DIVISION II
BLAKE'S CIRCLE

Note that Essick's "Blake in the Marketplace" regularly lists sales of pictures &c, by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

CATALOGUES

1989 June 15-September 24

It includes prints after Flaxman and Fuseli, one of them engraved by Blake.

1991

REVIEW
G.E. Bentley, Jr, Blake, XXVII, 3 (Winter 1993-94), 79-80 (an important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [p. 79])

1992 November 11-December 3
William Blake and His Circle
DIVISION II: Blake’s Circle


P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes (lots 9-11, including the Arlington Court Picture), Constable (lots 26-35), John Linnell (lots 203-8), John Martin (lots 210-11), Samuel Palmer (lots 223-30, including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond (Lots 236), Cornelius Varley (lots 311-15), John Varley (Lots 316-19), James Ward (lots 320-21), and especially J.M.W. Turner (lots 277-306).

1993 January 23-February 21
[sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from *Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

**1993 July 22-1994 April 3**

*Visions of Antiquity: Neoclassical Figure Drawings.* [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts 1993)

The British Drawings include George Romney (lots 1-2), Benjamin West (Lots 3-4), John Hamilton Mortimer (lot 5), Angelica Kauffmann (lot 6), John Flaxman (lots 8-10), and William Blake (lot 11, "A Breach in a City, the Morning After the Battle").

1993
Blake and his followers are lots 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including aslot 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

**Früjahr 1995**

*Katalog Drei* of Moirandat Company AG of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

**1995 July 17-27**


Catalogue by Mr Betz of works from his collection, including aslots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

**BOOKS AND ESSAYS**


**REVIEW**

Alexander S. Gourlay, *Blake*, XXXII (1998-99), 74-75 (because "the topic is simply too large and too complex

The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (pp. 187-97, by Suzanne Matheson), "Prints" (pp. 207-14, by David Bindman), and "Poetry" (pp. 220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).
BARRY, James (1741-1806)
Painter

2005 October 22-1806 March 4

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 1806, lavishly illustrated.

REVIEW
Christin Leach, “Art: James Barry …”, Sunday Times [London], 22 January 2006

§Allan, David G.C. The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or “Great Room” of the RSA in London (London: Calder Walker Associates, 2005)


Susan Bennett, “Prologue.”
Helen Clifford, “Introduction.”
Charlotte Grant, “Arts and Commerce Promoted: ‘female excellence’ and the Society of Arts’ ‘patriotic and truly noble purposes’.”
Andrea MacKean, “Making a Place for Ornament: The Social Spaces of the Society of Arts.”
David G.C. Allan, “The Olympic Victors: The Third Painting in Barry’s Series, The Progress of Human Knowledge and Culture.”
John Manning, “‘This Slip of Copper’: Barry’s Engraved Detail of Queen Isabella, Las Casas and Magellan.”
David G.C. Allan, “Epilogue: Barry’s Death and Funeral.”
Tom Dunne. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”


Margaret W. Lind. “‘Glowing Thoughts on Glowing Canvas’: James Barry’s Venus Rising from the Sea.”


Asia Haut. “Barry and Fuseli: Exile and Expulsion.”


John Barrell. “Reform and Revolution: James Barry’s Writings in the 1790s.”

Liam Lenihan. “History Painting and Aesthetics: Barry and the Politics of Friendship.”


William L. Pressly. “Crowning the Victors at Olympia: The Great Room’s Primary Focus.”


David G.C. Allan. “‘A Monument to Perpetuate His Memory’: James Barry’s Adelphi Cycle Revisited.”


Dunne, Tom, and William Pressley, ed. James Barry, 1741-

**William L. Pressly.**  “Foreword:  Barry Studies from a Bicentennial Perspective.”

**Tom Dunne.**  “Introduction:  James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”

**David H. Solkin.**  “From Oddity to Odd Man Out:  James Barry’s Critical Legacy, 1806-66.”

**Martin Myrone.**  “James Barry’s ‘Hairbreath Niceties’:  Risk, Reward, and the Reform of Culture Around 1770.”

**Fionnuala McManamon.**  “James Barry:  A History Painter in Paris in the 1760s.”

**Margaret W. Lind.**  “‘Glowing Thoughts on Glowing Canvas’:  James Barry’s Venus Rising from the Sea.”

**Martin Postle.**  “Barry, Reynolds, and the British School.”

**Asia Haut.**  “Barry and Fuseli:  Exile and Expulsion.”

**David Bindman.**  “The Politics of Envy:  Blake and Barry.”

**John Barrell.**  “Reform and Revolution:  James Barry’s Writings in the 1790s.”

**Liam Lenihan.**  “History Painting and Aesthetics:  Barry and the Politics of Friendship.”

**Michael Phillips.**  “No 36 Castle Street East:  A Reconstruction of James Barry’s House, Painting and Printmaking Studio, and the Making of The Birth of Pandora.”

