

William Vaughan. "The Lonely Tower (c.1865-81)." 224-44, nos. 145-64.

The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

Reviews

§Kathy Brewis, "Burning Love," *Sunday Times Magazine* [London] 16 Oct. 2005: 38, 43; <<http://www.timesonline.co.uk/article/0,,2099-1813696,00.html>>.

Richard Dorment, "The Joyful Visions of Britain's Most Lovable Artist: Exhibition: Samuel Palmer's Vision and Landscape," *Telegraph* [London] 18 Oct. 2005 <<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2005/10/18/ba-palmer18.xml>>.

Simon Jenkins, "Skip the Secular Rituals of the Turner Prize for a Real Radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of archaic beauty," *Guardian* [London] 21 Oct 2005: 32 and <<http://arts.guardian.co.uk/comment/story/0,,1597156,00.html>>.

Souren Melikian, "Samuel Palmer: A Versatile Visionary Who Lost His Way," *International Herald Tribune* 21 Oct. 2005 <<http://www.iht.com/articles/2005/10/21/opinion/melik22.php#>> ("The brilliant show" ranges from an early "true masterpiece" down to "insipid kitsch").

Frances Wilson, "Beauty with a Pinch of Salt: The strange and double flowering of Samuel Palmer," *Times Literary Supplement* 4 Nov. 2005: 16-17 ("a richly researched and deeply fair-minded exhibition"; the author has discovered a Blake proverb unknown to previous scholars: "'Talent thinks,' Blake said, 'Genius sees'" and a new "mentor, John Liddell"; Adam Johns, "Samuel Palmer," *Times Literary Supplement* 18 Nov 2005: 17 deplores the misspelling and denigration of John Linnell in Frances Wilson's review).

Brian Sewell, "English Eccentric Who Put Poetry in Pictures: The British Museum's Samuel Palmer exhibition shows him to be one of Europe's greatest romantic artists," *Evening Standard* [London] 4 Nov. 2005: 36-37.

Robin Blake, "Landscape Ancient and Modern: Samuel Palmer's unique, intensely felt vision of rural life is evident even in his earliest works," *Financial Times* 7 Nov. 2005.

Palmer, Samuel. *Samuel Palmer's Sketch-Book*. An Introduction and Commentary by Martin Butlin with a Preface by Geoffrey Keynes. ([London?], 1962) <BB #2356> B. *Samuel Palmer: The Sketchbook of 1824*. Ed. with an Introduction and Commentary by Martin Butlin and with a Foreword by William Vaughan. (London: Thames & Hudson in association with the William Blake Trust,³⁷ 2005) oblong 8°, 221 pp., including color reproductions of the sketchbook; ISBN: 0500976511 and ISBN 13: 9780500976517.

37. The book was "Edited, designed and produced by the William Blake Trust" (5).

It consists of:

Anon. "Preface: The William Blake Trust." 6.

William Vaughan. "Foreword: Palmer and the 'Revival of Art.'" 7-16.

Martin Butlin. "Introduction: The 1824 Sketchbook." 17-31. (Butlin has made "extensive revision of his introduction and commentary of 1962" [6].)

Sketchbook reproductions. 34-199.

[Butlin.] "Commentary on the Sketchbook Pages." 201-19.

[Butlin.] "Appendix A: Leaves Removed from the Sketchbook." 220. (The pages removed are pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-26, 137-38, 179-82.)

[Butlin.] "Appendix B: Media Use in the Sketchbook." 220.

Wilcox, Timothy. *Samuel Palmer*. (London: Tate Publishing, 2005) British Artists, 4°, 80 pp.; ISBN: 1854375636.

STOTHARD, Thomas (1755-1834)

Book illustrator, sometime friend of Blake

A pencil portrait by Stothard of Blake (c.1780), 4.5 x 4.0 cm. on laid paper 21.2 x 19.0 cm., inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard", was bought from William Drummond in 2005 by Robert N. Es-sick and reproduced and described in his "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 178-79.

