JOSEPH VISCOMI

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EDUCATION:

1980 Ph.D. English and Comparative Literature, Columbia University
1978 M.Phil. English and Comparative Literature, Columbia University
1974 M.A. English and Comparative Literature, Columbia University
1973 Ph.B. Humanities, Monteith College, Wayne St. University

PROFESSIONAL EXPERIENCE:

2014 Resident Director, UNC’s Honors’ Semester in London (Fall 2014)

2000- James G. Kenan Distinguished Professor of English Literature, UNC at Chapel Hill

1993- Co-founder and co-editor of the William Blake Archive

1993-99 L. M. Slifkin Professor of Literature, UNC, Chapel Hill
1990-94 Associate Professor, English, University of North Carolina at Chapel Hill
1984-90 Assistant Professor, English, University of North Carolina at Chapel Hill
1983-84 Visiting Assistant Professor, English, Art History, Theater Arts, Cornell University
1981-83 Mellon Fellow in the Humanities, English, Art History, Cornell University
1981-83 Technical Consultant, Manchester Etching Workshop
1982-84 Technical Consultant, Department of Prints, Johnson Museum, Ithaca, N.Y.
1982-83 Guest Curator, Department of Rare Books, Olin Library, Cornell University
1982-83 Guest Curator, Department of Prints and Drawings, Johnson Museum, Ithaca, N.Y.
1980-81 Assistant Professor, English and Humanities, Virginia Polytechnic Institute and
 State University
1980 Instructor, Department of English, Columbia University
1977-79 Preceptor, Department of English, General Studies, Columbia University
1976-77 Curator, Theater Exhibition, Museum of the City of N.Y. and 5 other museums
1975-76 Curatorial Assistant, Toy Collection, Museum of the City of New York
1974-76 Adjunct Lecturer, English, Kingsborough Community College, Brooklyn
1974-75 Curatorial/Research Asst., Dept. of Paintings, Prints, and Photographs, Museum
 of the City of New York
1973-74 Instructor, Education Department, Museum of the City of New York

SELECTION OF FELLOWSHIPS AND HONORS:

2021 UNC Research Fellowship [spring semester]

2015 UNC Research Fellowship [spring semester]

2011 MERLOT [Multimedia Educational Resource for Learning and Online Teaching] Award

2007 Inducted, Lewis Round Wilson Academy, SILS, UNC

2007 Scholar-in-Residence, Rockefeller Study Center, Bellagio, Italy

2006-07 National Humanities Center Fellowship

2006 Knowledge Trust Exploration Award

2006 UNC Research and Economic Development Grant

2005 MLA Committee for Scholarly Editions, An Approved Edition, Blake Archive

2003 MLA Prize for Distinguished Scholarly Edition, for the Blake Archive

2001 Fellowship in the Humanities, Institute for the Arts and Humanities, UNC

2000 James G. Kenan Distinguished Professor of English Literature, UNC at Chapel Hill

2000-03 NEH Preservation and Access Grant for the William Blake Archive

1993-99 L. M. Slifkin Distinguished Term Professor of Literature, UNC, Chapel Hill

1999 UNC-IBM Curriculum Innovation Grant, for Study Guide to the Blake Archive

1998 UNC Chancellor’s Information Technology Grant, for Blake Archive

1997 UNC Chancellor’s Information Technology Grant, for Media Lab

1997-98 Mellon Centre for British Art Grant for the William Blake Archive
1995-98 Getty Grant Program for the William Blake Archive
1996 Sun Microsystems Equipment Grant for the William Blake Archive
1996-98 Networked Associate Fellow, Institute for Advanced Technology in the Humanities, UVa
1995-96 Fellow-in-Residence, Institute for Advanced Technology in the Humanities, UVa
1995 UNC Research Fellowship

1994 a CHOICE’s Outstanding Academic Books for *Blake and the Idea of the Book*.
1992 Scholar-in-Residence, Rockefeller Study Center, Bellagio, Italy
1992 Getty Publication Grant for *Blake and the Idea of the Book*
1992 UNC College Endowment Committee Grant for Publication
1991-92 John Simon Guggenheim Memorial Fellowship
1990 UNC Research Fellowship
1990 Southern Region Educational Board Travel Grant
1990 UNC Research Council Grant
1989 UNC College Endowment Committee Grant for Publication (two)
1988 Lurcy Fellowship in the Humanities, Institute for the Arts and Humanities, UNC
1988 Summer Fellowship in the Institute for the Arts and Humanities, UNC
1987 Fellow-in-Residence, Huntington Library and Art Gallery
1987 Fellow-in-Residence, Yale Center for British Art
1987 UNC Faculty Development Grant
1985-86 NEH Fellowship for Independent Study and Research
1985-86 UNC Research Council Grant
1983-84 Council for Creative and Performing Arts Grant, Cornell University
1982-83 Council for Creative and Performing Arts Grant, Cornell University
1981-83 Mellon Fellowship in the Humanities, Cornell University
1981 NEH Summer Fellowship
1981 Virginia Polytechnic Institute and State University Summer Grant
1981 American Philosophical Society Grant
1979-80 Whiting Fellowship in the Humanities, Columbia University
1977; 1980 Ph.D. qualifying examinations and dissertation passed with distinction
1976-77 NEH Youth Grant
1970-73 Academic Scholarship to Monteith College, Wayne State University
1968, 69, 70 Painting honors in Detroit and Michigan competitions
1969, 70 Forensic honors in original oratory in Detroit and Michigan competition

PUBLICATIONS: BOOKS

*William Blake’s Printed Paintings: Methods, Origins, Meanings* examines Blake’s masterworks, the twelve large color prints of 1795 and their 29 extant impressions. Paul Mellon Centre for the Study of British Art, Yale University Press, 2021.

*Blake and the Idea of the Book*: The Production, Editing, and Dating of Illuminated Books. Princeton University Press, 1993. One of CHOICE’s Outstanding Academic Books of 1994.

*William Blake's Illuminated Books*, volume 3: *All Religions are One*, *There is No Natural Religion*, *The Book of Thel*, *Visions of the Daughters of Albion*, and *The Marriage of Heaven and Hell*. Co-editor with Morris Eaves and Robert N. Essick. The William Blake Trust, in conjunction with Tate Gallery and Princeton Univ. Press, 1993. Paperback edition, 1998.

*William Blake's Illuminated Books*, volume 5: *Milton a Poem*, *The Ghost of Abel*, *On Homers Poetry [&] On Virgil*, and *The Laocoön*. Co-editor with Robert N. Essick. The William Blake Trust, in conjunction with Tate Gallery and Princeton Univ. Press, 1993. Paperback edition, 1998.

Volumes 3 and 5, part of a six-volume series, consist of newly edited texts, textual notes, facsimile reproductions, and variants. The introductions to each book consist of detailed commentaries on the book's production history, context, major themes, designs, and variants. Volume 3 also includes a general introduction on Blake's printing techniques.