**William L. Pressly.**  “Crowning the Victors at Olympia:  The Great Room’s Primary Focus.”

**Daniel R. Guernsey.**  “Barry’s Bosseut in Elysium:  Catholicism and Counter-Revolution in the 1790s.”

**David G.C. Allan.**  “‘A Monument to Perpetuate His Memory’:  James Barry’s Adelphi Cycle Revisited.”

**REVIEW**
William Blake and His Circle
DIVISION II: Blake’s Circle

Dennis M. Read, Blake, XLVI,3 (Winter 2012-2013), 28-29
("Its scholarship is impressive, its writing stimulating,
and its approaches engaging")


BARTON, Bernard (1784-1849)
Quaker Poet


BASIRE, James (1730-1802)
Engraver, Blake’s master


BOWYER, Robert (1758-1834)
Print Impresario


BOYDELL, John
(1719-1804)
Print-Impresario and employer of Blake

The Boydell Shakespeare [sic] Gallery. Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society (Essen and Bochum [Germany]: Peter Pomp, 1996) 4° 312 pp., 169 reproductions in various sizes

Published to accompany an exhibition 25 April-27 May 1996 (Museum Bochum [Germany]), and 12 January-9 March 1997 (Armand Hammer Museum and Cultural Center, University of California at Los Angeles).


There is a section on "The Shakespeare of the Canvas": Fuseli and the Construction of English Artistic Genius."


Sillars, Stuart. ““A Magnificent Scheme (If It Can But Be Effected)’: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-99) of his Painting Shakespeare: The Artist as Critic 1720-1820 (Cambridge: Cambridge University Press, 2006)


BUTTS, Elizabeth (1770-1851)
Wife of Thomas, Blake's Patron

Mrs Elizabeth Butts, Grafton Street, Fitzroy Square, subscribed to Guido Sorelli, Isabella degli Aldobrandi, Tragedia (London: Presse l'Autore, 18, Piccadilly; P. Rolandi, Dikese Cooper, E. Miller, 1838) <Harvard>.

BUTTS, Thomas (1757-1845)
Clerk in the office of the Commissary General of Musters, Patron, and Friend of Blake

Elizabeth Mary Cooper (1754-1825), whom Thomas Butts married on 21 December 1782, was the daughter of Joseph Cooper, a carver and gilder (like the father of John Linnell), and his wife Elizabeth (daughter of George Yardley, a silversmith, and his wife Winifred, née Nash).

"Eliz. Cooper" was apprenticed on 7 September 1767 to Mary Blackstone "of S' Mary Islington, Middx School Mistress" for seven years for a premium of £75.10.0.
On 18 July 1782 "Eliz\textsuperscript{th} Cooper[,] South Moulton St Co of Middlesex School Mistress" took as an apprentice her sister Elyn for £70. (2) Her next recorded apprentice was Augusta Johnson on 6 September 1784 for £71, for which "Eliz\textsuperscript{th} & Tho\textsuperscript{s} Butts[,] South Molton S.\textsuperscript{t} C.\textsuperscript{o} of Middx" paid the tax of £1.1.0 on 16 July 1789. (3) On 23 July 1785, "Eliz\textsuperscript{th} Butts[,] St George Hanover Square School Mistress" paid £1.5.0 as the duty on £50 for the three-year apprenticeship of Margaret Barker. (4) On 28 September 1787 Elizabeth Butts of St George, Hanover Square paid the apprenticeship tax of 15s on the fee of £30 for Elizabeth Parker for a seven-year apprenticeship beginning 13 August 1786. (5) On 9 June 1789 "Elizth Butts[,] St Jame's ... School Mistress" paid 15s duty on £30 for Lydia Pitman for a seven-year apprenticeship (16 May 1788-May 1795).

The two known pupils at the school happen to be daughters of unmarried parents. (1) According to the will (1790) of Captain James Denty, his "natural Daughter Elizabeth Denty ... about seven years of age now at Mrs. Butts Boarding School in South Molton Street" was to inherit £600 on her twenty-first birthday. (2) And in a codicil (1801) to his will (1796), Benjamin Charles Collins (d. 1808) named as sole beneficiary of his estate "Maria Castle (so called) at M\textsuperscript{s} Butts Ladies School, Great Marlbro Street, Carnaby Market the said Maria to be a ward of Chancery".