Appendix: Addenda to *Blake Records*, 2nd ed. (2004)

The most extensive and important discoveries of contemporary references to William Blake and his relations since the second edition of *Blake Records* went to press concern the Moravian faith of his mother before he was born¹ and the will and family of his wife's brother Henry Banes after his death.²

P. xix

Owners and Repositories of Unique Materials
Fitzwilliam Museum (including the ms. "Autobiography of John Linnell" formerly in the collection of John S. Linnell).

P. xxxiv

To Boucher-Butcher genealogy for Catherine's sister Sarah,³ substitute fig. 1.

Pp. 62fn, 741, 816, 894

For "Callisto" read "Calisto."

1. Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family," *Blake* 38.1 (summer 2004): 36-43.

2. Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake," *Blake* 39.2 (fall 2005): 78-99.

3. The new information about the Banes and Best families derives from Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel' ...," *Blake* 39.2 (fall 2005): 78-99.

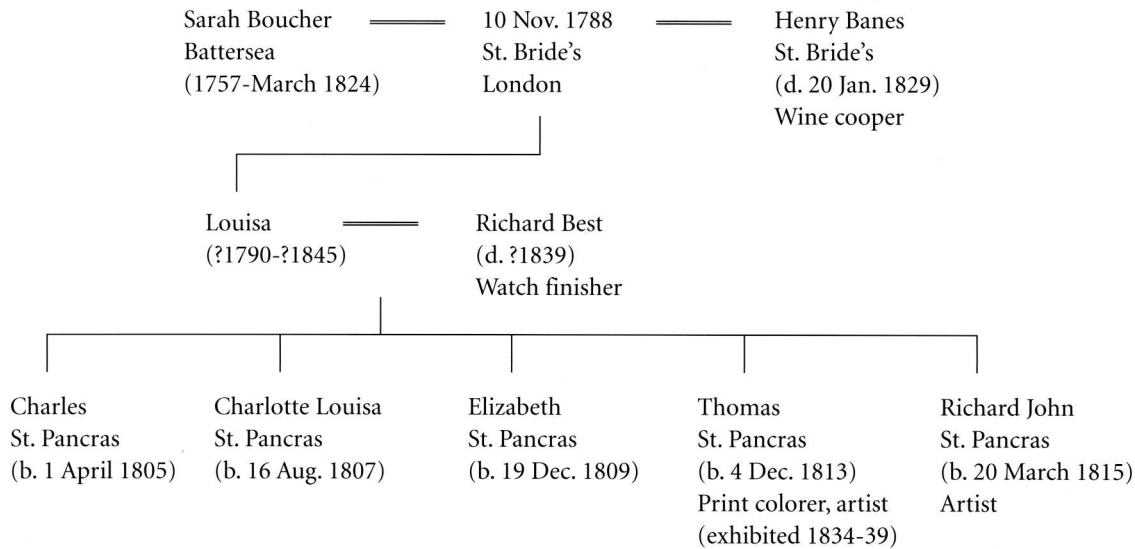


Fig. 1. Boucher-Butcher genealogy substitution for Sarah Boucher.

Mrs. Best's given name is spelled "Louisa" in the baptismal records of her children, in the rate books of 3 Fountain Court (1839-44) and in the 1841 census; it appears as "Louiza" in the transcripts of the will of Henry Banes (1826) and its proving (1829). Probably the correct spelling is "Louisa" as in the name of her daughter Charlotte Louisa. Louisa's age is derived from the census of summer 1841 (reported by Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel' ...," *Blake* 39.2 [fall 2005]: 90, 91) in which she is said to be 50 years old and "ind" (i.e., of independent means). The 1841 census identifies Thomas and Richard Best as artists.

P. 67

For an advertisement in the *Morning Chronicle* for 21 July 1796 for Stedman's *Narrative*, see "William Blake and His Circle," *Blake* 40.1 (summer 2006): 17-18.

P. 246

Cromek industriously touted Blake's designs for Blair's *Grave*. He took them on a tour which included Edinburgh and arranged for a puff in the *Scots Magazine* for July 1807, quoted in David Groves, "Great and Singular Genius': Further References to Blake (and Cromek) in the *Scots Magazine*," *Blake* 39.1 (summer 2005): 47.

