

WILLIAM BLAKE IN CONTEXT

William Blake, poet and artist, is a figure often understood to have ‘created his own system’. Combining close readings and detailed analysis of a range of Blake’s work, from lyrical songs to later myth, from writing to visual art, this collection of thirty-eight lively and authoritative essays examines what Blake had in common with his contemporaries, the writers who influenced him, and those he influenced in turn. Chapters from an international team of leading scholars also attend to his wider contexts: material, formal, cultural, and historical, to enrich our understanding of, and engagement with, Blake’s work. Accessibly written, incisive, and informed by original research, *William Blake in Context* enables readers to appreciate Blake anew, from both within and outside of his own idiom.

SARAH HAGGARTY is Lecturer in the Faculty of English and Fellow of Queens’ College, at the University of Cambridge. She has published three previous books about Blake: *Blake’s Gifts: Poetry and the Politics of Exchange* (Cambridge, 2010); *William Blake: Songs of Innocence and of Experience (1794)* (with Jon Mee, 2013); and *Blake and Conflict* (with Jon Mee, 2009).

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Edited by
SARAH HAGGARTY
University of Cambridge



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Abbreviations

Unless indicated otherwise, all textual references are to Erdman's edition, listed below (E). In accordance with Erdman's practice, when citing Blake's writing we tend to reference plate and line numbers (e.g. 22: 5), although sometimes plate (pl.) or line (l.) numbers alone suffice. For the heavily revised manuscript *VALA / The Four Zoas*, we reference 'Night' (N), page (p.), and line (l.) numbers. In all cases, we adopt the conventional 'E' to signify page numbers in Erdman's edition. Erdman's text is also available to view and search online: erdman.blakearchive.org

The William Blake Archive, again listed below (WBA), offers unparalleled access to images of Blake's works, referred to within its electronic editions as 'objects' (obj.). There is a yet greater range of Blake's art available in Butlin's two-volume *Paintings and Drawings*; references here are to numbered catalogue entries in the first, *Text*, volume (Butlin) – note that Vol. II, *Images*, is organised differently.

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| BB | G. E. Bentley, Jr, <i>Blake Books</i> (Oxford: Clarendon Press, 1977) |
| BR | G. E. Bentley, Jr, <i>Blake Records</i> , 2nd edn (New Haven; London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2004) |
| Butlin | M. Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (Yale: Paul Mellon Centre for Studies in British Art, 1981), I: <i>Text</i> |
| E | D. V. Erdman (ed.), <i>The Complete Poetry and Prose of William Blake</i> , commentary by H. Bloom, rev. edn (Berkeley, CA: University of California Press, 1982, and repr.) |
| Gilchrist | A. Gilchrist, <i>Life of William Blake, 'Pictor Ignotus': With Selections from His Poems and Other Writings</i> , 2 vols. (London and Cambridge: Macmillan, 1863), I |

- Stranger* G. E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake* (New Haven: Yale University Press, 2001)
- Viscomi J. Viscomi, *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993)
- WBA M. Eaves, R. Essick, and J. Viscomi (eds.), *The William Blake Archive*, www.blakearchive.org