In 1783-88 **Thomas Butts** worked as a clerk to George Hesse, Chief Clerk of the Commission of Musters. On 2 June 1788 Hesse shot himself, probably in despair over gambling debts. William Woodman and Thomas Butts were immediately appointed jointly as Chief Clerk. They therefore formed a private co-partnership, which was dissolved on 3 July 1802 when Woodman retired.
When the Musters office was abolished on 25 September 1818, Thomas Butts was given a pension of £430 for 35 years service (1783-1818). His son Joseph Edwards Butts, "1st Senior Clerk", appointed in 1799, was given a pension of £140, and his son Thomas Butts, "3rd" clerk (and Blake's pupil), appointed in 1803, received a pension of £99.

In 1799, the first year of an income-tax levy, "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4], but his wife Elizabeth filed no tax return, presumably because her adjusted income was less than the £60 minimum taxable income.

Thomas Butts was repeatedly identified, for instance on his Fire Office insurance documents, as a "Coal Merchant". He apparently belonged to the "class of middle-men called in the trade 'Brass-plate Coal-Merchants,' ... who have no wharfs of their own, but merely give their orders to some true coal merchant".

"Thos. Butts, No. 63, South Molton-street", advertised on 23 March 1786 a reward of £1.1.0 for the return of a "Note of Hand" for £150.

On 24 September 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" (for "Fifteen hundred pounds"), and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" ("Two hundred pounds"), and on 21 July 1796 he insured his "Household Goods" (£450), his "Printed Books, Plate, &c Pictures" (£150, "Fifty pounds on each"), his "Wearing Apparel" (£100), and his "Prints Drawings & Needle Work" (£50).

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having
claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.⁹⁵²

Mary Lynn Johnson discovered in the online records of the Sun Life Assurance Office entries for 24 September 1792:

Thomas Butts No 9 Great Marlborough Street Coal Merchant On his now dwelling House only Brick situate as aforesaid not exceeding Fifteen hundred pounds | Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick not exceeding Two hundred pounds

And for 21 July 1796:

Thomas Butts No 9 Marlborough Street Coal Merchant On his Household Goods in his now Dwelling House only Brick situate as aforesaid not exceeding Four hundred & Fifty Pounds | Printed Books, Plate, & Pictures therein only not exceeding Fifty Pounds on each | Wearing Apparel therein only not exceeding one hundred Pounds | Prints Drawings & Needle Work therein only not exceeding Fifty Pounds

Blake’s student, son of his patron

Two copies of a previously unrecorded engraving inscribed “Man on a Drinking Horse”, “T Butts: sc”, “22 Jany 1806”, are reported in R.N. Essick, “Blake in the Marketplace, 2002”, Blake,
XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake’s pupil; Blake’s first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (BR (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

**CALVERT, Edward (1799-1883)**
*Artist, Disciple of Blake*

A densely packed essay with an extensive bibliography and picture locations.


**COSWAY, Maria (1760-1838)**
*Painter*

**COSWAY, Richard (1740-1821)**
*Miniaturist, Acquaintance of Blake*
1995 August 11-1996 February 18


An impressive catalogue of the exhibits plus a detailed life of the Cosways’ careers.

“Richard Cosway.” Pp. 72-75 of *The British Paintings at the Huntington.* Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)


See 1995 August 11-1996 February 18

The inventory is at Fondazio Cosway at Lodi (Italy).


See also Stephen Lloyd, “Baroness Maria Catherine Cecilia (née Hadfield)”, pp. 554-57.


Especially about the 25 Cosway miniatures in the Huntington.

**CROMEK, Robert Hartley(1770-1812)**

**Entrepreneur, Engraver, Friend-Enemy of Blake**

See the Cromek Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to **William Hayley** (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley", 2 March 1885, lot 17 (together with Blake's letter).
The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek’s *Reliques of Robert Burns* (December 1808) (Pforzheimer Collection, New York Public Library).


See also Michael Warrington, life of the entrepreneur’s son “Cromek, Thomas Hartley (1805-1873), painter ....”, pp. 294-95, who went to the Moravian school at Fulneck in 1820.