The statement in the notice that "Mr Cromek ... proposes to engrave them" means "proposes to have them engraved," for in May 1807 Cromek wrote to Blake about "Mr Schiavonetti ... etching a plate" for *The Grave*, and on 21 July 1807 Schiavonetti wrote to Cromek about engraving "the last judgment." The "beautiful painting of the procession of Chaucer's pilgrims" which Cromek exhibited was Stothard's, not Blake's.

P. 264

In September 1808, an advertisement appeared among a list of "New Works Published in Edinburgh" in the *Scots Magazine* 70 (1808): 683: "Illustrations of Blair's *Grave*, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions

of William Blake, 4to. 2l. 12s.6d."⁴ And a long, generous review appeared in the *Scots Magazine* for November 1808 (*BR* [2] 274-75).

P. 386

After "£49.6.8 in 1825," see *Illustrations of the Book of Job* in "William Blake and His Circle," *Blake* 40.1 (summer 2006): 13-14.

P. 387

William Hazlitt's essay "On the Old Age of Artists" (excerpt quoted in *BR* [2] 446-47) was originally published in 1823; see "William Blake and His Circle," *Blake* 40.1 (summer 2006): 27.

P. 388

Sarah Banes, the sister and landlady of Catherine Blake, died in March 1824. She had been the "sole Executrix and Legatee named in the ... former Will" of her husband Henry Banes.⁵

4. Reported by David Groves (see article under entry for p. 246).

5. Information about the death of Sarah Banes derives from the authentication (6 Feb. 1829) of the will (9 Dec. 1826) of Henry Banes reproduced in Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel' ...," *Blake* 39.2 (fall 2005): 84-85.

P. 399

After “Purgatorio, and Paradiso” add:

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for *Job* (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante plates (11,209 g) was more than that of the 22 plates for *Job* (10,516 g), the cost is likely to have been more than that for *Job* (£3.11.7, not counting 2 plates unaccounted for).

P. 418

Footnote to “he fetched the porter for dinner himself, from the house at the corner of the Strand.”⁶

P. 418

Letter of 25 November 1825 recorded in “William Blake and His Circle,” *Blake* 39.1 (summer 2005): 32-33; for “Banes may well have lived in the same building” substitute:

Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes’ exhibition room, which was 19' x 13'6". Anthony Dyson estimates that a star-wheel press like Blake’s would require a clear space “at least” 14' x 14'.⁷ After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

P. 428

Footnote to Crabb Robinson, “He thinks all men partake of it [the faculty of Vision]—but it is lost by not being cultiv^d.”⁸

P. 429

In “first printed in the *Memoirs of Thomas Hollis*,” delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible

6. The public house was the Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, “William Blake’s Last Residence: No. 3 Fountain Court, Strand, George Richmond’s Plan and an Unrecorded Letter to John Linnell,” *British Art Journal* 6.1 [spring/summer 2005]: 21-30 [22]). Henry Banes, vintner, may have been at the Coal Hole public house where Blake got his porter.

7. Angus Whitehead, “William Blake’s Last Residence ...,” *British Art Journal* 6.1 [spring/summer 2005]: 30.

8. George Richmond wrote in his copy of Gilchrist (1: 326), “He said to me that all children saw ‘Visions’ and the substance of that [?i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye. GR”.

Richmond’s annotations in Gilchrist vol. 1 were quoted in G. E. Bentley, Jr., “William Blake, Samuel Palmer and George Richmond,” *Blake Studies* 2.2 (1970): 43-50; those in vol. 2 in Angus Whitehead, “*But, Kitty, I better love thee*: George Richmond’s Annotation to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863),” *Blake Journal* no. 9 (2005): 87-97. Vol. 1, the only one I saw, was in 1969 in the collection of Anthony W. Richmond; both volumes now belong to Stephen Keynes. None was included in *Blake Records* (1969, 2004).

to say with confidence either that they are by William Blake or that they are not by Cipriani,” substitute:

However, the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies given away by Hollis in 1762 and 1765;⁹ neither Blake nor any one else altered Cipriani’s etched bust of Milton between 1762 and 1780.