CATALOGUES AND MONOGRAPHS:

*The Art of William Blake's Illuminated Prints*, Manchester Etching Workshop, 1983. Accompanies the M.E.W. facsimile and monochrome editions of the *Songs of Innocence and of Experience* and issued separately in 1984 in a limited numbered edition.

*Blake at Cornell: Checklist of Original and Reproductive Engravings*. Cornell University Libraries Publications, 1984 (36 p).

*Prints by Blake and His Followers*, Herbert F. Johnson Museum of Art Publications, 1983 (36 p).

*William Blake, Illustrator and Poet*, Olin Graduate Library, Cornell University, Cornell University Libraries Publications, 1983 (22 p).

*The Juvenile Drama: Playing with the Toy Theater*, N.Y.: Mava Press, 1977 (100 p). Includes essay on the conditions and development of the English Theater, 1800-50.

WORKS EDITED:

*Blake in a Post-Secular Era: Early Prophecies*, by Karl Kroeber. Edited and with a foreword by Joseph Viscomi. A Romantic Circles Monograph. <<http://www.rc.umd.edu/reference/kroeber/>> 2012. Refereed E-book and print.

*Wordsworth's Romantic Landscape: Nature and Books* [exhibition catalogue by Mark L. Reed of Wordsworth's canon as published in his lifetime], University of North Carolina, Wilson Library, November, 1988.

Selected and edited poems for section on William Blake in *The Norton Anthology of English Literature*, 5th - 10th editions. Ed. M. H. Abrams, et al. New York: W. W. Norton & Company, Inc. 1986-2012.

*Process & Problems in Contemporary Printmaking* [exhibition catalogue of prints by John Brody], Herbert F. Johnson Museum of Art Publications, 1984.

**ESSAYS** (most of these essays are [online](http://viscomi.sites.oasis.unc.edu/viscomi/frontend_page.html) at <http://jsviscomi.web.unc.edu>

“Blake Redefines Fresco.” Appendix 1 to *William Blake’s Printed Paintings: Methods, Origins, Meanings*. Paul Mellon Centre for the Study of British Art, 2021. William Blake Archive, <http://blakearchive.org/staticpage/relatedsites>

“Monoprints after Blake’s Death, 1827–1863.” Appendix 2 to *William Blake’s Printed Paintings: Methods, Origins, Meanings*. Paul Mellon Centre for the Study of British Art, 2021. William Blake Archive, <http://blakearchive.org/staticpage/relatedsites>

“[Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake’s Afterlife.](https://blakequarterly.org/index.php/blake/login?source=%2Findex.php%2Fblake%2Farticle%2Fview%2Fviscomi532%2Fviscomi532html&loginMessage=payment.loginRequired.forArticle)” *Blake/An Illustrated Quarterly*, vol. 53. no. 3 (Fall, 2019). Online. 45,000 word monograph. Refereed article.

“On Not Reading Blake’s Large Color Prints.” *The Wordsworth Circle*. Winter, 2019: 3-9. Refereed article.

“[The Newly Discovered *Adam and Eve Asleep*: Blake’s or Copy?](http://viscomi.sites.oasis.unc.edu/viscomi/202-1570-1-PB.pdf)“ *Blake/An Illustrated Quarterly*, vol. 51, no. 2 (Fall, 2017). Online. Refereed article.

[“Signing Large Color Prints: The Significance of Blake's Signature.”](http://viscomi.sites.oasis.unc.edu/viscomi/Blakes_Signature/index.pdf) *Huntington Library Quarterly*, Fall, 2017: 365-402. Refereed article.

[*An Island in the Moon*](http://www.ibiblio.org/jsviscom/island/), Web-video of 1983 theatrical production, with introduction and illustrated text; music by Margaret LaFrance < <http://www.ibiblio.org/jsviscom/island/> (2003). Revised for *Romantic Circles* <<http://www.rc.umd.edu/reference/island>>. Refereed. 2014.

“[Blake’s Invention of Illuminated Printing, 1788](http://www.branchcollective.org/?ps_articles=joseph-viscomi-blakes-invention-of-illuminated-printing-1788).” Britain, Representation, and Nineteenth-Century History. Online chronology: <branchcollective.org>. March 2012. Refereed article.

“En las cuevas del cielo y el infierno: Swedenborg y la impresión en *El matrimonio* de Blake (1999) [In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake’s *Marriage*].” Revolución y literatura en el siglo diecinueve: Fuentes, documentos, textos críticos. Ed. Jerónimo Ledesma and Valeria Castelló-Joubert. Vol. 1: Blake, Büchner. Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012: 229-68. Trans. Mario Rucavado Rojas.

“[Two Fake Blakes Revisited, One Dew-Smith Revealed](http://viscomi.sites.oasis.unc.edu/viscomi/Two_Fake_Blakes/index.html).” *Blake in Our Time: Essays in Honour of G. E. Bentley, Jr*. Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 35-78 + 13 illus. Refereed article.

“[Blake’s Illuminated Word](http://viscomi.sites.oasis.unc.edu/viscomi/illword/).” *Art, Word and Image: 1000 Years of Visual/Textual Interaction*. Ed. John Dixon Hunt, David Lomas, Michael Corris. London: Reaktion Books Ltd., 2010. 84-107 + 17 illus.

“Blake’s Relief Etching Process: A Simplified Account,” from *The Art of William Blake's Illuminated Prints*, Manchester Etching Workshop (1983), reprinted in *Blake’s Poetry and Designs*, Norton Critical Edition, second edition, revised, NY: Norton and Company, 2008.

[“Blake’s ‘Annus Mirabilis’: the Productions of 1795.”](http://bq.blakearchive.org/41.2.viscomi) *Blake/An Illustrated Quarterly* (Fall, 2007), 52-83 + 43 illus. Refereed article. Online with 49 color illustrations at <<http://bq.blakearchive.org/41.2.viscomi>>

“[Wordsworth’s Dramatic Anti-Picturesque: Burke, Gilpin, and ‘Lines left upon a Seat in a Yew-tree’](http://www.rc.umd.edu/reference/viscomi_yewtree/viscomi_yewtree.pdf).” [*Romantic Circles* *Scholarly Resource*](http://www.rc.umd.edu/reference/viscomi_yewtree/viscomi_yewtree.pdf) (Summer, 2007). Refereed article. <http://www.rc.umd.edu/reference/viscomi\_yewtree/viscomi\_yewtree.pdf >

“Wordsworth, Gilpin, and the Vacant Mind.” *The Wordsworth Circle* 38.1-2 (Winter/Spring 2007), 40-49, special issue in honor of Karl Kroeber*.* Eds. Steven Jones and Toby Benis. Refereed article. Also online at <http://www.rc.umd.edu/reference/wcircle/viscomi.pdf>

“[Blake’s Virtual Designs and Reconstruction of *The Song of Los*](http://www.erudit.org/revue/RON/2006/v/n41-42/013151ar.html).” [*Romanticism on the Net*](http://www.ron.umontreal.ca/) 41-42 (September 2006), special issue on Romanticism and New Technology. Ed. Dino Felluga. 36 illus. Refereed article. <<http://www.erudit.org/revue/RON/2006/v/n41-42/013151ar.html>>

[“Blake after Blake: A Nation Discovers Genius.”](http://viscomi.sites.oasis.unc.edu/viscomi/Blake_after_Blake/index.html) *Blake, Nation, Empire*. Eds. Steve Clark and David Worrall. London: Palgrave 2006. 239-262 + 8 illus. Refereed article.

