill's (*Diblos*) Notebook," *Contemporary Literature* 12 (1971): 156-65

"A Reading of Blake's *Marriage of Heaven and Hell*, plates 17-20: On and Under the Estate of the West," *Blake Studies* 4 (1972): 81-116, illus.

"Reproducing Blake's *Characters of Spenser's Faerie Queene*," *Blake Newsletter* 31 (winter 1974-75): 86-87, illus.

"Blake and the Artistic Machine: An Essay in Decorum and Technology," *PMLA* 92 (1977): 903-27, illus.

"What Is the History of Publishing?" *Publishing History* 2 (1977 [i.e. 1978]): 57-77

Comprehensive index for S. Foster Damon's *A Blake Dictionary* (Boulder: Shambhala Press, 1979): 461-532 [Reprinted in a new ed. of the *Dictionary*, UP of New England, 1988]

"Teaching Blake's Relief Etching," *Blake/An Illustrated Quarterly* 13 (1979-80): 140-47, illus.

"Romantic Expressive Theory and Blake's Idea of the Audience," *PMLA* 95 (1980): 784-801

"Bread, Politics, and Poetry," an interview with David V. Erdman, in *Romantic Texts, Romantic Times*, above

Editor, "Blake Future," in *Romantic Texts, Romantic Times*, above

"Standards, Methods, and Objectives in the William Blake Archive: A Response" (co-authored with Essick, Viscomi, and Kirschenbaum), *The Wordsworth Circle* 30 (1999): 135-44 (response to essays by Mary Lynn Johnson, Andrew Cooper, and Michael Simpson)

"'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies" [conducted by Kari Kraus], *Studies in Romanticism* 41 (summer 2002): 143-99. Published online at *Romantic Circles* <<http://www.rc.umd.edu/praxis/blake>>

"The Editorial Void: Notes toward a Study of Oblivion." *Huntington Library Quarterly*, 80.3 (autumn 2017): 517-38.

"Editing and Editions." For *William Blake in Context*, ed. Sarah Haggarty, Cambridge University Press, 2019. 94-101. ISBN: 9781107144910.

Reviews:

of Allen Ginsberg's recording of Blake's *Songs*: *Blake Newsletter* 15 (winter 1970-71): 90-97

of Benjamin DeMott's *Blake and Manchild*, tape recording: *Blake Newsletter* 21 (summer 1972): 25-26

of York U (Toronto) videotapes on Blake's *America* and *Visions of the Daughters of Albion*: *Blake Newsletter* 25 (summer 1973): 20-22

"Blake's *Job*" (review-essay), *Eighteenth-Century Studies* 7 (1973-74): 226-33

of *On Reflection: Adrian Mitchell on William Blake*, film, and *The Clouded Hills: Selections from William Blake*, ed. Catherine Hughes: *Blake Newsletter* 32 (spring 1975): 135-36

of John Howard, *Blake's "Milton": A Study in the Selfhood*: *Studies in Romanticism* 16 (1977): 251-60

of W. J. T. Mitchell, *Blake's Composite Art: The Wordsworth Circle* 10 (1979): 275-78

of David Alexander and Richard T. Godfrey, *Painters and Engraving: The Reproductive Print from Hogarth to Wilkie: The Eighteenth Century: A Current Bibliography*. 1980, 4 (Fine Arts): 251-52

of Leopold Damrosch, Jr., *Symbol and Truth in Blake's Myth: JEGP* 81 (1982): 438-41

of Martin Butlin, *The Drawings and Paintings of William Blake*, 2 vols.: *Studies in Romanticism* 25 (1986): 147-54

of Abby Robinson, *The Dick and Jane: Blake/An Illustrated Quarterly* 21 (1987): 37-41

of Jean Hagstrum, *The Romantic Body: Modern Philology* 86 (1988): 94-97

of John Barrell, *The Political Theory of Painting from Reynolds to Hazlitt: Studies in Romanticism* 27 (1988): 429-42

of Ralph Cohen, ed., *Studies in Eighteenth-Century Art and Aesthetics: Eighteenth-Century Cumulative Bibliography, The Eighteenth Century: A Current Bibliography* n.s. 11 for 1985 (NY: AMS, 1990) 5: 368-69

of Marjorie Levinson, *Keats's Life of Allegory: The Origins of a Style: Studies in Romanticism, Studies in Romanticism* 29 (fall 1990): 491-95

of Jack Stillinger, *Multiple Authorship and the Myth of Solitary Genius*, and Susan Eilenberg, *Strange Power of Speech: Wordsworth, Coleridge and Literary Possession: Studies in Romanticism* 33 (fall 1994): 503-10

