

Thomas Stothard (1755-1834)

Book illustrator, early friend of Blake

An apparently unrecorded engraved design (1818) by Stothard, reported by Alexander Gourlay, is in

§The SELECTOR | CONTAINING THE POETICAL | *Works of*
| Gray Falconer | Goldsmith Somerville | [vignette] | London |
Publish'd by Suttaby, Evance & Fox, Stationers Court | and
Baldwin, Cradock and Joy, Paternoster Row. | 1815[-1818]. | -

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver Goldsmith, M.B. | - |
WITH AN ACCOUNT OF | *THE LIFE AND WRITINGS* | OF |
THE AUTHOR | = | LONDON: | PUBLISHED BY SUTTABY,
EVANCE AND | FOX STATIONER'S COURT; | AND
BALDWIN, CRADOCK, AND JOY. | 1818. | - | Ellerton and
Henderson, Printers.

Appendix: Corrigenda and Addenda to *Blake Records, Second Edition (2004)*

For previous corrigenda and addenda, see *Blake* 37.4 (2004): 151.

Owners and Repositories of Unique Materials

Moravian Church Archives (London)

Murray (John) Archive (London)

Nottinghamshire County Archives (Walkeringham Church Register)

Universitätsarchiv (Herrnhut, Germany)

P. 2

Information about Blake's mother Catherine's birth in Nottinghamshire, her family, and her connection to the Moravian Church during her first marriage to Thomas Armitage can be found in Keri Davies, "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England," Surrey Ph.D., 2003 (unpublished; see "William Blake and His Circle," *Blake* 39.1 [2005]: 22), and Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family," *Blake* 38.1 (2004): 36-43.

P. 15

"*James Parker (1750-1805)*" should be "(1757-1805)."

Pp. 33 and footnote, 34

Omit the references to James Parker's wife.¹

1. G. E. Bentley, Jr., "The Journeyman and the Genius: James Parker and His Partner William Blake ...," *Studies in Bibliography* 49 (1996): 210

P. 281, 1809

"William Blake, Esq." appears as a subscriber in the prospectus for Joseph Thomas' *Religious Emblems* (1809). See "William Blake and His Circle," *Blake* 38.1 (2004): 7, 16, and 39.1 (2005): 17.

Pp. 302-03

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given "2 years ago" when he "was not of age." As Ker was christened on 18 February 1787 (according to the entry in the *Oxford Dictionary of National Biography* [Oxford: Oxford University Press, 2004] 31: 379), the commission was presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

P. 314, the Associated Painters in Water Colours exhibition

For the landlord's seizing the contents of the gallery, see "William Blake and His Circle," *Blake* 39.1 (2005): 15.

P. 363, footnote to "Blake-Varley Sketchbook"

This cumulation of Blake's Visionary Heads also appeared in G. E. Bentley, Jr., "Blake's Visionary Heads: Lost Drawings and a Lost Book," *Romanticism and Millenarianism*, ed. Tim Fulford (New York: Palgrave, 2002) 183-205.

P. 418

On 25 November 1825 (the postmark date), Blake wrote to John Linnell (see cover illus. for *Blake* 39.1 [2005]):

Dear Sir

M^r Banes says his Kitchen is at our Service to do as we please. I should like to know from the Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely
Will Blake

Henry Banes, the husband of Catherine Blake's sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27, and Banes may well have lived in the same building.

Probably the work referred to is Blake's *Job*; the first commercial proofs were pulled on 4-5 March 1825, and on 10

says that on 17 Aug. 1782 James Parker (aged 25 and up [the engraver was 25 then]), Stationer of the Parish of St. Dunstan in the West, contracted to marry Ann Serjeantson in the County of York. As Keri Davies points out to me, this is probably not James Parker, engraver, of the Stationers' Company, but the James Parker, stationer, of 36, Chancery Lane in 1782-97 (see Ian Maxted, *The London Book Trades 1775-1800* [Folkestone: William Dawson & Sons Ltd, 1977] 170).

February 1826 Mary Ann Linnell wrote to her husband about “the Job . . . from all I can learn the printing is going on well [at Lahee’s shop] by a man of the name of Freeman.” The work was published in March 1826.