“[Illuminated Printing.”](http://www.blakearchive.org/staticpage/biography) William Blake Archive, About Blake. Much expanded version of essay in *Cambridge Companion to William Blake* (ed. Morris Eaves. Cambridge University Press, 2003. 37-62); with 95 illustrations in text and as slide show demonstrating Blake’s printing techniques and various other 18th-century modes of reproduction. <<http://www.blakearchive.org/staticpage/biography> > (February 2004).

“Illuminated Printing.” *Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge University Press, 2003. 37-62 + 9 illus. Refereed article.

[“Blake’s Method of Color Printing: Some Responses and Further Observations](http://blakequarterly.org/public/journals/2/BonusFeatures/inquiry/enhanced/index.html)“ (with Robert Essick). *Blake/An Illustrated Quarterly* (Fall, 2002): 49-64 + 24 illus. Online version, with color illustrations, at the *Quarterly’*s webstite: <<http://bq.blakearchive.org/36.2.essick>>

 “’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.

“[’Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies](http://www.rc.umd.edu/praxis/blake/about.html).” Conducted by Kari Kraus. Online (longer) version at *Romantic Circles* <http://www.rc.umd.edu/praxis/blake/about.html>

“[The William Blake Archive: The Medium When the Millennium is the Message”](http://viscomi.sites.oasis.unc.edu/viscomi/WB_Archive_Medium_Millenium_Message/index.html) (with Morris Eaves and Robert Essick). *Romanticism and Millenarianism*. Ed. Timothy Fulford. London: Palgrave, 2002. 219-33. Refereed article.

 “[Digital Facsimiles: Reading the William Blake Archive](http://viscomi.sites.oasis.unc.edu/viscomi/Digital_Facsimiles/index.html),” *Computers in the Humanities* 36.1 (February, 2002). 27-48 + 17 illus. Refereed article.

 “[An Inquiry into William Blake’s Method of Color Printing”](http://blakequarterly.org/public/journals/2/BonusFeatures/inquiry/enhanced/index.html) (with Robert Essick). *Blake/An Illustrated Quarterly* (Winter 2001/02): 73-102 + 50 illus. Refereed article. Online version, with 81 color illustrations, at the *Quarterly’*s webstite: <<http://bq.blakearchive.org/35.3.essick>>

“[The Persistence of Vision: Images and Imaging at the William Blake Archive](http://viscomi.sites.oasis.unc.edu/viscomi/Persistence_Vision/index.html)“ (with Morris Eaves, Robert Essick, and Matthew Kirschenbaum). RLG DigiNews 4.1 (February, 2000).

 <http://www.rlg.org/preserv/diginews/diginews 4-1.html>

“[Standards, Methods, Objectives of the William Blake Archive](http://viscomi.sites.oasis.unc.edu/viscomi/Standards_Methods/text.html): A Response to Mary Lynn Johnson, Andrew Cooper, and Michael Simpson” (with Morris Eaves, Robert Essick, and Matthew Kirschenbaum). *The Wordsworth Circle* (Summer, 1999): 135-144.

“[In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*](http://viscomi.sites.oasis.unc.edu/viscomi/Caves_Heaven_Hell/index.html)“ [Part III of The Evolution of William Blake's *The Marriage of Heaven and Hell*], in *Blake in the Nineties*. Eds. Steven Clark and David Worrall. London: Macmillan, 1999. 27-60 + 6 illus. Refereed article.

[“Lessons of Swedenborg: or, the Origin of Blake's *The Marriage of Heaven and Hell*”](http://viscomi.sites.oasis.unc.edu/viscomi/Swedenborg/index.html) [Part II. of The Evolution of William Blake's *The Marriage of Heaven and Hell*], in *Lessons of Romanticism*. Eds. Robert Gleckner and Thomas Pfau. Durham, N.C.: Duke University Press, 1998. 173-212 + 4 illus. Refereed article.

[“The Evolution of William Blake's *The Marriage of Heaven and Hell*”](http://viscomi.sites.oasis.unc.edu/viscomi/EvolutionMHH%201/) [Part I]. Huntington Library Quarterly 58.3&4 (1997): 281-344 + 10 illus. Refereed article.

“[Blake's Death](http://viscomi.sites.oasis.unc.edu/viscomi/Blake_Death/index.html)“ (with Dr. Lane Robson, MD), *Blake/An Illustrated Quarterly* (Fall, 1996): 36-49 + 12 illus. <<http://bq.blakearchive.org/30.2.robson>> Refereed article.

“[A 'Green House' for Butts? New Information about Thomas Butts, His Residences, and Family.”](http://viscomi.sites.oasis.unc.edu/viscomi/Green_House/index.html) Blake/An Illustrated Quarterly (Summer, 1996): 4-21 + 7 illus. <<http://bq.blakearchive.org/30.1.viscomi>> Refereed article.

“[Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-century Blake Collectors.”](http://viscomi.sites.oasis.unc.edu/viscomi/Marketplace/index.html)  *Blake/An Illustrated Quarterly* (Fall, 1995): 40-69 + 8 illus. <<http://bq.blakearchive.org/29.2.viscomi>> Refereed article.

[“William Blake's 'The Phoenix / to Mrs. Butts' Redux.”](http://viscomi.sites.oasis.unc.edu/viscomi/Phoenix_Mrs_Butts/index.html)  *Blake/An Illustrated Quarterly* 29 (Summer, 1995):12-15 + 2 illus. <<http://bq.blakearchive.org/29.1.viscomi>> Refereed article.

“[*A Breach in a City, the Morning After the Battle*: Lost or Found?](http://viscomi.sites.oasis.unc.edu/viscomi/Breach_City/index.html)“ *Blake/An Illustrated Quarterly* (Fall, 1994): 44-59 + 14 illus. <<http://bq.blakearchive.org/28.2.viscomi>> Refereed article.

“[William Blake, Illuminated Books, and the Concept of Difference](http://viscomi.sites.oasis.unc.edu/viscomi/Illuminated_Books_Concept_Difference/text.html),” in *Essays on Romanticism*. Ed. Karl Kroeber and Gene Ruoff. New Brunswick: Rutgers University Press, 1993. 63-87. Refereed article.

“[The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and `ONE HUNDRED AND SIXTY designs . . . of Blake's'](http://viscomi.sites.oasis.unc.edu/viscomi/Myth_Commissioned_Illuminated_Books/index.html).” *Blake/An Illustrated Quarterly* 23 (Autumn, 1989): 48-74 + 14 illus. <<http://bq.blakearchive.org/23.2.viscomi>> Refereed article.

“[Reading, Drawing, Seeing Illuminated Books,” in *Approaches to Teaching William Blake's Songs of Innocence and of Experience*](http://viscomi.sites.oasis.unc.edu/viscomi/Reading/text.html). Ed. R. Gleckner and M. Greenberg. New York: MLA, 1989. 67‑73. Refereed article.