Other:

"Writers and Painters." Interview for the MLA radio program *What's the Word?* (distributed by National Public Radio satellite). Broadcast 2003

UNIVERSITY SERVICE

U of Rochester (1986-present): (university), university apparel manufacturing committee, Faculty Senate committee on minority issues (chair), search committee for Dean of Undergraduate Enrollment Management, Web Governance committee, etc.; (college) College Teaching, Learning, and Technology Roundtable (chair and acting chair), digital humanities committee, theater-program study committee, classroom-resources committee, committee on individualized interdepartmental concentrations, various search committees for administrators, RCC sub-committee on co-curricular activities, Faculty Council, Faculty Council steering committee, committee to study the use of technology in the classroom, committee to design a BA degree in Digital Media

Studies, graduate program in digital humanities advisory committee, etc.; (department) department chair 1988-96, executive committee, planning committee, graduate studies committee, graduate admissions committee, undergraduate studies committee, website revisions committee, theater program advisory committee, acting director of graduate studies, department strategic planning committee, Selznick (film preservation) program admissions committee, search committee for director of forensics, etc.

U of New Mexico (1970-86): (university) university press committee (1977-79), research allocations committee (1972-75), various committees on curriculum revision, etc.; (college) tenure and promotion committee, 1984-85, etc.; (department) policy and personnel committee (elective), 3 terms, 1978-86; undergraduate studies committee (1973-75), etc.

PROFESSIONAL CONSULTATION

Reader: *Modern Language Quarterly*, *Computers in the Humanities*, *PMLA*, *Eighteenth-Century Life*, *Critical Inquiry*, *Journal of English and Germanic Philology*, *Liberal and Fine Arts Review*, *Studies in Romanticism*, *Modern Language Studies*, *Journal of the History of Ideas*, *College English*, *Michigan Academician*, *Studies in Eighteenth-Century Culture*, *Huntington Library Quarterly*, *Text*, *Eighteenth-Century Studies*, *Romantic Circles*, *Digital Humanities Quarterly*, U of California Press, U of New Mexico Press, U of Alabama Press, U of Michigan Press, Cornell U Press, Louisiana State U Press, Ohio State U Press, Wadsworth Publishing Co., MLA (books), Princeton U Press, U of Illinois Press, Oxford U Press, Ashgate Publishing, Cambridge U Press, Modern Language Association (books), U of Toronto Press, Routledge/Taylor & Francis, NINES, Nordic Academic Press, etc.

Tenure and promotion: U of London, Clarkson College, U of Adelaide (Australia), U of Missouri, La. State U, Ariz. State U, Univ of Western Ontario (Canada), York U (Canada), Yale U, Union College, U of British Columbia, U of Georgia, U of Pittsburgh, the Claremont Colleges, Virginia Polytechnic Institute, U of Pennsylvania, U of California at Berkeley, U of California at Riverside, U of Southern California, U of North Carolina, Drexel U, Penn. State U, Denison U, Kent State U, U of Virginia, Indiana U (Bloomington), U of Melbourne (Australia), Cardiff University (Wales), Queen Mary University of London, Nanyang Technological University, National Institute of Education, Singapore, University of Nebraska, Lincoln, etc.

Referee, outside examiner, panelist: MacArthur Foundation, NEA (Media Programs), NEH (Research Programs, Research Resources Program, Younger Scholars Program, Collaborative Research Program), Social Sciences and Humanities Research Council of Canada, National Humanities Center, U of Adelaide (Australia), U of Toronto, Australian Research Council, Montana State U, U of Colorado, U of California at Irvine, Penn State U, U of California at Davis,

U of Chicago, Columbia U, CUNY Graduate Center, U of North Carolina-Chapel Hill, National Humanities Center/Rockefeller Foundation (Lyman Award selection committee), Australian Academy for the Humanities, Stanford Humanities Center, ACLS, MLA, etc.

PROFESSIONAL MEETINGS, PAPERS DELIVERED, ETC.