**CUMBERLAND, George**
(1754-1848)
**Dilettante, polymath, friend of Blake**

1989 July 11

**Christie,** *Fine British Drawings and Watercolours* (London, 1989)

22-48 George Cumberland, 26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 "coloured etchings" by "George Cumberland (1754-1848)" from *Views in Spain and Portugal* [1818?], 2 plates on paper watermarked
William Blake and His Circle
DIVISION II: Blake’s Circle

Whatman 1818, wrapper inscribed "only 30 copies Printed", from an album entitled "Drawings by the late G. Cumberland", "The Property of a Gentleman" [sold for £396-£2,200, though lots 22-23, 26-30, 33, 38, 40, 43, 45-47 were not sold]


"Introduction" (pp. xiii-xli), "The History of The Captive Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of The Captive Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

**REVIEWS**

*University Press Book News (March 1992), 38*

**A.D. Harvey,** *Eighteenth Century Fiction,* LII (1992), 193-94 ("to be welcomed", with reservations)

**Pamela Clemit,** *Notes and Queries,* CCXXXVIII [NS XL] (June 1993), 253-54 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

**Robert Kiely,** *Blake,* XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

*Lewina The Maid of Snowdon, A Tale*
(1793)

A Poem on the Landscapes of Great-Britain

(1793)

REVIEW

Anon., “Domestic Literature, For the Year 1793”, New Annual Register ... For the Year 1793 (1794), 194-277 (Harvard)

“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

Manuscript Geological Commonplace Book

DESCRIPTION: Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol
Library collections of cuttings on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

HISTORY: (1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2) The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3) The Manchester Geological Society, to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites (Bristol: J.M. Gutch; London: Harding, Lepard, and Co, 1826); the fossil collection and Reliquæ Conservatæ went to the university’s Manchester Museum, but the Society’s Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5) Professor Hugh Torrens of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso “64”, loose in an old mat inscribed “Mrs. Blake by George Cumberland” and “10”, was sold by William Drummond in 2005.

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954 It is listed in J. Plant’s catalogue of the Manchester Geological Society library (1875), 14.
955 Professor Torrens, a distant connection of Blake’s patron Major General Sir Henry Torrens (see BR (2) 441, 786, 800), also has Cumberland’s heavily annotated copy of Johan Samuel Müller’s Crinoidea (1821) which had also escaped from the Society’s Library. Professor Torrens intends to do some justice to Cumberland’s interests in science.
to R.N. Essick. (Cumberland’s hand is almost certain, the subject somewhat less so, but it is very like Cumberland’s portrait of Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (BR (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: “Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.”, probably Blake’s friend George Cumberland of Bristol. The Club is not otherwise identified.

Cumberland wrote that his novel called *The Captive of the Castle of Sennaar* (1798) "was never published or a single copy sold to any one", and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine*, XXXV (March 1799), 183-84:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca, have been given to the public, and received

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956 Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by DrHugh Torrens.
957 MS note in the Bodley copy of *The Captive*.
with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devourd. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),\textsuperscript{959} manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard,

\textsuperscript{959} John Field Highmore, Cumberland’s intimate friend, was an artist and Cumberland’s fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled “Mr. John Highmore—from nature” in ink on the facing verso in the hand of George Cumberland, Jr.
22-26 May 1779, 90 pp., inscribed “A Highmore” (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake’s tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (BR(2) 22-24). On 24 May 1779 Cumberland and Stothard crossed “over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views”; Stothard’s pencil drawing (in the Tate) of the castle inscribed “1779” must have been made during this tour,\(^{960}\) not on that with Blake and Cumberland.


The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his *Thoughts on Outline* (1796): “Half the [24] designs engraved by the author, the other half [8] by Mr Blake”.

His *Captive of the Castle of Sennaar* (1798) was “published gratis”. The second edition of it in *Original Tales* (1810) was “altered, but not terminated as the author intended”.


The Sketchbook was recently acquired by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.


Yerburgh, David S. *An Attempt to Depict Hafod in Cardiganshire The seat of Thomas Johnes, Esq. M.P. from 1783-1813. A Pictorial Journey Around the Estate of Hafod Illustrated with a variety of artistic skills* [No imprint, Preface dated 2000]
The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'" and is designed as a "complement" to it (p. 5).

The images are enchanting, including Johnes's pictorial chinaware.

A remarkably excellent web-site for the Cumberland family (http://www.manfamily.org/cumberland_familyhtm), maintained by David Man, reproduces the volume of 19 watercolours entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | - | BY G. CUMBERLAND JNR, with a printed "DESCRIPTION OF THE VIEWS. … No 6, King's Road. Sloane Square | London: Printed by William Nicol, Cleveland-row, St. James's", signed in old brown ink "Geo Cumberland J.". These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaign of His Grace the Duke | of Wellington | By George Cumberland J⋯. | only 30 copies Printed | = [watermark 1818] with 12 prints (copies in The British Library and The British Museum Print Room).

This is a parallel to G. Cumberland Jr, Scenes Chiefly Italian (1821).

The web-site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (Thoughts on Outline [1796] and An Attempt to Describe Hafod [1796]), one that Blake owned (The Captive of the Castle of Sennaar [1798]), and Cumberland's contributions to the Monthly Magazine.
A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it was described on the binding) was acquired in 2012 by the E.J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompei, Gondolfo Lake, Frascati, Naples) and later in England ("Bishopsgate near Windsor", where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield where his brother Richard was Vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for Paradise Lost and Don Quixote.