“[Recreating Blake: the M.E.W. Blake Facsimiles.”](http://viscomi.sites.oasis.unc.edu/viscomi/recreatingblake/) *Blake/An Illustrated Quarterly* 19 (Summer, 1985): 4-23 + 12 illus. <<http://bq.blakearchive.org/19.1.viscomi>> Refereed article.

“[Forgery or Facsimile? An Examination of *America* copy B, plates 4 and 9](http://viscomi.sites.oasis.unc.edu/viscomi/Forgery/index.html),” *Blake/An Illustrated Quarterly* 16 (Spring, 1983): 217-223 + 4 illus. <<http://bq.blakearchive.org/16.4.lange>> Refereed article.

“[Blake's Workshop](http://viscomi.sites.oasis.unc.edu/viscomi/BlakesWorkshop/text.html),” *Studies in Romanticism* 21 (Fall, 1982): 404-409. Refereed article.

REVIEW ESSAYS:

Morris Eaves, [*The Counter-Arts Conspiracy: Art and Industry in the Age of Blake*.](http://viscomi.sites.oasis.unc.edu/viscomi/Eaves_Conspiracy/text.html) *The Wordsworth Circle* (Fall 1993): 205-210.

Robert N. Essick, [*The Separate Plates of William Blake, A Catalogue*](http://viscomi.sites.oasis.unc.edu/viscomi/Essick_SeparatePlates/text.html). *The Wordsworth Circle* (Fall, 1988): 212-218.

Martin Meisel, [Realizations: Narrative, Pictorial, and Theatrical Arts in 19th c. England](http://viscomi.sites.oasis.unc.edu/viscomi/Martin_Meisel_Realizations/text.html). *Studies in Romanticism.* 25 (Winter, 1986): 561-567.

**REVIEWS:**

Raymond Lister, *Samuel Palmer: His Life and Art*. *Studies in Romanticism* 30 (Summer 1991): 298-305.

*Selections from William Blake's Songs*, an album by Gregory Forbes, and *Companion to the New Musical Settings*. *Blake/An Illustrated Quarterly* 19 (Fall, 1985): 84-89 (with M. LaFrance). <<http://bq.blakearchive.org/19.2.viscomi>>

*Blake's Designs for Young's Night Thoughts*. Ed. Erdman et al. *Philological Quarterly* (Fall, 1982): 539-4 (with D. Welch).

*Blake's Designs for Young's Night Thoughts*. Ed. Erdman et al. *Fine Print* (Spring, 1982): 49-50.

DIGITAL HUMANITIES PROJECTS and DIGITAL PUBLICATIONS:

I am co-editor/creator with Robert Essick and Morris Eaves of[*The William Blake Archive*](http://blakearchive.org/) <<http://blakearchive.org>>, a hypermedia digital database of Blake's poetry and art based on over 7000 high-resolution (300 dpi) images drawn from Blake’s illuminated books, paintings, drawings, manuscripts, and engravings. The site is made possible by the University of North Carolina at Chapel Hill with the University of Rochester, the continuing support of the Library of Congress and private foundations, and the cooperation of an international array of libraries and museums that have generously given us permission to reproduce works from their collections in the Archive. Past support includes the [Institute for Advanced Technology in the Humanities](http://www.iath.virginia.edu/) at the University of Virginia, the Getty Grant Program, the Paul Mellon Centre for Studies in British Art, the Preservation and Access Division of the National Endowment for the Humanities, [Sun Microsystems](http://www.oracle.com/index.html), and Inso Corporation.

Conceived and designed in 1993-95, launched in 1996, and completely [redesigned](http://blakearchive.org/staticpage/update?p=update-2016-12-16) with new tools and capacities in 2016, the Archive is an international public resource that provides unified access to major works of visual and literary art that are highly disparate, widely dispersed, and often severely restricted as a result of their value, rarity, and extreme fragility. The Archive, which, to date, has published over 150 fully searchable and scalable digital editions of Blake’s works in all genres and three digital exhibitions, became the first digital scholarly edition to receive the Modern Language Association’s (MLA) Prize for a Distinguished Scholarly Edition (2003) and the first to receive its Approved Edition seal (2005)—landmarks in the history of digital humanities. The project’s standards and practices have themselves been the subject of considerable scholarship: there are over 75 chapters, essays, MA theses, and reviews on the Archive, its origins, history, development, and use; see [Articles about the Archive](http://blakearchive.org/staticpage/archiveataglance?p=articlesindex) in the About the Archive section of the site. It also contains a PreView wing in which many hundreds of commercial and original prints, paintings, and drawings are available for study without being fully searchable. Also in the Archive are general bibliographies, collection lists, a searchable digital version of David V. Erdman’s *Complete Poetry and Prose of William Blake* (the standard printed edition for reference), a chronology, glossary of terms, an illustrated biography, and an essay on illuminated printing.

***About Blake*:** “[Illuminated Printing](http://www.blakearchive.org/staticpage/biography?p=illuminatedprinting),” with 95 illustrations. [February 2004](http://www.blakearchive.org/staticpage/update?p=update-0204). Revised and reformatted as digital exhibition in eight galleries, with works cited in texts linked to images in Archive. April 2019.

“[An Illustrated Blake Biography](http://www.blakearchive.org/staticpage/biography)” and “[Chronology](http://www.blakearchive.org/staticpage/biography)” (with Denise Vultee, Morris Eaves, and Robert Essick); the biography includes 109 reproductions that exemplify the range of Blake’s artistic accomplishments; [September 2003](http://www.blakearchive.org/staticpage/update?p=update-0903). Biography revised and reformatted as digital exhibition in seven galleries, with works cited in texts linked to images in Archive. April 2019. Chronology revised and expanded, with works cited linked to images in Archive. April 2019.

***About the Archive*:** “[The Archive at a Glance,”](http://www.blakearchive.org/staticpage/archiveataglance?p=archiveataglance) “[Editorial Principles,”](http://www.blakearchive.org/staticpage/archiveataglance?p=editorialprinciples) [“Plan of the Archive”](http://www.blakearchive.org/staticpage/archiveataglance?p=planNEW) [“Technical Summary](http://www.blakearchive.org/staticpage/archiveataglance?p=techsummary),” “[Contributing Collections”](http://www.blakearchive.org/staticpage/archiveataglance?p=contributingcollections)(with Morris Eaves and Robert Essick) (1999; revised and expanded, 2003, 2006, 2010, 2016).

WBA: [Publication Announcements](http://www.blakearchive.org/staticpage/update), each providing bibliographic and provenance information about the work published: 1996 - 2021.

*The Study Guide to the William Blake Archive* <http://sites.unc.edu/~tb/fall99/index.html> (1999-2000), created with Denise Vultee, includes bibliographies, study and essay questions, introductions. (Currently off line)

**Digital Editions in the Blake Archive, co-edited with Morris Eaves and Robert Essick:**

*(titles are linked to works in the Archive; dates are linked to Announcements describing the works)*

William Blake. Posthumous copies of *America a Prophecy*: copies M and N, printed by Catherine Blake, c. 1829, and copy P, printed by Frederick Tatham, c. 1832. August 2021.