Pp. 446-47

Omit the Hazlitt references, which originally appeared in September 1823.

P. 453

The lawyer Henry Crabb Robinson called on Blake on 7 December 1826 to talk about the recent death of John Flaxman. Perhaps this stimulated Blake’s brother-in-law Henry Banes to draw up his will two days later, replacing that in which he had named his wife Sarah (d. 1824) as his sole heir and executrix. In the new will of 9 December 1826, Henry Banes wrote:

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain, I also beg Mr Blakes acceptance of my wearing apparel, I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate¹⁰ (& pictures [what is worth her acceptance *del*]) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament—H. Banes Dec^r 9th 1826 Witness John Barrow¹¹

No other beneficiary is named. His property therefore went to his sister-in-law Catherine Blake, his brother-in-law William Blake, and his daughter Louisa Best, though their relationships to him are not specified.¹²

Did the pictures include any by his brother-in-law William Blake? And were the watch and clock made by his son-in-law Richard Best, watch finisher?

9. David Wilson, “An Idle Speculation by Samuel Palmer: William Blake’s Involvement in Cipriani’s Portrait of John Milton,” *British Art Journal* 6.1 (spring/summer 2005): 31-36.

10. The clerical transcription of the will dutifully reproduces as an interlineation the phrase “I also beg Mr Blakes acceptance of my wearing apparel,” but the phrase “& silver plate” is not so distinguished, though the authenticating document remarks “the interlineation of the words ‘I also beg M^r Blakes acceptance of my wearing apparel’ between the 10th and 11th lines and the words ‘& silver plate[?]’ between the 13th and 14th lines.”

11. The will is reproduced in Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 (fall 2005): 84-85.

12. The relationship of Henry Banes to Louisa Best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan. 1829.

The specification that the bequests to Louisa Best were “for her whole and sole use” was to ensure that they did not pass to the control of her husband, as they would otherwise have done by law and convention.

The bequest to Blake of Banes’ “wearing apparel” suggests that they were similar in size (Blake was 5'6" tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

P. 457fn

To the record of the burial of James Blake from Bunhill Fields Indexes in Somerset House add:

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido’s excellent “William Blake’s Final Resting Place” [2005] 96, 98), “James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52..53 [N&S] 62.” This adds the house number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 464

Footnote to George Richmond’s letter to Samuel Palmer of 15 August 1827.¹³

P. 493

20 January 1829

Henry Banes, Catherine’s brother-in-law, died on 20 January 1829, and his will was authenticated on 6 February by his daughter Louisa Best and her son Thomas.¹⁴ By its terms (see 9 December 1826), Catherine Blake was to inherit “half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20.” The “wearing apparel” bequeathed to Blake probably stayed with Louisa Best, for her husband or sons—her firstborn, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,¹⁵ as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street¹⁶ the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Banes in February 1829 (presum-

13. Beside the version of this letter in Gilchrist (1: 362) without the names of recipient or author, George Richmond wrote in his copy: “This note was written to Mr Palmer by Geo. Richmond.”

14. The will and its proving (Public Record Office: PROB 11/1751, Liverpool Quire 51-100) are reproduced in Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 (fall 2005): 84-85.

15. Linnell paid her £1.10.0 in April 1828 for “Furniture sold” (*BR* [2] 808).

16. *BR* (2) 755.

ing it was paid) plus the £84 from Lord Egremont for Blake’s “The Characters of Spenser’s *Fairie Queene*” in August 1829¹⁷ and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists’ General Benevolent Association should be withdrawn,¹⁸ and some time “after Blake’s death” she returned the “gift of £100” sent her by Princess Sophia.¹⁹

P. 504

For the review in the *Sheffield Iris* for 9 February 1830 of Cunningham’s *Lives* (1830) with its account of Blake, see David Groves, “Blake and the *Sheffield Iris*,” *Blake* 39.3 (winter 2005-06): 125.

