

Morton D. Paley

EDUCATION

Ph. D. Columbia University. 1964.

M.A. Brown University. 1958.

B.A. City College of New York. 1957.

EMPLOYMENT

Professor Emeritus, University of California, Berkeley, 1995-

Professor in the Graduate School, University of California, Berkeley, 1994-1997.

Professor, University of California, Berkeley. 1977-1993.

Professor, Boston University. 1975-1977.

Associate Professor, University of California, Berkeley. 1970-1975.

Visiting Professor, State University of New York, Buffalo. Summer 1970.

Assistant Professor, University of California, Berkeley. 1964-1970.

Lecturer, New School for Social Research. 1962-1964.

Lecturer, City College of New York. 1958-1964.

HONORS AND AWARDS

Emeritus Fellowship, The Andrew Mellon W. Mellon Foundation, 2006-8

A Festschrift was published in my honor: *Romanticism and Millenarianism*, ed. Tim Fulford (London: Palgrave, 2002).

Distinguished Scholar Award, Keats-Shelley Association of America, 2001

Director, NEH Summer Seminar for College Teachers:

"British Romanticism in an Epoch of Revolution." 1990.

Charles Mills Gayley Lecturer, Berkeley English Department. 1987.

Guggenheim Fellow. 1986-1987 and 1972-1973.

Senior Fulbright Lecturer, University of Heidelberg, March-July 1984.

Research Fellow, Yale Center for British Art. October 1983.

Independent Study Fellow, National Endowment for the Humanities. 1979-1980.

Research Fellow, Henry E. Huntington Library. January-March, 1975.

Study Fellowship, American Council of Learned Societies. 1969-1970. (Spent at the Courtauld Institute of Art, University of London)

Woodrow Wilson Fellow. 1957-1958.

PUBLICATIONS

BOOKS

Samuel Taylor Coleridge and the Fine Arts (Oxford: Oxford University Press, 2008).

The Traveller in the Evening: The Last Works of William Blake (Oxford: Oxford University Press, 2003). Rev ed, 2007.

Editor (with Meg Harris Williams), *Linguistic Transformations in Romantic Aesthetics from Coleridge to Emily Dickinson* by Morag Harris. Lewiston, N.Y. Edward Mellen Press. 2002.

Apocalypse and Millennium in English Romantic Poetry. Oxford: The Clarendon Press, 1999. 2nd ed., 2003.

Portraits of Coleridge. Oxford: The Clarendon Press, 1999.

Coleridge's Later Poetry. Oxford: The Clarendon Press. 1996. 2nd ed., 1999.

Editor, *The Last Man* by Mary Shelley. With an introduction and notes. Oxford. Oxford University Press. 1994.

Editor (with T. J. Fulford). *Coleridge's Visionary Languages*. Cambridge and New York. Boydell and Brewer. 1993.

Jerusalem by William Blake. A newly edited text, with an introduction,

commentaries on the poetry and the designs, and 105 reproductions. London: The Tate Gallery for The William Blake Trust, 1991.

The Apocalyptic Sublime. London and New Haven. Yale University Press. 1986.

The Continuing City: William Blake's Jerusalem. Oxford. The Clarendon Press. 1983.

William Blake. Oxford. Phaidon. 1978. German translation by P. - M. Hottenroth. Stuttgart. W. Kohlhammer. 1978. New printing: Ware, Hens. Omega Books. 1983.

(With Robert N. Essick), *Robert Blair's The Grave Illustrated by William Blake* London. Scolar Press. 1982.

Editor, (with Michael Phillips), *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Oxford. The Clarendon Press. 1973.

Energy and the Imagination: A Study of the Development of Blake's Thought. Oxford. The Clarendon Press. 1970.

Editor, *Twentieth Century Interpretations of Songs of Innocence and of Experience*. Englewood Cliffs, N. J. Prentice-Hall. 1969.

ARTICLES

“William Blake, Richard Phillips, and the *Monthly Magazine*”, *Studies in Romanticism*, forthcoming.