- 1971: Blake symposium, Illinois State U, paper on Blake's *Marriage of Heaven and Hell*
- 1972: discussion leader, Blake Seminar, MLA annual meeting, Chicago
- 1974: Blake Weekend, U of Calif., Berkeley, "Blake & the Printing Press"
- 1974: Blake Symposium, Loyola U (New Orleans), "Blake's Arts & Counter Arts"
- 1976: Conference on Blake in the Art of his Time, U of Calif., Santa Barbara, "Blake and the Artistic Machine"
- 1977: Romantics Division, MLA annual meeting, Chicago, "Teaching Blake's Relief Etching"
- 1978: Age of Revolution seminar, Mills College, "The Revolutionary Audience in Blake's Artistic Theory"
- 1979: Arizona State U, "Romantic Theories of Audience"
- 1980: Blake in the 18th Century (special session), MLA annual meeting, Houston, "Classical Line and Romantic Identity"
- 1981: panel on "Visionary Literature" as part of the conference on the Cultural Impact of Scientific Inquiry, Long Island U
- 1981: Blake and Criticism (special session), MLA annual meeting, New York, "An Image of Blake in Contemporary Theory"
- 1982: Conference on Blake and Criticism, U of Calif., Santa Cruz, "Blake's Illuminated Books and Criticism: A Sometimes Annotated Documentary History of an Old Story"
- 1982: The Impact of Technological Change on Literature (special session), MLA annual meeting, Los Angeles, "Swinburne's Blake and the Institutions of Memory"
- 1982: Brown U and Northwestern U, "Blake's Idea of Line"
- 1983: William Blake, Ancient and Modern, a symposium at Cornell U, "Blake and the Politics of Art History"
- 1984: U of Heidelberg (Germany), "Swinburne's Blake"
- 1984: Southeastern Conference on Christianity and Literature, New Orleans, "The Christian History of Engraving" (keynote address)
- 1985: U of Georgia, "The Technologies of Vision and the Institutions of Memory" (The Rodney Baine Lecture)
- 1985: University of Rochester, "Forgetting Blake"
- 1985: "The Institutions of Memory," half-hour radio broadcast for *Soundings* (National Public Radio)
- 1986: Patronage of the Arts and Learning, conference at the National Humanities Center, "The Narratives of Patronage"
- 1987: Dartmouth College, guest lecture on Blake's *Marriage of Heaven and Hell*, NEH summer seminar (director James Heffernan)

1987: Reassessing Romantic Genius (Keats-Shelley Assoc. session), MLA annual meeting, San Francisco, "Reassessing William Blake"

1987: Literature and History (Non-Fiction Prose Division), MLA annual meeting, San Francisco, "The Narratives of Patronage"

1988: William Blake and His Circle, conference at the Huntington Library and Art Gallery, "An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School"

1988: "Teachers on Teaching," half-hour radio broadcast for *Soundings* (National Public Radio)

1988: Romanticism and Contemporary Criticism, special session, MLA annual meeting, New Orleans, session leader (with Michael Fischer)

1988: McGill U (Montreal), "Forgetting Blake"

1988: Dartmouth College, "Forgetting Blake"

1989: U of Rochester, Wednesday Evenings at the University, "Preserved for Posterity: The Case of William Blake's Illuminated Books"

1989: U of Rochester, graduate symposium, "When There's More Than One Art to Deal With"

1992: Textual Technologies, conference at Texas A&M U, "'Why Don't They Leave It Alone?'"

1993: North American Soc. for the Study of Romanticism, conference at U of Western Ontario, "Where is *Hamlet*, Again?"

1994: Huntington Library, Blake conference, session respondent

1994: U of Colorado, Boulder, and U of New Mexico, "The Authority of the Audience in Editorial Theory"

1994: North American Soc. for the Study of Romanticism, conference at Duke U, "New Romantic Canons in the Same Old Classrooms" (session leader)

1995: Society for Textual Studies annual meeting, New York, "Technology and the Discipline of Editing" and "The Blake Hypermedia Archive"

1995: Society for Documentary Editing annual meeting, Baltimore, MD, "The Blake Archive" (with Joseph Viscomi)

1996: Conference on the Scholarly and Educational Applications of Advanced Technology, National Humanities Center

1997: "Multimedia Politics in Posterity," invited lecture for the opening of the exhibition *The Human Form Divine: William Blake from the Paul Mellon Collection*, Apr.-July, Yale Center for British Art

1997: "Information Technology in the Humanities: The Current Situation," invited presentation at the planning conference for the German-American Academic Council, 1-5 Oct., National Humanities Center

1997: "Behind the Scenes at the Blake Archive," Digital Resources for the Humanities, conference at St. Anne's College, Oxford, 14-17 Sept.

1997: "First Principles," keynote address, Wordsworth-Coleridge Assoc. annual lunch, Toronto, 29 Dec.

1998: "Graphicality," keynote address, *Blake and the Book: The Materiality of Books in the Life of William Blake*, conference at St. Mary's University College, London, 18 Apr.

1999: "Between the Disciplines," panel. National Humanities Center 20th Anniversary Conference, 26-17 Mar.