William Blake. [Digital Exhibition on William Blake’s Biblical Illustrations](http://blakearchive.org/exhibit/biblicalillustrations), with Sarah Jones (curator), Jennifer Davis Michael, Sheila A. Spector, Jared Powell, Naomi Billingsley, and Kendall DeBoer. [April 2021](http://blakearchive.org/staticpage/update).

William Blake. [Works in Preview](http://blakearchive.org/), launch of new wing with six paintings. [March 2021](http://blakearchive.org/staticpage/update?p=update).

William Blake. [*Poetical Sketches*](http://blakearchive.org/work/bb128) copy C. [January 2021](http://blakearchive.org/staticpage/update?p=update-2021-01-12).

William Blake. Twenty-seven [water color drawings](http://blakearchive.org/work/1780swc), 1775 – c. 1790. [October 2020](http://blakearchive.org/staticpage/update?p=update-2020-10-30).

William Blake. [*Europe a Prophecy*](http://blakearchive.org/work/europe) copies C and F. [August 2020](http://blakearchive.org/staticpage/update?p=update-2020-08-31).

William Blake. [*The French Revolution*](http://blakearchive.org/work/bb49)*.* [May 2020](http://blakearchive.org/staticpage/update).

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William Blake. [*The* *Book of Urizen*](http://www.blakearchive.org/work/urizen)copy C. [September 2002](http://www.blakearchive.org/staticpage/update?p=update-0902).

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WBA: [*Resources for Further Resea**rch*](http://www.blakearchive.org/staticpage/generalbib)*:* “Collection Lists of Contributing Institutions,” “Bibliographies of Reference and Scholarly Sources pertaining to Blake.” [April 2002](http://www.blakearchive.org/staticpage/update?p=update-0402).

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William Blake. [*Visions of the Daughters* *of Albion*](http://www.blakearchive.org/exist/blake/archive/copy.xq?copyid=vda.p&java=yes)copy P. [October 2001](http://www.blakearchive.org/staticpage/update?p=update-1001).

William Blake. [*The Marriage of Heaven and* *Hell*](http://www.blakearchive.org/work/mhh)copy G. [October 2001](http://www.blakearchive.org/staticpage/update?p=update-1001).

William Blake. [*Europe a Pro**phecy*](http://www.blakearchive.org/work/europe) copy K. [March 2001](http://www.blakearchive.org/staticpage/update?p=update-0103).

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WBA: Digital and searchable edition of David V. Erdman’s [*Complete Poetry and Prose of William B**lake*](http://erdman.blakearchive.org/). [February 2000](http://www.blakearchive.org/staticpage/update?p=update-200).

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William Blake. [*Visions of the* *Daughters of Albion*](http://www.blakearchive.org/work/vda) copy G. [September 1999](http://www.blakearchive.org/staticpage/update?p=update-999).

William Blake. [*The Book o**f Thel*](http://www.blakearchive.org/work/thel) copy J. [September 1999](http://www.blakearchive.org/staticpage/update?p=update-999).

William Blake. [*Songs of Innocen**ce*](http://www.blakearchive.org/work/s-inn) copy U. [August 1999](http://www.blakearchive.org/staticpage/update?p=update-0899).

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William Blake. [*For Childre**n: The Gates of Paradise*](http://blakearchive.org/work/gates-child) copy D. [June 1999](http://www.blakearchive.org/staticpage/update?p=update-699).

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William Blake. [*Songs of Innocence and of Experienc**e*](http://www.blakearchive.org/work/songsie) copy F. [March 1999](http://www.blakearchive.org/staticpage/update?p=update-399).

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William Blake. [*Laoco**on*](http://www.blakearchive.org/work/laocoon) copy B. [October 1998](http://www.blakearchive.org/staticpage/update?p=update-1098).

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William Blake. [*The Ghost of Ab**el*](http://www.blakearchive.org/work/abel) copy A. [October 1998](http://www.blakearchive.org/staticpage/update?p=update-1098).

William Blake. [*Milton: a Poe**m*](http://www.blakearchive.org/work/milton) copy C. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*There is No Nat**ural Religion*](http://www.blakearchive.org/work/nnr) copy L. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*There is No Natura**l Religion*](http://www.blakearchive.org/work/nnr) copy G. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*There is No Natural* *Religion*](http://www.blakearchive.org/work/nnr) copy C. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*There is* *No Natural Religion*](http://www.blakearchive.org/work/nnr) copy B. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*All Religions are* *One*](http://www.blakearchive.org/work/aro) copy A. [July 1998](http://www.blakearchive.org/staticpage/update?p=update-798).

William Blake. [*Visions of the Daught**ers of Albion*](http://www.blakearchive.org/work/vda)copy F. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*The Book* *of Los*](http://www.blakearchive.org/work/b-los) copy A. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*The Book of Ahan**ia*](http://www.blakearchive.org/work/ahania) copy A. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*Song of L**os*](http://www.blakearchive.org/work/s-los) copy B. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*Europe**, a Prophecy*](http://www.blakearchive.org/work/europe)copy E*.* [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*America, a Proph**ecy*](http://www.blakearchive.org/work/america) copy A. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*The Book of Uriz**en*](http://www.blakearchive.org/work/urizen) copy G. [April 1998](http://www.blakearchive.org/staticpage/update?p=update-498).

William Blake. [*Europe, a Prop**hecy*](http://www.blakearchive.org/work/europe)copy B*.* [February 1998](http://www.blakearchive.org/staticpage/update?p=update-298).

William Blake. [*America, a Pro**phecy*](http://www.blakearchive.org/work/america) copy E. [February 1998](http://www.blakearchive.org/staticpage/update?p=update-298).

William Blake. [*Songs of* *Innocence and of Experience*](http://www.blakearchive.org/work/songsie) copy Z. [February 1998](http://www.blakearchive.org/staticpage/update?p=update-298).

William Blake. [*The Marriage of* *Heaven and Hell*](http://www.blakearchive.org/work/mhh) copy D. [February 1998](http://www.blakearchive.org/staticpage/update?p=update-298).

William Blake. [*The Book of Thel*](http://www.blakearchive.org/work/thel) copy F. [August 1997](http://www.blakearchive.org/staticpage/update?p=update-897).

William Blake Archive: Progress Report, [March 1997](http://www.blakearchive.org/staticpage/update?p=update-897).

William Blake. [*Visions of the Dau**ghters of Albion*](http://www.blakearchive.org/work/vda) copy J. [November 1996](http://www.blakearchive.org/staticpage/update?p=update-1196).

William Blake. [*Visions of the Daught**ers of Albion*](http://www.blakearchive.org/work/vda) copy C. [November 1996](http://www.blakearchive.org/staticpage/update?p=update-1196).

William Blake. [*The Book of T**hel*](http://www.blakearchive.org/work/thel) copy O. [November 1996](http://www.blakearchive.org/staticpage/update?p=update-1196).