“William Blake's Milton/A Poem and the Miltonic Matrix of 1791–1810,” *University of Toronto Quarterly*, 80 (2011: 786-814).

“William Blake, George Romney, and *The Life of George Romney, Esq. Blake: An Illustrated Quarterly*, 45 (2011): 50-65.

“William Blake,” *Cambridge Companion to English Poets*, ed. Claude Rawson (Cambridge: Cambridge UP, 2011), pp. 254-70.

“Blake and Chichester.” *Blake in our Time: Essays in Honour of G.E. Bentley, Jr*, ed. Karen Mulhallen (Toronto: University of Toronto Press, 2010), pp. 215-32.

“William Blake and Robert Blair’s ‘The Grave,’” *William Blake’s WATERCOLOUR INVENTIONS in illustration of Blair’s The Grave* (Lavenham, Suffolk: The William Blake Trust, 2009), pp 8-12.

“Coleridge’s Captain Derkheim,” *The Wordsworth Circle*, 40 (2009): 82-87.

“*Jérusalem* et les derniers ouvrages de William Blake,” *William Blake (1757-1827): Le Génie visionnaire du romantisme anglais*, ed. Michael Phillips and Catherine de Bourgoing (Paris: Paris musées, 2009), pp. 147-49.

(With Robert Hass), “The Author,” Preface to *The Nachman Stories* by Leonard Michaels (San Francisco: Arion Press, 2009), pp. 7-9.

“The Man Who Married the Blakes,” *Blake: An Illustrated Quarterly*, 42 (2009): 153-55.

“‘A Virgin of Twelve Years’: Ololon in Blake’s *Milton*,” *Huntington Library Quarterly* 72 (2009): 1-7.

“Blake’s Poems on Art and Artists,” *Blake and Conflict*, ed. Sarah Haggarty and Jon Mee, Houndmills, Basingstoke: 2009), pp. 210-27.

“The Early Biographers of Coleridge,” *Oxford Handbook to Samuel Taylor Coleridge*, ed. Frederick Burwick (Oxford: Oxford University Press, 2009), pp. 677-95

“Coleridge and Washington Allston’s *The Sisters*,” *The Wordsworth Circle* 36 (2005): 113-116.

“Yah and his Two Sons Satan and Adam,” *Studies in Romanticism*, 41 (2002): 201-35.

“William Blake and Dr. Thornton’s ‘Tory Translation’ of the Lord’s Prayer,” *Prophetic Character: Essays in Honor of John E. Grant*, ed. Alexander S. Gourlay (West Cornwall, CT: Locust Hill Press, 2002), pp. 263-85.

“‘This Valley of Wonders’: Coleridge’s ‘Hymn Before Sun-rise in the Vale of Chamouni,’” *European Romantic Review*, 12 (2001): 351-80.

(With Robert N. Essick), "Dear Generous Cumberland': A Newly Discovered Letter and Poem by William Blake," *Blake: An Illustrated Quarterly*, 33 (1998-99): 4-14.

"To Defend the Bible in This Year 1798 Would Cost a Man His Life," *Blake an Illustrated Quarterly* 32 (1998): 32-43.

"Apocalypse and Millennium." *The Blackwell Companion to Romanticism*, ed. Duncan Wu (Oxford: Blackwell, 1997), pp. 470-85.

"William Blake, Jacob Ilive, and *The Book of Jasher*." *Blake: An Illustrated Quarterly*. 30 (1996): 51-5.

"Coleridge's 'To Mathilda Betham, from a Stranger.'" *The Wordsworth Circle* 27 (1996): 169-72.

"Coleridge's 'Limbo' Constellation." *Studies in Romanticism*. 34 (1995): 189-210.

"Coleridge's Later Poetry." *Swiss Papers in English Language and Literature* 8 (1995): 195-212.

"Envisioning Lastness": Byron's 'Darkness.'" *Romanticism* 1 (1995): 1-14.