Cumberland's Paradise Lost watercolours are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [Marriage of Heaven and Hell, pl. 6]). Blake made scores of illustrations for Milton's works, particularly L'Allegro (6 in 1816-20), Comus (8 in 1801, 8 in 1815), On the Morning of Christ's Nativity (6 in 1809, 6 in 1815), Paradise Lost (12 in 1807, 12 in 1808, 3 in 1822), Paradise Regained (12 in 1816-20), Il Penseroso (6 in 1816-20).

Cumberland made a drawing of "The Captive" probably to illustrate Sterne's Sentimental Journey (1768)

Cumberland's watercolours for Paradise Lost are for Adam and Eve in the Garden of Eden, Adam and Eve listening to the angel, The expulsion from the Garden called "Forsake me not
William Blake and His Circle  
DIVISION II: Blake’s Circle

Adam", "Satan Sin & Death".

Cumberland's family also formed (1) an album of 13 small Cumberland prints bound in roan-backed marble boards with a cover-label inscribed by George Cumberland, Jr, "Etchings by George Cumberland For Wm. Gutch 1848" (Robert N. Essick); (2) A small volume with 11 mounted prints marked on the cover "Etchings | by | George Cumberland" (Bristol City Art Gallery); (3) "A similar volume, similarly entitled and dated by E.M. Cumberland 1 Jan 1849" with 27 prints (Collection of Sir Geoffrey Keynes).

Essays, in Chronological Order

G. Cumberland. *Monthly Magazine* (1 April 1807), 233-34.

Quotations from the translation of Baptista Porta's *Natural Magic* (1658) in folio about extracting salt from salt water.


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961 My information about this album comes chiefly from an e-mail to me of 26 Nov 2012 from Professor Essick, who bought it in 1999; see also R.N. Essick, "Blake in the Marketplace 2005", *Blake*, XXXIX (2006).

962 For No. 2-3 here, see Bentley, *A Bibliography of George Cumberland* (1975), 117, 119.

963 Cumberland's contributions to the *Monthly Magazine* here derive from the reproductions of them in http://www.manfamily.org/cumberland_family.htm. None is recorded in Bentley, *A Bibliography of George Cumberland* (1975). Most are untitled letters "To the Editor of the Monthly Magazine". The titles here derive from the running heads.


G. Cumberland, Bristol, 14 June 1808. "Education of the Poor." *Monthly Magazine* (1 August 1808), 27

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the Sheriffs of London [and publisher of the *Monthly Magazine*].


About the literacy of prisoners in Newgate

G. Cumberland, Culver-street, Bristol, 10 April 1809. "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin." *Monthly Magazine* (1 June 1809), 436-38.


An addendum and corrigenda to his account of Charles Grignion (January and November 1809) about his "Rules for executing Caricatures".

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G. Cumberland, Bristol, 4 April 1812. "Mr. Cumberland on Lancaster's School." *Monthly Magazine* (1 May 1812), 322.

George Cumberland, Bristol, 1 May 1812. "Mr. Cumberland, on Female Prostitution" or "Mr. Cumberland on the Reformation of Females." *Monthly Magazine* (1 June 1812), 417-19.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798), in "Mr Cumberland's Plan for the Protection and Restoration of Females", *Monthly Magazine*, XXXVII (1 April 1814), 199-203, and *Monthly Magazine*, XXXVIII (1 October 1814), 210.
Mr. G. Cumberland. "PLACED UNDER MR. BANK'S FINE BUST OF JOHN HORNE TOOKE, ESQ. ON HIS BIRTH DAY IN MDCCCX." Monthly Magazine (1 June 1812), 450-51, under "Original Poetry".

The poem, extracted from Cumberland's manuscript poem "Happiness", leaves 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).965


G. Cumberland. "Mr. Cumberland on proper Objects of Geology" and "Mr. Cumberland on the Effects, &c. of the Deluge." Monthly Magazine (1 September 1815), 130-33.

G. Cumberland. "Mr. Cumberland on the Reformation of Stage Coaches." Monthly Magazine, XL (1 November 1815), 289-91.966


965 See Bentley, A Bibliography of George Cumberland (1975),29.
966 See Bentley, A Bibliography of George Cumberland (1975), 64.

"P.S. I have nearly finished my collection of all the parts of *Bradford Encrinate* and made very correct drawings of them. When I see an opportunity, I mean to publish them as it will give a key to the system of nearly all of the species." Probably this is his *Reliquae Conservatae* (1826).