William Blake. [*The Book o**f Thel*](http://www.blakearchive.org/work/thel) copy H. [November 1996](http://www.blakearchive.org/staticpage/update?p=update-1196).

William Blake. [*The Book of T**hel*](http://www.blakearchive.org/work/thel) copy F. [November 1996](http://www.blakearchive.org/staticpage/update?p=update-1196).

**Forthcoming in the Blake Archive**:

illuminated books: *Songs of Innocence* copies D, E, and S, *Songs of Innocence and of Experience* copies K, N, O, P, S, U, and W, and posthumous copy h, *America, a Prophecy* copies C, D, H, K, and L, *Europe, a Prophecy* copies C, F, and L, and two posthumous copies of *America* and *Europe* printed by Catherine Blake.

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non-illuminated works: *Poetical Sketches,* Annotations to Lavater’s *Aphorisms*, engravings, sketches, and watercolors to *Chaucer's Canterbury Pilgrims*,all commercial engravings, book illustrations, and original separate prints and prints in series, and all drawings and sketches from the British Museum, British Library, Library of Congress, National Gallery of Art, Washington, D.C. Victoria and Albert Museum, Fogg Museum, Tate Britain, Yale Center for British Art, Fitzwilliam Museum, National Gallery of Victoria, Morgan Library and Museum, and Huntington Library and Art Gallery.

**Seminars with online syllabi, course packs, and extensive resource pages:**

***Humanities Computing and Digital Editing* (**2008-2019)

Linked Syllabus <<http://siteslab.unc.edu/viscomi/841/syllabus.html>>

Resource Site on Scholarly Editing, Textual Criticism, and Digital Humanities at <<http://siteslab.unc.edu/viscomi/841/>> [userid: blake; password: songs]

[***The Romantic Revolution in the Arts*:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/)Digital course pack linked to 18th c. and 19th c. readings and selected criticism [userid: blake; password: catherine] (2005-2019)

Linked Syllabus for Undergraduate Honors Seminar, English 337H

Linked Syllabus for Graduate Seminar, [English 841](http://englishcomplit.unc.edu/sites/default/files/841.syl.rom.rev.F2015.pdf)

***[William Blake and Hypertext Resource Page](http://www.unc.edu/~jsviscom/372)***

Select Bibliography on Hypertext, its theory, history, and practice, 1997.

***Jerusalem*,** copy E, an Introduction and Hypermedia Edition of plates 15, 35, 53, and 94, prepared by graduate students at the University of North Carolina (Chapel Hill) under the direction of Joseph Viscomi <<http://www.unc.edu/~jsviscom/372/>> [username: blake; password: enitharmon] (1997).

**LECTURES (Invited):**

“Blake’s *Marriage of Heaven and Hell,*” Department of Art and Archeology, Princeton University, 11.10.21.

“Enhanced Images in Blake Studies,” Lille Université, 6/19/21 (rescheduled from 2020 due to Covid 19)

 “Authenticating Blake: Life-time impressions, Posthumous Prints, and Forgeries; or, Printing Blake: William, Catherine, and all the others.” Princeton University, 10/4-5/19.

 “On Not Reading Blake’s Large Color Prints.” Wordsworth and Coleridge Association, MLA, NYC, 1/4-7/18.

“On Reading Blake’s Dante.” Fordham University, Lincoln Center, NYC, 9/19/17.

“What is Digital Humanities” Symposium, Wilson Library, UNC, 4/21/17.

“Blake’s Archive and Digital Humanities.” Perkins Library, Duke University, 4/22/14.

“Enlightened Graphics: Blake and New Technologies,” Emerging Disciplines Lecture Series at The Humanities Research Center, Rice University, Houston, TX, 11/1/13.

 “Blake’s Archive and Digital Humanities.” National Humanities Center, 6/22/13. For the NHC’s symposium on digital humanities

Plenary Address: “Signing Large Color Prints: The Significance of Blake's Signature.” Huntington Art Gallery and Library, 6/7/13.

“Blake’s Archive and Digital Humanities.” National Humanities Center, 4/11/13. For the NHC’s Board of Trustees.

“My Scholarly Life.” Modes of Inquiry seminar, Office for Undergraduate Research, UNC, 2/5/13.

“Blake’s Enlightened Graphics: Illuminated Books and New Technologies.” Meredith College, 2/1/12.

“Blake’s Archive and Digital Humanities,” DePaul University, 2/21/11.

“Recovering Earliest Versions of Blake’s Oddest Book.” Blake in Our Time, symposium, University of Toronto, 8/28/10.

“Blake's Enlightened Graphics: Illuminated Books and New Technologies,” Annual Hendrix-Murphy Foundation Lecture, Hendrix College, 3/30/10.

“Blake's Enlightened Graphics: Illuminated Books and New Technologies,” Morgan Library and Museum, in conjunction with a Blake exhibition, 10/8/09.

“Blake's Enlightened Graphics: Illuminated Books and New Technologies,” Annual Fox-Adler Lecture, Skidmore College, 9/24/09.

“The William Blake Archive,” 19th-Century Studies: Digital Texts, Center for Textual Studies and Digital Humanities, Loyola University, Chicago, 3/28/09.

Plenary Address: “Recovering Earliest Versions of Blake’s Oddest Book.” Society for Textual Scholarship. Graduate Center, NYU, 3/18/09.

“Blake's Enlightened Graphics: Illuminated Books and New Technologies,” Annual J. D. M. Brown Lecture, Muhlenberg College, 3/19/08.

Seminar on Blake, Muhlenberg College, 3/19/08.

“Blake's Enlightened Graphics: Illuminated Books and New Technologies,” Wilson Library, University of North Carolina at Chapel Hill, 10/9/07.

“The Blake Archive in Blake Studies,” Rockefeller Study Center, Bellagio, Italy, 5/2/07.

“The Blake Archive in Blake Studies,” National Center for the Humanities, 10/18/06.

 “Blake’s Enlightened Graphics: Illuminated Books and New Technologies,” Center for Applied Technologies in the Humanities (CATH), Virginia Technical Institute and State University, 4/16/04.

“Digital Representation, Editorial Fidelity, and the William Blake Archive.” Symposium in English Studies, University of Texas at Arlington, 10/16-17/03.

“Blake’s Enlightened Graphics: Illuminated Books and New Technologies,” University of Arkansas, Little Rock, William G. Cooper, Jr. Lecture in the Humanities, 9/11/02.

Seminar on Blake and Wordsworth, University of Arkansas, Little Rock, 9/12/02.

“Representing Artifacts in the Blake Archive.” Digital Epigraphy Conference, University of North Carolina at Chapel Hill, 4/29-30/02.

“Blake’s Enlightened Graphics: Illuminated Books and New Technologies,” University of Maryland, College Park, MD, 2/22/02.

Portions of the Eternal World: Prints by William Blake, Art Museum, University of Virginia, Panel Discussion with Jerome McGann and Joanna Drucker, 2/21/02.