P. 495

The date of Frederick Tatham’s letter offering Blake’s works for sale is 11 April 1829, as in *Blake Records Supplement* (1988) 90, not 1 April.

P. 622, J. T. Smith

“Blake preferred mixing his colours with carpenter’s glue, to gum”²

P. 676, footnote † to Tatham’s story of theft from Blake 1796-1800

Add: The “Plate to the Value of 60 Pounds” can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake’s stock in trade. The copper cannot be his own works in illuminated printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic cm., the price of his plates for Flaxman’s *Naval Pillar* [1799]—see p. 759—and the thickness of the copper as 0.141 cm., as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake’s 43 large copperplates for Young’s *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm. thick, as in Blake’s Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young’s *Night Thoughts*.

P. 734, Appendix II: Blake Residences

Add Walkeringham, Nottinghamshire, 1725.

P. 736, Residences

After “from 1794 to 1800” add: “Blake & Sons, hosiers & haberdash. 28, Broad-st. Carnaby-mar” appear in *Boyle’s New London Guide* (London: P. Boyle, 1795).

P. 736, Residences

After “James Blake continues by himself in,” add “*Universal British Directory* (1797) 77.”

P. 741, Residences, fn ‡

For “Townshend” read “Townsend.”

2. The phrase is echoed by Tatham (671), but the scientific “analysis of Blake’s tempera paints ... revealed the consistent presence of a mixture of gums Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum” (Bronwyn Ormsby, Joyce H. Townsend, Brian Singer, and John Dean, “Blake’s Use of Tempera in Context,” *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003] 138).

P. 742, Residences

For John Blake “voted in 1784 and 1788 for Fox and Hood” read “voted in 1784 for Fox and Hood and in 1788 for Townsend.”

P. 745, Residences

13, Hercules Buildings, “a long narrow garden”: A plan “Done Feb^y 1853” shows the width of the lot as 18’ (nearby lots vary from 13’ 11” to 22’) and the depth as 110’ 3” (Robin Hamlyn in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003] 29).

P. 746, Residences

13, Hercules Buildings: For “One of the few ... Carnaby-market” read: Blake’s name rarely appeared in directories, but in 1797 he was transmogrified or renominated “Blocke, William,—13 Hercules [Buildings, Lambeth]” and “William Blocke” under Lambeth, 13, Hercules Buildings (the poet’s address) in Patrick Boyle’s *New London Guide for the Year 1797* (London: P. Boyle, 1797) 34, and the entries were repeated without change in *Boyle’s City Companion to the Court Guide for the Year 1798* (1798). And in the spring of 1799 the following striking constellation appeared in [W.] Holden’s *Triennial Directory* [Corrected to the end of April] 1799, 63:

Blake W.S.	<i>Engraver and Printer</i>	16, ’Change-alley, Cornhill
Blake William	<i>Engraver</i>	Lambeth Green ³
...		
Blake James	<i>Hosier</i>	28, Broad-street, Carnaby-market

Pp. 829-46, Appendix VI

According to the Biography Database 1680-1830 (currently 3 CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet’s circle which supplement the information in *Blake Records* Second Edition (2004), particularly in Appendix VI: “My Name is Legion: for we are many”: ‘William Blake’ in London 1740-1830.”

William Blake:

Aldersgate Street (1765-1800); Mercer (1767-70); Stationer’s Company Apprentice (1772); Grocer (1784); Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90); Auctioneer (1784-1823); Inn Keeper, Bull and Gate, Holborn (1785); Wimbledon (1790); Glue-Maker (1790, 1805); Grosvenor Square (d. 4 March 1795); Tortoise-shell Case-maker (1799)

William Staden Blake, Engraver (1748-c. 1817)

Mathew, Mrs [Harriet], wife of A. S. Mathew

3. “Lambeth Green” (omitted from *Blake Records* [1969] 561 and *BR* [2] 746) is apparently the previous name of Carlisle Lane, which in Horwood’s map (1792-99) is two streets west of Hercules Buildings.