"'To William Wordsworth' and Coleridge's Later Poetry." *The Wordsworth Circle* 26 (1995): 45-50.

"Thomas Parkinson, 1920-92." *Yeats Annual No. 11*. Ed. Warwick Gould. New York: St. Martin's Press. 1995. Pp. 173-75.

"Coleridge and the Annuals." *Huntington Library Quarterly*. 57 (1994): 1-24.

"Blake" and "Coleridge." *The Columbia History of British Poetry*. Ed. Carl Woodring. New York. Columbia University Press. 1994. Pp. 327-52.

"Coleridge and the Apocalyptic Grotesque." *Coleridge's Visionary Languages*. Ed. T. J. Fulford and M. D. Paley. New York and Cambridge: Boydell and Brewer. 1993.

"Apocalypse and Millennium in the Poetry of Coleridge," *The Wordsworth Circle*, 23 (1992),

24-34.

"Apocapolitics: Structure and Allusion in Shelley's *Mask of Anarchy*," *Huntington Library Quarterly*, 14 (1991), 91-110.

"Blake and Thomas Burnet's *Sacred Theory of the Earth*," *Blake: An Illustrated Quarterly*, 25 (1991), 90-92.

"*Le dernier homme*: The French Revolution As the Failure of Typology." *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 24 (1991): 67-76.

"Coleridge's 'Preternatural Agency.'" *European Romantic Review*, 1(1991), 135-146.

"'These Promised Years': Coleridge's 'Religious Musings' and the Millenarianism of the 1790s." *Revolution and English Romanticism: Politics and Rhetoric*. Ed. Keith Hanley and Raman Selden. Hertfordshire: Harvester Wheatsheaf, 1990.49-66

Mary Shelley's *The Last Man*: "Apocalypse without Millennium." *Keats-Shelley Review*, No. 4 (1989): 1-26. Electronic edition, *Romantic Circles*, 2005, <
<http://www.rc.umd.edu/editions/mws/lastman/paley.html>.

"The Art of 'The Ancients,'" *Huntington Library Quarterly*, 52 (1989), 97-124. Repr. in *William Blake and His Circle* (San Marino, Calif.: The Huntington Library, 1989).

"Milton and the Form of History," *Aligarh [India] Journal of English Studies*, 10 (1985), 66-80.

"Further Thoughts on *Night Thoughts*," *Blake: an Illustrated Quarterly*, 18 (1984-85), 183-84.

"To Realize After a Sort the Imagery of Milton': Samuel Palmer's Milton Series," *Huntington Library Quarterly*, 46 (1983), 48-71; reprinted in *Essays on Blake's Followers* (San Marino, California: The Huntington Library, 1983).

"The Fourth Face of Man': Blake and Architecture," *Examining the Sister Arts*, ed. R. Wendorf. Minneapolis. University of Minnesota Press. 1983. Pp.184-215.

"What Is To Be Done?" Contribution to Symposium on the Future of Blake

Scholarship, *Studies in Romanticism*, 21(1982), 425-27.

"John Trivett Nettleship and His 'Blake Drawings'," *Blake: An Illustrated Quarterly*, 14 (1981), 185-94.

"A Victorian Blake Facsimile," *Blake: An illustrated Quarterly*, 15 (1981), 24-27.

"A New Heaven Is Begun': Blake and Swedenborgianism," *Blake: An Illustrated Quarterly*, 13 (1979), 64-90.

"John Camden Hotten and the First British Editions of Walt Whitman -- 'A Nice Milky Cocoa-Nut'," *Publishing History*, 6 (1979), 5-35.

"Handlists of Four Blake Collections," *Blake: An Illustrated Quarterly*, 44 (1978), 260-65.

"'Wonderful Originals': Blake and Ancient Sculpture," *Blake and the Art of His Time*, ed. R. Essick and D. Pearce. Bloomington. University of Indiana Press. 1978. Pp.170-97.