It is striking that the same two paragraphs about Blake’s courtship and marriage are quoted in this review and in the *Athenaeum* (6 Feb. 1830), *London Literary Gazette* (6 Feb. 1830), *Edinburgh Literary Gazette* (13 Feb. 1830), *Edinburgh Literary Journal* (20 Feb. 1830), *Fraser’s Magazine* (March 1830), and *New Jerusalem Magazine* (Jan. 1832).

P. 534

Correct the entry in Linnell’s journal for “Friday 3^d [August]” 1830 to “Friday 3^d [September]” and omit the duplicate entry for Friday 3 September 1830.²⁰

P. 570

Footnote to “Kitty, I better love thee.”²¹

P. 625

Footnote to J. T. Smith, “lighting the fire.”²²

17. *BR* (2) 498.

18. *BR* (2) 501-02.

19. Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-63.

20. The entry is correctly dated but only approximately transcribed by John Linnell, Jr., as given in *Blake Records* (1969) 401. In Linnell’s original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as Aug. in *BR* (2). In 1830, 3 Aug. was a Tuesday and 3 Sept. a Friday.

The error was pointed out by Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 (fall 2005): 88n58.

21. In his copy of Gilchrist (1863), 2: 6, George Richmond underlined the word “Kitty” and annotated it in the margin: “His good Wifes name.” Angus Whitehead, “*But, Kitty, I better love thee*: George Richmond’s Annotation to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863),” *Blake Journal* no. 9 (2005): 87-97, reproduces the page and argues that “Kitty” is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to *Poetical Sketches* (1783) in which the poem appears, since “his twentieth year” (1777) Blake had not had “the leisure requisite to . . . revis[e] . . . these sheets.”

22. By this passage in his copy of Gilchrist (1: 315), George Richmond wrote: “I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[.] | G R.” For Catherine’s drawing of “something she saw in the fire,” see *BR* (2) 608fn.

P. 626

Footnote to Blake “was buried in Bunhill-fields, ... at the distance of about twenty-five feet from the north wall.”²³

P. 704

Footnote to Crabb Robinson’s report of 13 June 1826, “He was as wild as ever.”²⁴

P. 735

To “28 Broad Street” after “*The New Complete Guide*” add: and William Bailey’s *Western and Midland Directory* (Birmingham, 1783) 14 (only “Carnaby Market”).

P. 735

Under “28 Broad Street” at the beginning of the bottom paragraph, add:

“Blake, James, and Son, *Hosiery and Haberdashers*, Carnaby-market” appears in William Bailey’s *British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784* (1784), and next year, after the death of the elder James Blake, “Blake, James, *Haberdasher*, 28, Broad-str. Carnaby-Market” appears in Bailey’s (1785).

P. 741

Under “27 Broad Street” add at end:

“Blake and Parker, *Print-sellers*, 27, ditto [*i.e.*, Broad-Str. Carnaby-Market]” are listed with James Blake, 28 Broad Street, in William Bailey, *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June 1785) 32.

P. 742

To end of “29 Broad Street” add:

“Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market” is listed in William Bailey’s *British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June 1785) 144; he may have been a sitting tenant when Blake’s brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan. 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-88), 29, Broad Street (1779-88); 85, New Bond Street (or New Broad Street) (1789-99), but trading as William Horncastle (1794-99).²⁵

23. “Twenty-five feet” is a mistake for 25 yards or paces, as Luis and Carol Garrido point out in “William Blake’s Final Resting Place” (2005) 49.

24. Beside this passage in his copy of Gilchrist (1: 350), George Richmond wrote: “I must say that Mr Crabb Robinson[’s] conclusion that Blake was mad was the very kindest one he could come to, if he believes his own journal.”

25. Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977) 115; Horncastle is not in William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972) or *Stationers’ Company Apprentices 1701-1800*, ed. D. F. McKenzie (1978).

P. 749

For “The rates for 17 South Molton Street were paid by Mark Martin, who was presumably Blake’s landlord,” read:

The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named “Will^m Enoch”²⁶ and in March 1805-21 by Mark Martin.