“Blake’s Enlightened Graphics: Illuminated Books and New Technologies,” University of North Carolina at Greensboro, N.C., 10/16/01.

“Blake in the 21st Century: The William Blake Archive,” Metropolitan Museum, NYC, 5/11/01.

“William Blake’s Graphic Imagination: The Origins of Illuminated Printing.” The Rare Book School, University of Virginia, Charlottesville, 2/21/01.

Seminar: Blake’s *The Marriage of Heaven and Hell*. Department of English, University of Virginia, Charlottesville, 2/22/01.

“Blake After Blake: A Nation Discovers Genius,” Blake, Nation, and Empire symposium, Tate Britain, London, 12/9/00.

“William Blake: Romantic Poet and Artist,” Romanticism, Adventures in Ideas Weekend, University of North Carolina at Chapel Hill, 11/10-11/00.

Plenary Address: “Blake’s Enlightened Graphics: Illuminated Books and New Technologies,” Friendly Enemies: Blake and the Enlightenment conference, University of Essex, Colchester, England, 8/24-26/00.

Plenary Address: “The William Blake Archive and the Study of Illuminated Books,” Material Cultures: The Book, The Text, and The Archive conference, sponsored by Centre for the History of the Book, University of Edinburgh, Scotland, 7/29-30/00.

 “*The Marriage of Heaven and Hell*: Exploring William Blake’s Visionary Satire,” Visions and Mystics, Adventures in Ideas Weekend, University of North Carolina at Chapel Hill, 11/19-20/99.

“Accuracy in Digital Imaging,” School of Information and Library Science, University of North Carolina at Chapel Hill, 10/20/99.

Plenary Address: “Digital Facsimiles: Reading the Blake Archive,” North American Society for the Study of Romanticism, Dalhousie University, Halifax, Nova Scotia, 8/12-15/99.

 “Digital Representation,” Association for Computers and the Humanities/Association for Literary and Linguistic Computing, joint international conference, University of Virginia, Charlottesville, Va., 6/9-13/99.

“Constructing the William Blake Archive: a Progress Report and Demonstration,” Modern Language Association, San Francisco, 12/27-30/98.

Seminar: Textual Editing and the William Blake Archive, University of Windsor, 10/14/98.

“Blake’s Graphic Imagination,” University of Windsor, Canada 10/14/98.

Seminar: Textual Editing and the William Blake Archive, St. John’s College, Oxford, 5/8/98.

“Blake’s Graphic Imagination,” Third Annual D. F. McKenzie Lecture on the History of the Book, St. John’s College, Oxford, 5/7/98.

“Blake’s Graphic Imagination,” Virginia Museum of Fine Arts, 11/1/97.

“Blake and Hypertext,” Yale Center for British Art, Yale University, 4/24/97.

“The Electronic Blake: A Progress Report,” seminar, Institute for Advanced Technology in the Humanities, University of Virginia, November 8, 1995.

“The Technical and Aesthetic Origin of William Blake's Illuminated Books,” for NEH Summer Seminar for College Teachers, University of Georgia, Athens, June 29, 1995.

“Blake, Printmaking, and the Aesthetics of the Sketch,” University of Rochester, February 21, 1995.

“The Technical and Aesthetic Origin of William Blake's Illuminated Books,” Tate Gallery, London, 7/12/1994.

Blake Seminar, California Institute of Technology, 10/27/1994.

“Blake, Printmaking, and the Aesthetics of the Sketch,” The Political and Aesthetic Education of Romanticism,” Conference, Duke University, November 10-13, 1994.

“In the Caves of Heaven and Hell,” Blake Conference, The Huntington Library and Art Gallery, October 29 1994.

Plenary Address: “The Evolution of Blake's *The Marriage of Heaven and Hell*,” William Blake 1794/1994 Conference, St. Mary's College, Strawberry Hill, London, 7/13-15/1994.

“Frankenstein, or the Modern Prometheus,” St. Andrews College, Laurinburg, NC, 4/15/94.

“The Technical and Aesthetic Origin of William Blake's Illuminated Books”
 Blake Society of London, 11/24/1993
 Double Crown Club, London, 11/25/1993
 Emmanuel College, Cambridge, 11/29 1993

Faculty Seminars: St. Andrews College, Laurinburg, N.C.
 William Wordsworth, 5/20/93
 William Blake, 5/21/93
 Mary Shelley, 5/24/93

Panelist: “Does Art Work in Museums,” Conference, Ackland Museum, UNC 12/1-2/90.

“The Technical and Aesthetic Origin of William Blake’s Illuminated Books,” for NEH Summer Institute, The American University, Washington, D. C., 7/3/90.

“From Original to Copy and Back: Facsimile Technology in the Eighteenth Century,” UNC Wilson Library, 4/17/90.

Chair: Works in Progress Session, Midwestern American Society for Eighteenth-Century Studies, Ohio State University, 11/3-4/1989.

“The Technical and Aesthetic Origin of William Blake’s Illuminated Books,” Troy State University, Alabama, 2/16/1989.

“The Printing House in Hell,” Institute for Arts and Humanities, UNC, 11/22/1988.

“Fighting Second-class Citizenship: Technical and Rhetorical Strategies of l8th-century Printmakers,” Institute for Arts and Humanities, UNC, 6/22/1988.

“From Durer to Blake: A Technical History of the Graphic Arts,” Art History Seminar, Duke University, 2/18/1986.

“Gainsborough, Blake, & Avant-Garde Printmaking,” South Central Society for Eighteenth-Century Studies, Louisiana State University, 3/15/1985.

“Blake and the Idea of the Book,” UNC, Dept. of English, 1/18/1984.

“The Caves of Heaven and Hell,” Blake Symposium, Cornell University, 4/8-9/1983.

“Technique and Translation in 18th-century Book Illustrations,” Olin Library, Cornell University, 2/8/1983.

“Printmaker and Poet: Introduction to William Blake,” Ithaca College, Ithaca, N.Y., 10/19/1982.

“Ancients and Moderns in 18th-century Graphic Arts,” Herbert F. Johnson Museum of Art, Cornell University, 2/4/1982.

“Technical and Biblical Allusions in Blake's *The Marriage of Heaven and Hell*,” Book Arts Press Lecture Series, Columbia University, 5/15/1981.

“Blake's Illuminated Book as Symbol, Vehicle, and Object,” University of Toronto, 3/17/1981.

“Blake's *Book of Job*,” Virginia Polytechnic Institute and State University Learning Center, Critz, Virginia, 1/13/1981.

“Blake as Visionary Artist,” Visionary Literature Conference, Long Island University, 1/8-10/1981.

“The Art and Craft of Illuminated Printing,” lecture-demonstration presented at:
 Blake Symposium, Skidmore College, 5/9-10/1980
 University of Toronto, 3/18/1981
 University of New Mexico, 4/27/1981
 Cornell University, 2/17/1982
 Columbia University, 3/23/1982
[illustrated transcript printed in limited edition, Cornell University, 1982]

**Lectures (conferences):**

“Digital Representation, Editorial Fidelity, and the William Blake Archive.” North American Society for the Study of Romanticism, NYC, 8/1-5/03.