"The Truchsessian Gallery Revisited," *Studies in Romanticism*, 16 (1977), 165-77.

"John Camden Hotten, A. C. Swinburne, and the Blake Facsimiles of 1868," *Bulletin of the New York Public Library*, 79 (1976), 259-96.

(With R.N. Essick), "The Printings of Blake's Designs for Blair's Grave," *The Book Collector*, 24 (1975), 535-52.

"The Critical Reception of A *Critical Essay* [by A. C. Swinburne]," *Blake Newsletter*, 8 (1974), 32-37.

"The Figure of the Garment in *The Four Zoas*, *Milton*, and *Jerusalem*, *Blake's Sublime Allegory*, ed. S. Curran and M. Phillips. Madison. University of Wisconsin Press. 1973. Pp.260-93.

"*The Blood Knot* [by Athol Fugard], *American Book Collector*, 20 (1969), 13-17.

"Blake's *Night Thoughts*: An Exploration of the Fallen World," *William Blake: Essays and Studies for S. Foster Damon*, ed. Alvin Rosenfeld. Providence. Brown University Press. 1969. Pp.131-57.

"Cowper As Blake's Spectre," *Eighteenth-Century Studies*, 1(1968), 236-52.

"Tyger of Wrath," *PMLA*, 71(1966), 540-51. Reprinted in *Twentieth Century Interpretations* (see above) and in *William Blake: "The Tyger"*, ed. Winston Weathers (Columbus, Ohio. Bobbs-Merrill. 1969. Pp.80-103).

"Method and Meaning in Blake's *Book of Ahania*," *Bulletin of the New York Public Library*, 70 (1966), 27-33.

"Blake in Nighttown," *A James Joyce Miscellany*, ed. M. Magalaner. Carbondale, Ill. University of Southern Illinois Press. 1962. Pp.175-87.

"The Female Babe and 'The Mental Traveller,'" *Studies in Romanticism*, 1(1962), 97-104.

REVIEWS

John Beer, *Romanticism, Revolution, and Language*, *The Wordsworth Circle* 42 (2011): 244-46.

Stuart Sillars, *The Illustrated Shakespeare, 1709-1875*, *The Wordsworth Circle*, 44 (Autumn 2010): 213-15.

Hazard Adams, *Blake's Margins: An Interpretive Study of the Annotations*, *New Books on Literature* 19 (2010), <<http://www.nbol-19.org/>>.

Steve Clark and David Worrall, ed., *Blake, Nation, and Empire*; and Jennifer Davis Michael, *Blake and the City*, *European Romantic Review*, 20 (2009): 418-27.

Christopher Rovee, *Imagining the Gallery*, *Studies in Romanticism*, 46 (2007): 137-141.

John Beer, *William Blake: A Literary Life*, *The Wordsworth Circle*, 36 (2005): 156-58.

G. E. Bentley, Jr., *Blake Records*, revised edition. *Studies in Romanticism*, 44 (2005): 639-46.

G. E. Bentley, Jr. *The Stranger from Paradise: A Biography of William Blake*. *La*

Questione Romantica. No. 9 (2000): 211-12.

Holger Hoock, *The King's Artists: The Royal Academy and the Politics of British Culture 1760-1840, Romanticism*. 10 (2004): 260-62.

Samuel Taylor Coleridge, *Poetical Works*, ed. J. C. C. Mays (Princeton: Princeton University Press, 2001). *The Coleridge Bulletin*, NS 21 (2003): 88-90.

Samuel Taylor Coleridge, *Lectures 1818-1819: On the History of Philosophy, The Wordsworth Circle* 33 (Fall 2002), 135-40.

Dick Claésson, *The Narratives of the Biographical Legend. The Early Works of William Beckford, Samlaren* (Sweden) 123 (2002), 260-62.

Robin Hamlyn and Michael Phillips, ed, *William Blake, Studies in Romanticism*, 41 (2002): 349-51,

David Worrall and Steve Clark, ed. *Blake in the Nineties. Romanticism*. 7 (2001): 90-93.

