

A List of Morris Eaves's Publications

Compiled by Wayne C. Ripley

Articles, Chapters, and Books

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

"The Editorial Void: Notes toward a Study of Oblivion." *Huntington Library Quarterly* 80.3 (autumn 2017): 517-38. Special issue, "William Blake's Manuscripts," ed. Mark Crosby.

With Eric Loy, Hardeep Sidhu, and Laura Whitebell. "Prototyping an Electronic Edition of William Blake's Manuscript of *Vala, or the Four Zoas*: A Progress Report." *19: Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015): 28 pp.

"Afterword: The End? Remember Me!" *Re-envisioning Blake*. Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 225-31.

"Picture Problems: X-Editing Images 1992–2010." *Digital Humanities Quarterly* 3.3 (2009): 42 pars.

With Domna C. Stanton, Michael Bérubé, Leonard Cassuto, John Guillory, Donald E. Hall, and Sean Latham. "Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion." *Profession* (2007): 9-71.

"Crafting Editorial Settlements." *RoN: Romanticism on the Net* 41-42 (Feb.-May 2006): 33 pars.

"Multimedia Body Plans: A Self-Assessment." *Electronic Textual Editing*. Ed. Lou Burnard, Katherine O'Brien O'Keefe, and John Unsworth. New York: MLA, 2006. 210-23.

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

"Introduction: To Paradise the Hard Way." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 1-16.

"Graphicality: Multimedia Fables for 'Textual' Critics." *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison: University of Wisconsin Press, 2002. 99-122.

With Robert N. Essick and Joseph Viscomi. "The William Blake Archive: The Medium When the Millennium Is the Message." *Romanticism and Millenarianism*. Ed. Tim Fulford. New York: Palgrave, 2002. 219-33.

With Robert N. Essick, Joseph Viscomi, and Matthew Kirschenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." *Wordsworth Circle* 30.3 (summer 1999): 135-44.

"Behind the Scenes at the William Blake Archive: Collaboration Takes More Than E-mail." *Journal of Electronic Publishing* 3.2 (Dec. 1997).

"On Blakes We Want and Blakes We Don't." *Huntington Library Quarterly* 58.3-4 (1995): 413-39.

The Counter-Arts Conspiracy: Art and Industry in the Age of Blake. Ithaca: Cornell University Press, 1992.

"Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting." *Huntington Library Quarterly* 52.1 (1989): 125-38.

"Blake as Conceived: The Endurance of S. Foster Damon." *Blake/An Illustrated Quarterly* 21.4 (spring 1988): 132-37.

S. Foster Damon. *A Blake Dictionary: The Ideas and Symbols of William Blake*. 1965. Rev. ed., with a new foreword and annotated bibliography by Morris Eaves. Hanover, NH: University Press of New England, 1988.

"Blake's Illuminated Books and Criticism: A Sometimes Annotated Documentary History of an Old Story." *Blake and Criticism: [Proceedings of a Conference at] Santa Cruz [CA]: May 20-21-22, 1982*. 104-18.

"Bread, Politics, and Poetry: Morris Eaves Interviews David and Virginia Erdman." *Studies in Romanticism* 21.3 (fall 1982): 277-302. Special issue, "Romantic Texts, Romantic Times: Homage to David V. Erdman, and Inside the Blake Industry: Past, Present, and Future," ed. Morris Eaves.

"Introduction [to 'Inside the Blake Industry']." *Studies in Romanticism* 21.3 (fall 1982): 389-90. Special issue, "Romantic Texts, Romantic Times: Homage to David V.

Erdman, and *Inside the Blake Industry: Past, Present, and Future*,” ed. Morris Eaves.

William Blake’s Theory of Art. Princeton: Princeton University Press, 1982.

“Romantic Expressive Theory and Blake’s Idea of the Audience.” *PMLA* 95.5 (1980): 784-801.

“Teaching Blake’s Relief Etching.” *Blake/An Illustrated Quarterly* 13.3 (winter 1979–80): 140-47.

“Blake and the Artistic Machine: An Essay in Decorum and Technology.” *PMLA* 92.5 (1977): 903-27.

“Reproducing *The Characters of Spenser’s ‘Faerie Queene.’*” *Blake/An Illustrated Quarterly* 8.3 (winter 1974–75): 86-87.

“The Title-Page of *The Book of Urizen*.” *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 225-30.

“A Reading of Blake’s *Marriage of Heaven and Hell*, Plates 17-20: On and under the Estate of the West.” *Blake Studies* 4.2 (spring 1972): 81-116.