It begins: "IMMORTAL Lancaster!"

"Mr. GEORGE CUMBERLAND has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages to be derived from the productions of the Italian School", according to "Intelligence in Literature and the Arts and Sciences", *Monthly Magazine* (1 December 1816), 431. No such work is recorded in Bentley, *A Bibliography of George Cumberland* (1975).

Cumberland Books, in Alphabetical Order by title

The Captive of the Castle of Sennaar
(1798)
The British Library copy is reproduced on Google Books.

REVIEW
Anon., European Magazine (March 1799), 183-84:
[The novel] is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principles in morals, in religion, and in politics. ... The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future disposition. Such works are intitled to no commendation, either from the subjects or the manner of treating them.


967 The title page was invented by the publisher.
The work consists of Angus Whitehead, "Preface" (pp. v-xvi), "Introduction: George Cumberland, a Polymath" (pp. 1-15), text of *The Emigrants* (pp. 17-87) with end-notes (pp. 89-94), reproductions (poor) of the manuscript of the farce [in the E.J. Pratt Library of Victoria University in the University of Toronto] (pp. 95-148), "Characters in the Dramatis Personae" (pp. 149-69) with "The Date of the Farce" (p. 157), "Notes on the Manuscript" (pp. 157-69), and Bibliography (pp. 171-75).

An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue, ... of Rare and Valuable Prints ... Now Deposited in the British Museum and Royal Academy, in London (1827)

According to the online catalogue of the British Museum Print Room, most of Cumberland's print collection in the Royal Academy was sold in the 1950s.

**Lewina The Maid of Snowdon, A Tale**
(1793)

**A Poem on the Landscapes of Great-Britain**
(1793)

REVIEW

Anon., “Domestic Literature, For the Year 1793”, *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are products of very different merits. The former is simple and occasionally pathetic, but
frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

*Original Tales (1810)*

*Original Tales* was listed at 10s in *Belfast Monthly Magazine*, XXVI (September 1810), 222.

*A Poem on the Landscapes of Great-Britain ... with Etchings by the Author* (1793)

The copy in the Yale Center for British Art is, according to the catalogue, "Extra-illustrated, probably by the author, for a proposed illustrated edition".

*A Sermon (1804)*

= A SERMON, FOR A GENERAL FAST, SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS AND CALCULATED TO REVIVE THE GENUINE SPIRIT OF OUR HOLY RELIGION. = BY A LAYMAN. =

Confess your faults one to another and pray one for another, that ye may be healed. JAMES. v. 16. = LONDON: PRINTED FOR LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW; AND B. BARRY, BRISTOL. = Price One Shilling. = Lane and Co. Printers, Bristol [1807].
LOCATION: Mr David Man, the only copy known to World Catalogue, COPAC, Google, and me.
SIZE: 14 x 21.6 cm, untrimmed.
WATERMARK: Vertical chain lines.
BINDING: Stitched but not bound.

This previously-untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine*, XXXIII (1 April 1812), 212, Cumberland called it "a Sermon without any signature". The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and Published by William Tyson, 1823), 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure*, N.S., VII, xxxix (February 1807), 1

**Some Anecdotes of the Life of Julio Bonasone (1793)**

**REVIEWS**

*Monthly Review* (August 1793), 406-10 ("3s. Boards", mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational")

*Scots Magazine*, LV (1793), 389 (listed at "3 s, boards" under Catalogue of New Books)

*Anon.* [John Ireland?], Monthly Catalogue *Critical*
Review, 360 ("2s 6d. Boards" About the Plan for a National Gallery)

George Cumberland Jr, Views in Spain and Portugal taken During the Campaigns of his Grace the Duke of Wellington
NEWLY RECORDED COPY: Biblioteca Nacional de Portugal.

CUNNINGHAM, Allan (1784-1842) Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

Anon. The Life of Allan Cunningham ([No place given:] Gardners Books, 2007)


968 See Bentley, A Bibliography of George Cumberland (1975), 12.
It says that manuscript “lives of painters and related corresp.” including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does not have the MS of Cunningham’s Lives, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton’s edition of Cunningham [1879-1880]) plus correspondence connected with the Lives.]

THE EDWARDSES OF HALIFAX
Bookbinders, publishers, antiquarian booksellers
1749-1826


ENSOM, William (1796-1832)
Engraver


FINCH, Francis Oliver (1802-62)
Artist, disciple of Blake


§Schoenherr, Douglas E. Francis Oliver Finch(Ottawa: Musée des beaux arts du Canada, 2005)

FLAXMAN, John (1756-1826)
Sculptor, Lifelong Friend of Blake

Eight letters, 1783-1805, 21 pp., to William Hayley, with “numerous references to Blake, Romney, the engraving of Cowper’s portrait, etc.”, sold at Sotheby’s, 3-4 June 1907, lot 387 (£5.5.0 to Pearson).