Donald H. Reiman and Neil Fraistat, ed., *The Complete Poetry of Percy Bysshe Shelley*, vol 1, *Studies in Romanticism*., 40 (2001): 300-06.

Christopher Burdon, *The Apocalypse in England: Revelation Unravelling, 1700-1834. Bulletin of the British Association for Romantic Studies*, No. 14 (1998): 14.

Edoardo Zuccato, *Coleridge in Italy, Romantic Circles Reviews* (on-line electronic journal), 1 (Fall 1997).

Keats and History, ed. Nicholas Roe. *Bulletin of the British Association for Romantic Studies*, No. 11 (1996): 10-12.

William Blake by Peter Ackroyd. *Blake: An Illustrated Quarterly* 30 (1996): 58-60.

Samuel Taylor Coleridge's *Table Talk*, ed. Carl Woodring. *The Wordsworth Circle*. 26 (1995): 192-93.

Coleridge and Textual Instability by Jack Stillinger, *Studies in Romanticism* 33 (1994): 635-39.

William Blake and the Art of the Book by Joseph Viscomi, *The Wordsworth Circle*

24 (1994): 198-99.

Witness Against the Beast by E. P. Thompson, *Blake: An Illustrated Quarterly* 28 (1994/5): 65-6.

Dangerous Enthusiasm by John Mee, *Blake: An Illustrated Quarterly* 27 (1993/94): 86-8.

Keats's Poetry and the Politics of the Imagination by Daniel P. Watkins, *Studies in Romanticism* 4 (1992): 544-48.

Nature into Art by Carl Woodring, *Keats-Shelley Journal*, 40 (1991), 167-9.

Words of Eternity: Blake and the Poetics of the Sublime by Vincent Arthur De Luca, *The Wordsworth Circle* 22 (1991), 215-16.

Wordsworth's Revisionary Aesthetics by Theresa M. Kelley. *Studies in Romanticism*, 30 (1991), 136-141.

English Romantic Art by Karl Kroeber. *Studies in Romanticism*, 27 (1988), 442-46.

The Social Vision of William Blake by Michael Ferber. *Journal of English and Germanic Philology*, 86 (1987), 567-70.

Byron the Satirist by Frederick Beaty. *Studies in Romanticism*. 26 (1987), 598-600.

William Blake's illustrations of the Book of Job and Colour Versions of William Blake's Job Designs from the Circle of John Linnell, ed. D. Bindman *en al.* for the William Blake Trust. *The Burlington Magazine*, 129 (1987), 747-48.

The Apocalypse in English Renaissance Thought and Literature, ed. C. A. Patrides and J. A. Wittreich. *Blake: an Illustrated Quarterly*, 20 (1986), 53-56.

Shelley the Radical by Michael Scrivener, *Studies in Romanticism*, 14 (1985), 572-74.

Book and Painting and Literary Landscape by Ronald Paulson. *Blake: an Illustrated Quarterly*, 18 (1985), pp.281-82.

The Life and Art of James Barry by William L. Pressly. *The Eighteenth Century: a Current Bibliography* (New York: AMS Press, 1985), pp.281-82.

The Gates of Memory by Geoffrey Keynes. *Blake: An Illustrated Quarterly*, 16 (1983), 233-35.

Exhibition review: "'Toronto and Yale': William Blake: His Art and Times." *The Burlington Magazine*, 124 (1982), 789-90.

The Human Face of God by Kathleen Raine. *The Burlington Magazine*, 124 (1982), 772-73.

William Blake's Illustrations to Young's NIGHT THOUGHTS, ed. J. E. Grant et al., *Studies in Romanticism*, 21(1982), 674-82.

The Poems of John Keats, ed. Jack Stillinger. *Modern Philology*, 78 (1980), 99-101.

The Second Coming: Popular Millenarianism 1780-1850 by J. C. F. Harrison. *Blake: An Illustrated Quarterly*, 14 (1980), 104-05.