“Decision and Revision in James Merrill’s (*Diblos*) *Notebook*.” *Contemporary Literature* 12.2 (1971): 156-65.

“The Real Thing: A Plan for Producing Shakespeare in the Classroom.” *College English* 31.5 (1970): 463-72.

Print Edition

The Early Illuminated Books. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. *Blake’s Illuminated Books*, vol. 3. London: Tate Gallery Publications for the William Blake Trust, 1993.

Digital Editions

The William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1996–.

Edited Collections

The Cambridge Companion to William Blake. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003.

Romanticism and Contemporary Criticism. Ed. Morris Eaves and Michael Fischer. Ithaca: Cornell University Press, 1986.

“Romantic Texts, Romantic Times: Homage to David V. Erdman, and *Inside the Blake Industry: Past, Present, and Future*.” Special issue, *Studies in Romanticism* 21.3 (fall 1982), ed. Morris Eaves.

Interviews

McGarvey, Kathleen. “An ‘Immortal Hand.’” University of Rochester. 13 Apr. 2017.

Kraus, Kari. “‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi.” *Studies in Romanticism* 41.2 (summer 2002): 143-99.

Reviews

Susan Eilenberg, *Strange Power of Speech: Wordsworth, Coleridge, and Literary Possession* (Oxford University Press, 1992), and Jack Stillinger, *Multiple Authorship and the Myth of the Solitary Genius* (Oxford University Press, 1991). *Studies in Romanticism* 33.3 (fall 1994): 503-10.

Marjorie Levinson, *Keats’s Life of Allegory: The Origins of a Style* (Basil Blackwell, 1988). *Studies in Romanticism* 29.3 (fall 1990): 491-95.

John Barrell, *The Political Theory of Painting from Reynolds to Hazlitt: “The Body of the Public”* (Yale University Press, 1986). *Studies in Romanticism* 27.3 (fall 1988): 429-42.

Jean H. Hagstrum, *The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake* (University of Tennessee Press, 1985). *Modern Philology* 86.1 (1988): 94-97.

Abby Robinson, *The Dick and Jane* (Dell, 1985). *Blake/An Illustrated Quarterly* 21.1 (summer 1987): 37-41.

Martin Butlin, *The Paintings and Drawings of William Blake* (Yale University Press, 1981). *Studies in Romanticism* 25.1 (spring 1986): 147-54.

Leopold Damrosch, Jr., *Symbol and Truth in Blake’s Myth* (Princeton University Press, 1980). *Journal of English and Germanic Philology* 81.3 (1982): 438-41.

W. J. T. Mitchell, *Blake’s Composite Art: A Study of the Illuminated Poetry* (Princeton University Press, 1978). *Wordsworth Circle* 10.3 (summer 1979): 275-78.

John Howard, *Blake’s “Milton”: A Study in the Selfhood* (Fairleigh Dickinson/Associated University Presses, 1976). *Studies in Romanticism* 16.2 (spring 1977): 251-60.

“What Is the ‘History of Publishing?’” *Publishing History* 2 (1977): 57-77. A review of Raymond Lister, *Infernal Methods: A Study of William Blake’s Art Techniques* (G. Bell & Sons, 1975).

On Reflection: Adrian Mitchell on William Blake [film] (London Weekend Television); Catharine Hughes, ed., *The Clouded Hills: Selections from William Blake* (Sheed & Ward, 1973). *Blake/An Illustrated Quarterly* 8.4 (spring 1975): 139-40.

“Blake’s Job” *Eighteenth-Century Studies* 7.2 (1973–74): 226-33. A review of Andrew Wright, *Blake’s Job: A Commentary* (Clarendon Press, 1972).

Janet Warner, John Sutherland, and Robert Wallace, prod. and dir., *Blake’s “America”* and *Blake’s “Visions of the Daughters of Albion”* [videotapes] (1970, 1971). *Blake/An Illustrated Quarterly* 7.1 (summer 1973): 20-23.

Benjamin DeMott, *Blake and Manchild* [tape recording] (1968). *Blake/An Illustrated Quarterly* 6.1 (summer 1972): 25-26.

Allen Ginsberg/William Blake: “*Songs of Innocence and Experience*” by William Blake, Tuned by Allen Ginsberg, with Peter Orlovsky, Various Accompanied [recording] (MGM “Verve,” 1970). *Blake/An Illustrated Quarterly* 4.3 (winter 1970–71): 90-97.

Dissertation

“Blake’s Artistic Strategy.” PhD diss., Tulane University, 1972.