In 2014 Victoria University in the University of Toronto acquired an undated card of Flaxman's lecture at the Royal Academy.

Monday Day of 18
Admit to the Lecture this Evening
[Rev. d M. r Agutter]
[Red seal of "ROYAL [John Flaxman.] R.A.
ACADEMY
LONDON"]

The Lecture will begin at 8 o'Clock

William Agutter (1758-1825) was chaplain and secretary of the Asylum for Female Orphans (London in 1797) and fellow of Magdalen College (Oxford).
William Blake and His Circle
DIVISION II: Blake’s Circle

POPULAR | ENGLISH SPECIMENS | OF THE | GREEK DRAMATIC POETS; | WITH INTRODUCTORY ESSAYS, | AND EXPLANATORY NOTES. [Tr. Robert Potter (1721-1804)] | - | ÆSCHYLUS. | - | LONDON | JOHN MURRAY, ALBEMARLE STREET. | MDCCCXXXI [1831] 291 pp., 6" tall

Prints [by Flaxman] 

Play

facing pp.

78, 103 The Agamemnon
142, 144 Coephore
147, 154, 173 The Eumenides
178, 202 The Seven Chiefs Against

Thebes

230 Prometheus Chained
244, 249 The Persians
270 The Suppliants

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Maria Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs.

Homer, *Odisia con Illustraciones de John Flaxman* (e-artnow, 2013)

1918

Scott and Fowles Gallery exhibition (1918)
Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

REVIEW
§Anon., "Drawings, Sculpture and Miniatures: Art at Home and Abroad", New York Times, 24 November 1918

1996

José Manuel Matilla y Elvira Villena. "Flaxman y la Difusión del Modelo Clásico." Pp. 11-30 (Includes bibliographical details of the publication of Flaxman's classical designs.)
María Victoria Martín, Gloria Solache, Jose Luis Turón, Mónica Valverde. "Joaquin Pi y Margall (Barcelona, 1830-Madrid, 1899)." Pp. 31-33. (Margall engraved Flaxman's Iliad, Odyssey, Aeschylus, Dante, and Hesiod.)

2003 April 24-June 14

Deanne Petherbridge. “Constructing the Language of the Line.” Pp. 6-13

Anna Schultz. “From Student to Professor of Sculpture: John Flaxman and the Royal Academy.” Pp. 14-16.


Catalogue[s]: The Exhibition at the Strang Print Room University College London; John Flaxman and the Process of Sculpture." Pp. 44-50.


"Other Exhibits at University College, London: Display Cases, Flaxman Gallery and Strang Print Room: The Flaxman Gallery From 1847 to the Present Day." Pp. 61-67

REVIEWS

*Architect’s Journal* (27 April 2003)


2009 February 24-June 28
§Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826), Princeton University Art Museum (2009)

The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

2009 April 9-July 12


REVIEW

Eckart Marchand, “John Flaxman”, Burlington Magazine, CLI, 2175 (July 2009)

2010 July 27-October 29


2013 February 13-April 21


Catalogue of an exhibition at Ikon Gallery, Birmingham.


23 cm, 12 pp.

4 September 2014  
Christie (South Kensington), Catalogue (London, 2014)  
Framed pen and ink drawings (c. 19.0 x 15.0 cm) based on Flaxman's Dante designs, attributed to Thomas Piroli and thus possibly part of the production of Flaxman's Dante engraved by Piroli in 1792 and on different copperplates in 1802, with inscriptions in Italian <none sold>  
18 Eight drawings (ESTIMATE: £800-£1,000)  
19 Eight drawings (ESTIMATE: £800-£1,000)  
20 Nine drawings (ESTIMATE: £800-£1,200)  
21 Ten drawings (ESTIMATE: £750)  

2015 January 13  
Laurences Auctioneers of Crewkerne (Crewkerne, Somerset, 2015)  
1823 John Flaxman, "A Folio of Small Pencil Studies", collection of Alfred de Pass, "Deaccessioned from The Royal Cornwall Museum, Truro (ESTIMATE: £300-£400)  

FLAXMAN LETTERS  

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<thead>
<tr>
<th>DATE</th>
<th>RECIPIENT</th>
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<tbody>
<tr>
<td>2 Feb 1794</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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</table>

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970 "the Drawings from Aeschylus which delight all who see them are compleat
### William Blake and His Circle