P. 750

Under “17 South Molton Street,” for “There were other lodgers in the house as well, including ‘our Kind & attentive fellow inhabitant, the young & very amiable M^{rs} Enoch, who gave my wife all the attention that a daughter could pay to a mother’ until Blake’s return from his trial on 14 January 1804,” read:

Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their landlord William Enoch, who probably lived above his ground-floor tailor shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and “near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable M^{rs} Enoch, who gave my wife all the attention that a daughter could pay to a mother,” as Blake reported in his letter of 14 January 1804 on his triumphal return, a free man.

P. 750

Under “Cirencester Place” for James Blake, for “Cirencester Place” three times read “7 Cirencester Place,” and at the end add “John Linnell had a house at 6 Cirencester Place.”²⁷

P. 751

Under “3 Fountain Court,” for “the rooms were small and dark,” delete “small and” and add a paragraph after “the radiance of their occupants”:

The Blakes had “the most spacious rooms in the house.” The front room, which Blake used to exhibit his pictures and probably to house his press, was 19' x 13'6", and the back room leading from it, where the Blakes slept, cooked, and worked, was 12' x 13'9".

The Poor Rates were paid by Henry Ba[i]nes in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25.²⁸

26. All the information here about the Enochs derives from Angus Whitehead, “New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street,” *Notes and Queries* 250 [ns 52] (2005): 460-63. The ratepayer information is from the rate books in Brook Street Ward, St. George’s, Hanover Square, in the City of Westminster Archives, and the information that Enoch was a “taylor” is from *Holden’s Triennial Directory 1805-6-7* (London, 1805) and ... *1808-9-10* (London, 1808). Information for the 1805 directory was presumably collected in 1804 or early 1805 and repeated anachronistically in that for 1808.

27. *BR* (2) 477fn, 482, 854.

28. *BR* (2) 751fn for 1820-29, supplemented by Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 (fall 2005):

Richard Best paid the rates from 1829²⁹ to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as ratepayer by William Walker.

P. 752

Footnote § describing Fountain Court, add at the end:

The building “was finally demolished c1902” (Angus Whitehead, “William Blake’s Last Residence...,” *British Art Journal* 6.1 [2005] 29).

P. 753

After “bar of gold” add:

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (1: 305) on the page where the description of Fountain Court begins.

“Blake’s fellow lodgers [who] were humble but respectable”³⁰ presumably include his wife’s niece Louisa Best and her family. Louisa Best may well have been the “humble female neighbour” who was Catherine’s “only other companion” when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said “That is heaven,” may have been his wife’s grandnephews and grandnieces.

John Barrow (1757-1838) the artist and printseller (e.g., of Blake’s “Mrs Q” [1820]) lived at 3 Fountain Court at least in 1831-38.³¹ Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

P. 754

For information on the Banes and Best families and on John Barrow, residents of the apartments at 3 Fountain Court, Strand, while the Blakes lived there in 1821-27, see fig. 1 and the entries for pp. 418, 439, 453, 493, 751 and 753 above.

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St. Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.³²

80, 82, 90. “Mary” Banes may refer to Henry’s wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.

29. *BR* (2) 751fn.

30. Gilchrist (1863) 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

31. The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and *Robson’s London Directory* (London: William Robson, 1832) gives it at 3 Fountain Court, (Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 [fall 2005]: 92n87). John Barrow of 3 Fountain Court, age 81, was buried at St. Clement Danes on 25 March 1838 (Whitehead 92n91).

32. See Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” *Blake* 39.2 [fall 2005]: 82, 90n75.

P. 755

Under “Lisson Grove”:

Catherine Blake lived with Tatham from April 1828 until she removed to Upper Charlotte Street by 11 April 1829 (not “early 1830”).

P. 778

Catherine Blake was bequeathed £20 in February 1829 in the will of her brother-in-law Henry Banes.

P. 804

To footnote ‡ add:

See 25 March 1823.

P. 811

Payments to Catherine 1827-31

1829 from Will of Henry Banes	£20. 0. 0
1827-31	£224.15.0
1782-1831	£2,043.19.5

P. 839

For “Eight engravings by W.S. Blake (1798-1809) are known,” read:

Twenty-five engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards.³³

33. See *Book Collector* 37 (1988): 127-33.

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