The Shows of London by Richard Altick. *Blake: An Illustrated Quarterly*, 14 (1980), 271-74.

Blake Books by G. E. Bentley, Jr. *Papers of the Bibliographical Association of America*. 72 (1978), 396-400.

Poetry and Repression by Harold Bloom. *Studia Neophilologica*, 49 (1977), 159-61.

William Blake by Martin K. Nurmi. *Review of English Studies*, 27 (1976), 475-77.

Blake Studies by Geoffrey Keynes. *Studies in Burke and His Time* 15 (1973), 100-04.

Blake's Illustrations to the Poems of Gray by Irene Tayler, *Criticism*, 14 (1972), 93-96.

Blake's Visionary Forms Dramatic, ed. D. V. Erdman and J. E. Grant. *Blake Studies*, 4 (1971), 93-99.

Blake and Tradition by Kathleen Raine. *English Language Notes*, 70 (1970), 304-10.

PAPERS AND LECTURES DELIVERED

“The Art of George Romney, 1734-1802,” The Arts Club, Berkeley City Club, 29 April 2011.

“The Torments of Love & Jealousy: William and Catherine Blake in *The Four Zoas*,” Modern Language Association Convention, Los Angeles, January 7, 2011.

“Joseph Cottle as a Biographer of Coleridge,” Modern Language Association Convention, December 27, 2008.

“Coleridge, Scott, and the Metrics of ‘Christabel,’” Modern Language Association Convention, Philadelphia, December 28, 2006.

“Blake’s Venetian and Flemish Demons,” Conference on Blake and Conflict, University College, University of Oxford, September 23, 2006.

“Samuel Palmer and His Circle in the Light of the 2006 Metropolitan Museum Exhibition,” The Arts Club, Berkeley, May 5, 2006.

“The History of Blake Facsimiles,” opening of “Flaming Pages” exhibition, University Art Gallery, California State University East Bay, February 1, 2006.

“Coleridge’s Initiation into Art,” International Conference on Romanticism, Colorado College, 15 October 2005.

“Blake and Coleridge,” The Blake Society, London, 26 July 2005.

“Coleridge and the Art of Italy,” North American Society for the Study of Romanticism Conference, University of Colorado, 9 September 2004.

“Opposition and/or True Friendship: Dante, Blake, and the Figure of Beatrice,” Biennial Conference of The British Association for Romantic Studies, University of Warwick (U.K.), 24 July, 2003.

“The Art of William Blake and the Electronic Media,” Modern Language Association, New York City, December 29, 2002.

“Blake’s Yah and his two Sons: the Text,” North American Society for the Study of Romanticism,” Seattle, August 17, 20001.

“Blake’s Illustrations to Thornton’s *Virgil*,” The Blake Society, London, July 3, 2001.

“Blake’s *Lacoön*: Art Versus Empire,” the Tate Gallery Blake Conference, London, December 8, 2000.

“Coleridge’s ‘Hymn Before Sun-rise in the Vale of Chamouni,’” Symposium on “The Materiality of the Text,” North American Society for the Study of Romanticism, University of Arizona, Tempe, September 15, 2000.

“The Art of William Blake,” Dipartimento delle Arti Visive, Università degli studi di Bologna (Italy), May 22, 2000.

“Coleridge, Washington Allston, and the Fine Arts,” Associazione Culturale Italo-Britannica (Bologna, Italy), May 19, 2000.

“Apocalypse and Millennium,” Istituto di Lingue e Letterature Germaniche, Università degli studi di Parma (Italy), May 18, 2000.

“Coleridge in ‘This Valley of Wonders,’” Centre Interdisciplinare di Studi Romantici, Dipartimento di Lingue e Letterature Straniere, Università degli studi di Bologna (Italy), May 17, 2000.

“Apocalypse and Millennium in English Romantic Poetry,” The Arts Club, Berkeley, November 5, 1999.