1999: "Editorial Principles in the Blake Archive," presentation in a session on "Electronic Resources and the Enlightenment." Tenth International Congress on the Enlightenment. University College, Dublin, Ireland, 25-31 July

1999: "Editing Electronic Images," presentation at the Alice Berline Kaplan Center for the Humanities as part of the Ariadne seminar on information technology and scholarship in the humanities, Northwestern U, 11 Nov.

1999: "The Blake Archive as a Prototype," presentation at the Franke Institute for the Humanities, U of Chicago, 12 Nov.

2000: presentation on the Blake Archive at the annual "Really Useful Web" day, Canisius College (Buffalo NY)

2000: "Blake's Prospectus of 1793 and British National Identity," presentation at Tate Britain [formerly Tate Gallery], "Blake, Nation, and Empire," conference held in conjunction with Blake exhibition

2001: plenary session on "The Electronic Humanist: Some Notable Scholarly Advances," annual meeting American Council of Learned Societies, Philadelphia

2001: "Blake in the 21st Century" (with Robert N. Essick and Joseph Viscomi), at the Metropolitan Museum of Art, New York.

2001: "Printmaking as a Business, 1793," in a session on the "Business Culture of Romanticism" at the annual conference of the North American Society for the Study of Romanticism, U of Washington, Seattle

2001: keynote address, "X-Editing in Progress," at a conference, "Computing Arts 2001: Digital Resources for Research in the Humanities," U of Sydney, Australia. Conference site: <<http://setis.library.usyd.edu.au/drrh2001>>

2002: session on "The Emergence of Digital Scholarship: New Models for Librarians, Archivists, and Humanists," at the annual conference of the American Library Association, Atlanta

2002: organizer, double session, "Electronic Textual Editing I: Standards" and "Electronic Textual Editing II: Practices," annual conference of the Modern Language Association, New York

2004: Lyman Award Nominees panel, at a conference, "Technology in the Humanities," Ithaca College

2005: 2 presentations on electronic editing, Trinity University, San Antonio, TX

2005: "Editorial Settlements": presentation at the introductory session of the Center for Computing in Humanities, Arts, and Social Science at the National Center for Supercomputing Applications, University of Illinois at Urbana-Champaign

2006: plenary address, "The Picture Problem: X-Editing Images 1992-2010" at a conference, Digital Textual Studies, Texas A&M University, 20-21 Oct.

2006: "The William Blake Archive as Settlement Three" at a symposium, the Archive in the Digital Age, University of Rochester, 9 Nov.

2007: "William Blake's Picture Problems," Joseph S. Schick Lecture, Indiana State University

2007: plenary address, "Blake's Picture Problems: 250 Years and Counting", at a conference, Blake at 250, University of York (UK)

2008: "The Test of Time," at the English faculty colloquium, U of Rochester

2008: "The Nine Lives of Expressive Objects," at a colloquium in connection with the installation of deans of the College of Arts, Sciences, and Engineering, U of Rochester

2009: panel on digital peer review, American Literature Association, Boston

2011: "The Editorial Void: Notes toward a Study of Oblivion," opening plenary address, Society for Textual Studies annual meeting, Penn State U

2013: "The Really Hard Page in an Xediting Environment," The Fate of the Page in Digital Environments, symposium, Loyola U of Chicago

2013: "William Blake's *Four Zoas* MS: Xediting a Nightmare in Nine-Plus Nights," co-presented with Rachel Lee at Romantic Manuscripts in a Digital World, symposium sponsored by the Keats-Shelley Association of America

2013: "The Editorial Void: Notes toward a Study of Oblivion," plenary address, William Blake's Manuscripts: A One-Day Symposium, Huntington Library and Art Gallery, San Marino, CA

2013: "DH@UR: William Blake Archive, 1993-2013," with Rachel Lee, at a conference, Decoding the Digital: Technology, New Media, and a Culture Consumed?, U of Rochester

2014: "Digital Humanities at the University of Rochester." Zhejiang University, Hangzhou, China, 23 May 2014. International Conference on Digital Future and Mediated Society: Digital Media and Cultural Communication

2015: "Digital Humanities at the University of Rochester," Prospects for Digital Humanities and the Arts, by invitation, Clark Art Institute, Williamstown, MA

2015: "Mellon Graduate Program in the Digital Humanities at the University of Rochester," Best Practices Colloquium sponsored by the Mellon Foundation, U of Southern California

2016: "Mellon Graduate Program in the Digital Humanities at the University of Rochester in the Context of Related Mellon Programs," colloquium, Mellon Foundation headquarters, New York

2017: "Body Plans Revisited: Questions That Are Still Fundamental in 2017," plenary address, Institute for the Editing of Historical Documents, University of Buffalo

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