 “Editorial Principles in the Blake Archive,” with Morris Eaves and Robert Essick, 10th International Congress on the Enlightenment, Dublin, Ireland, 7/25-31/99.

“Hypertext Editing: Blake on the Web,” Society for Textual Scholarship Conference, CUNY Graduate Center, NYC, 4/10-12/97.

“The William Blake Archive Project,” Modern Language Association, Washington, D.C. 12/29/96.

“Hypertext Editing: Blake on the Web,” North American Society for the Study of Romanticism Conference, Boston College, 11/14-16/96.

“Hypertext Editing: Blake on the Web,” Digital Resources in the Humanities Conference, Somerville College, Oxford, 7/1-3/96.

“The Electronic Blake: A Progress Report,” with Morris Eaves, Documentary Editing Conference, Baltimore, Maryland, October 26-28, 1995.

“The Production and Editing of William Blake's *There is No Natural Religion*,” Sixth International Conference of the Society for Textual Scholarship, City University of N.Y. Grad. Center, 11-13 April 1991.

“Wordsworth, Gilpin, and the Vacant Mind,” Conference on Revolutionary Romanticism: 1790-1990, Bucknell University, 4/5-8/90.

“George Romney, William Blake, and the Idea of Commission,” Midwestern American Society for Eighteenth-Century Studies, Ohio State University, 11/3-5/1989.

“Imitation, Originality, and Execution in l8th-century Graphic Arts,” Midwestern American Society for Eighteenth-Century Studies, University of Notre Dame, 10/6-9/1988.

EXHIBITIONS:

[*Representation: La Condition Magritte*](http://viscomi.sites.oasis.unc.edu/viscomi/Representation.htm). Painting in oil and oil stick on paper, 90 x 42 inches. Institute for the Arts and Humanities, UNC-Chapel Hill, 2003. <http://viscomi.sites.oasis.unc.edu/viscomi/Representation.htm>

*Wordsworth's Romantic Landscape: Nature and Books*, exhibition of Wordsworth's canon as published in his lifetime. Co-organized with Mark L. Reed, Department of Rare Books, Wilson Library, University of North Carolina, November, l988

*The Art of Illuminated Printing*: exhibition of photographs and facsimiles documenting Blake's printing methods and variations. Art History Gallery, Cornell University, April 1-14, 1983

*William Blake, Illustrator and Poet*: Blake's original and reproductive engravings and literary illustrations. Department of Rare Books and Olin Library, Cornell University, April 1 - May 15, 1983

*The Prints of Blake and his Followers*: Blake's late prints and the Blake-influenced prints of Richmond, Sherman, Calvert, and Palmer. Herbert F. Johnson Museum of Art, Cornell University, March 15 - April 17, 1983

*Making Blake's Illuminated Book*: slide exhibition on illuminated printing and its variations, as recreated step-by-step in my studio. Produced for a 1979 NEH Summer Seminar at Columbia University, it introduces students to 18th-century book production and graphic arts and explains Blake's innovations technically and historically.

*Drama in a Romantic Child's Eye*: travelling exhibition of 19th-c. English Toy Theater prints and stages, documenting stage designs and scenery, actors, costumes, and acting styles. Accompanied by a 28-page brochure and 100-page catalogue. Sponsored by NEH and hosted in l976-77 by:
 Neuberger Museum of Art [State University of New York at Purchase]
 Princeton University
 University of Pennsylvania
 Columbia University
 National Endowment of Humanities, Washington, D.C.
 The Museum of the City of New York

*Trick Toys*: pre-cinematic popular culture as expressed in 200 years of projectory, persistence of vision, and narrative instruments and toys; co-curated for Museum of the City of New York, its major exhibition for 1976.

PERFORMANCES:

*An Island in the Moon*, Web-video of theatrical production, with introduction and illustrated text; music by Margaret LaFrance < <http://www.ibiblio.org/jsviscom/island/> >(2003). *Romantic Circles* <<http://www.rc.umd.edu/>>. refereed. 2013.

*An Island in the Moon*, video of Cornell theatrical production for Ithaca Public Television, channel 13, 12/2/1983 and other airings and classroom showings.

*An Island in the Moon*, stage adaptation of Blake's prose satire, performed at
 Goldwin Smith Theater, Cornell University, 4/7-8/1983.
 Drummond Studio, Cornell University, 5/11-12/1983.

*Tiny Kingdoms*, cabaret verse-drama, with actor David Patrick Kelly, performed at the Other End Cafe, Greenwich Village, NYC, 11/23-30/1976.

OTHER PROFESSIONAL EXPERIENCES:

Reader for PMLA, *Blake/An Illustrated Quarterly, SEL, Studies in Philology*, *Eighteenth Century Studies*, *The Art Bulletin*, *European Romantic Review*, *Literature Compass*, *Notes & Queries*, Princeton University Press, University of Toronto Press, Wayne State University Press, and The William Blake Trust, 1984-2020.

Advisory and Editorial Boards:

*Annals of the University of Craiova* (Romanian and Comparative Literature Series) (2008-

*Blake/An Illustrated Quarterly* (1996 –

*The Wordsworth Circle (2018 –*

*European Romantic Review* (2007 –

*i.biblio.org* (2006 –

*Romantic Circles* <http://www.rc.umd.edu/indexjava.html>

Romantic Circles Virtual Art Gallery (1998–2003)

*Studies in English Literature* (2010­–17)

William Blake Trust (1991–98)

Consultant for William Blake Archive authenticating works sent in by users: 1996–2020.

Consultant for Getty Museum, on Blake exhibition, 2020.

Consultant for *Blake/An Illustrated Quarterly*, 2016–17.

Consultant for John Windle, Antiquarian Books, SF, California, 2014–2020.

Consultant: Princeton University Library, to authenticate Blake drawing, April 2013.

Consultant: Morgan Library and Museum, bibliographical descriptions of illuminated books for exhibition, 2008.

Consultant: Swann’s of New York, to authenticate Blake material, August 2004.

Consultant: Christie’s of London, to authenticate 3 Blake prints, August 2001.

Consultant: Christie’s of New York, to authenticate Blake print, July 1999.

Consultant: Houghton Library, Harvard University, to authenticate Blake drawing, September 1997.

Consultant: Pierpont Morgan Library, bibliographical description of illuminated book for Exhibition Catalogue of Works from the Paul Getty Wormsley Library, May 1997.

Consultant: William Blake Trust, on the production, dating, and histories of the six illuminated books in volumes 4 and 6 of *William Blake's Illuminated Books,* published by The William Blake Trust and Tate Gallery Publications (1995).

Consultant: Christie's of London, on the sale of the Frank Rinder Blake Collection, 30 November 1993, identifying one of the illuminated books as a forgery.

Consultant: Sotheby's of New York City, on the sale of Blake prints, May 1993.

Consultant: Tokyo Museum of Art, Japan, exhibition of Blake’s illuminated books and prints, (Spring 1990).

Consultant: Christie's of New York City, on The Estelle Doheny Blake Collection, February 1989.