“Apocalypse and Millennium in the Poetry of Shelley,” Plenary lecture, British Association for Romantic Studies, University of Keel, U.K., 29 July 1999.

“‘To Defend the Bible in This Year 1798 Would Cost a Man His Life,’” plenary lecture, joint meeting of the North American Study for the Study of Romanticism and the British Association for Romantic Studies, Strawberry Hill, U.K., July 6, 1998.

“The Romantics’ Millennium,” Department of English, University of Berne (Switzerland), June 23, 1998.

“Coleridge’s ‘The Devil’s Thoughts’ and Shelley’s ‘The Devil’s Walk,’” Electronic Conference on hypertext of “The Devil’s Walk,” *Romantic Circles* (World Wide Web Site), October 18, 1997.

“John Martin and the Material Sublime,” Yale Center For British Art, Yale University, September 17, 1997.

“Apocalypse and Millennium in *The Prelude*,” Wordsworth Summer Conference, Grasmere (U.K.), August 3, 1997

“Coleridge and Mathilda Betham,” Conference of the American Society for Eighteenth-Century Studies, Austin, Texas, March 28, 1996.

“Apocalypse and Millennium in the Works of William Blake,” Graduate Theological Seminary, Berkeley, March 19, 1996.

“Blake’s Apocalypse,” The Blake Society, London, May 17, 1996.

“Keats and the Millennium,” The Power of the Millennium Conference, Graduate Theological Seminary, Berkeley, March 19, 1996.

“Keats’s *Fall of Hyperion*, Keats Bicentennial Conference, City College of San Francisco, October 5, 1995.

“Coleridge’s Epitaphs.” The Kroll Lecture, Gettysburg College (Gettysburg, Pa.). February 23, 1995.

“Keats’s Apocalypse,” British Association for the Study of Romanticism Conference, University of Bangor, Wales, July 1995.

“Coleridge’s ‘To William Wordsworth.’” Wordsworth Summer Conference, Grasmere, Cumbria (U.K.), August 3, 1994.

“Portraits of Coleridge,” Coleridge Summer Conference, Somerset (U. K.). July 1994.

“Coleridge’s *Limbo* Constellation,” Emory University (Atlanta, Ga.), February 18, 1994

“Coleridge’s Later Poetry,” International Coleridge Colloquium,” University of Zurich, June 1993.

“Coleridge and the Apocalyptic Grotesque,” Coleridge Summer Conference,

Somerset (U.K.), July 25, 1992.

"Coleridge's Apocalyptic Poetry," Wordsworth Summer Conference, Grasmere (U.K.), July 30, 1991.

"'These Promised Years': Coleridge and the Millenarianism of the 1790's.
"Conference on Romanticism and Revolution. University of Lancaster (England).
July 1989.

"The Art of 'The Ancients,'" Symposium on William Blake and His Circle,
Huntington Library and Art Gallery, January 1988.

"The Last Man," Charles Mills Gayley Lecture, UC Berkeley, January 1987.

"Apocapolitics: *The Mask of Anarchy*, Symposium on "Literature and the New
Historicism," UCLA, October 1986.

"West's Deaths on the Pale Horse, "Western Society for Eighteenth-Century
Studies (at Stanford University), February 1985.

"John Martin's *Belshazzar's Feast*, Art in Context Series, Yale Center for British
Art, 1983.

"The Apocalyptic Sublime," Symposium on the Art of William Blake, Art Gallery
of Ontario, 1983.

"Reading the Designs of *Jerusalem*, Symposium on Blake's Art and Times, Yale
Center for British An, 1982.

"Blake's *Milton* and the Form of History," Conference on Blake and Criticism,
University of California, Santa Cruz, 1982.

"Samuel Palmer's Illustrations to Milton," Symposium on Prints by Blake's
Followers, Henry E. Huntington Library, San Marino, California, 1982.

"Albion and His Problems," Special Session on Blake, Annual Meeting of the
Modern Language Association of America, Houston, 1980.

"Blake's Spectre," Special Session on make, Annual Meeting of the Modern
Language Association of America, New York, 1978.

"How To Read Blake's Pictures," The Tate Gallery, London, 1978.

"The Truchsessian Gallery Revisited," Conference on Blake and the Art of His Time, University of California, Santa Barbara, 1976.

POETRY

"Distances," *Berkeley Poetry Review*, No. 40 (2000), p. 23.

"UFO," *Berkeley Poetry Review*, No. 39 (2008), p. 60.

"Superhero" and "The Bad Custom." *Berkeley Poetry Review*. No. 38. 2007. Pp. 50-51.

"Epiphany," *Berkeley Poetry Review*, Spring 2006, p. 37.

"John Keats's Hampstead, in *From Wordsworth to Stevens: Essays in Honor of Robert Rehder*, ed. Anthony Mortimer (Bern: Peter Lang, 2005), pp. 307-308.

"Museum of Natural History," "Passing Ellis Island," "Distances," *Berkeley Poetry Review*, No. 36 (2005), pp. 14-16.

"Kouros," *Ararat*, 14 (2004): 138.

VISITING LECTURESHIPS AND INVITED LECTURES

Visiting Lecturer: Federal Institute of Technology, Zurich, November 1998-January 1999; University of Zurich, Nov. 1992-Jan. 1993, May 1993-July 1993, May-July 1997; University of Berne, Nov. 1996-Jan. 1997

Lectures delivered at University College (University of London), Westfield College (University of London), University of Sussex, The Huntington Library, University of Stockholm, University of Lund, University of Gothenburg, University of Uppsala, California Palace of the Legion of Honor, Claremont College, University of Cambridge, University of Salford, University of Manchester, The Blake Society (London), Graduate Theological Seminary (Berkeley), University of Bologna.

JOURNALS AND ELECTRONIC PUBLISHING

Co-editor, *Blake: An Illustrated Quarterly*. Published by the Department of English, University of New Mexico. 1967-present.

Editor, *Studies in Romanticism*. Published by Boston University. 1975-77.

Advisory Board, *Studies in Romanticism*

Advisory Board, *European Romantic Review*

Advisory Board, The William Blake Archive (University of Virginia, World Wide Web Site)

Advisory Board, Romantic Circles (World Wide Web Site)

OTHER

Opponent [external examiner], Ph.D. dissertation: Dick Claesson, *The Narratives of the Biographical Legend: The Early Works of William Beckford*, (University of Gothenburg (Sweden), December 8, 2001.

Chairman, Special Sessions on Blake, Annual Meetings of the Modern Language Association, 1969 (New York). and 1975 (San Francisco).

Organizer and Chair, Panel on William Blake's Illustrations to *The Divine Comedy*, Biennial Conference of The British Association for Romantic Studies, University of Warwick (U.K.), 24 July, 2003.

Member, North American Society for the Study of Romanticism, British Association for Romantic Studies, Keats-Shelley Association, Wordsworth-Coleridge Association, Friends of Coleridge, The Arts Club (Berkeley) Chelsea Arts Club (London).

Follow Morton D. Paley and explore their bibliography from Amazon.com's Morton D. Paley Author Page.Â Paley relates these to Blake's complex view of pastoral, before proceeding to a history of the project, its near-abortion, and its fulfillment as one of Blake's greatest accomplishments as an illustrator. In *Yah and His Two Sons* the presentation of the divine, except where it is associated with art, is ambiguous where it is not negative. Article excerpt. Morton D. Paley. *Samuel Taylor Coleridge and the Fine Arts*. Oxford: Oxford University Press, 2008.Â Paley discovers new evidence of Coleridge's European renown in diaries of visitors to Rome around the time of Coleridge's six-month stay. Arriving on December 30, 1805, after seventeen months of lucrative service in Malta as Under-Secretary to Sir Alexander Ball and subsequent excursions through Sicily and Naples, Coleridge launched into a whirl of visits to galleries and collections.