**DIVISION II: Blake’s Circle**

<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Location</th>
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<tr>
<td>29 March 1799</td>
<td>??(^72)</td>
<td>§Argosy Book Store May 2009 online catalogue</td>
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<td>1 July 1800</td>
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<td>14 Nov 1803</td>
<td>John Hawkins(^77)</td>
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<tr>
<td>29 Dec 1805</td>
<td>William Gunn</td>
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</tbody>
</table>

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save one .... I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for”

\(^71\) The Reverend William Gunn (1750-1841) of Irstead, near Norwich, was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him. Frequently the Flaxman letters to him are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman’s work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman’s letters include sketches, especially of arches and of Anglo-Saxon architecture. The archive includes a letter to Gunn of 7 Nov 1815 from “Wm Blake” of Swanton Abbotts [about 4 miles North West of Irstead] about a curacy for Blake’s son.

\(^72\) Regarding the inscription on a monument, 3 pp.

\(^73\) “several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy – Hamilton, Hewitson, Keane & some others have been its Martyrs ....”

\(^74\) About a subscription to commission a monument to Captain Miller, 1½ pp.

\(^75\) About working with granite and basalt.

\(^76\) According to the online abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

\(^77\) About Hawkins’s statue of Mercury.
### William Blake and His Circle
**DIVISION II: Blake’s Circle**

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<tr>
<td>4 June 1811</td>
<td>William Gunn</td>
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<td>Nov 1812</td>
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<td>2 Dec [no year]</td>
<td>William Gunn</td>
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<td>NF&lt;sup&gt;979&lt;/sup&gt; Norfolk Record Office</td>
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<td>25 May 1813</td>
<td>Mrs Yarborough</td>
<td>Doncaster Archives</td>
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<td>22 Feb 1814</td>
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<td>18 April 1815</td>
<td>William Gunn MF</td>
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<sup>978</sup> Gives a plot summary of a long poem by Flaxman being sent separately. “Our war with America is a very bad thing”.

<sup>979</sup> Copy of a poem by Flaxman called “The Complaint”.

<sup>980</sup> Apparently about the Yarborough monument in St Mary’s Church, Campsall, Yorkshire.

<sup>981</sup> “I am going to publish ... outlines from Hesiod” [engraved by William Blake]. Blake’s first plates for Hesiod was paid for on 22 Sept 1814 (BR (2) 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007), 142. I cannot explain the duplication of original manuscript letters.
### William Blake and His Circle
#### DIVISION II: Blake’s Circle

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<td>§Julian Browning Autographs, May 2009, online</td>
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<td>5 Feb 1822</td>
<td>John Hawkins</td>
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<td>9 Sept 1822</td>
<td>William Gunn MAF</td>
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<td>8 Oct [1822]</td>
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<td>15 Oct 1822</td>
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<td>Jan 1823</td>
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<td>5 Aug [1823]</td>
<td>William Gunn MD&lt;sup&gt;985&lt;/sup&gt;</td>
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<tr>
<td>24 Oct 1823</td>
<td>William Gunn MAF</td>
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<sup>982</sup> About Flaxman’s designs for “The Shield of Achilles”.

<sup>983</sup> “the beautiful Hesiod” engravings were published in March.

<sup>984</sup> About the inscription on a monument to Sir John Moore, 1 p.

<sup>985</sup> “Mrs Blake has received her Shakespeare and I hope is pleased with it – the Bookseller has not yet sent me a bill”. The context suggests that Mary Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.
William Blake and His Circle
DIVISION II: Blake’s Circle

<table>
<thead>
<tr>
<th>Date</th>
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<td>William Gunn</td>
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<td>19 May 1825</td>
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<td>19 Jan 1826</td>
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<td>13 Feb 1826</td>
<td>William Gunn</td>
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<td>23 May 1826</td>
<td>Benjamin Gott(^{986})</td>
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<td>27 Jan 1827</td>
<td>William Gunn</td>
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<td>Benjamin Gott(^{987})</td>
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</tr>
<tr>
<td>n.d.</td>
<td>??(^{988})</td>
<td>Gloucestershire Archives</td>
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</table>

MAF = by Mary Ann Flaxman, John Flaxman’s half-sister
+MAF = By John and Mary Ann Flaxman.
MD = By Maria Denman, John’s sister-in-law.
NF = By Nancy Flaxman, John’s wife.
+NF = By John and Nancy Flaxman.
The Brotherton Library is in Leeds University.

**DOCUMENTS ABOUT FLAXMAN**

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted

\(^{986}\) The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

\(^{987}\) The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

\(^{988}\) Five letters, with his bills about the monument to Sir Rowland Winn.
bill for models to him are in the West Sussex Record Office.

A Document about a messuage on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham’s auction, London, 27 November 2008, #143 (ESTIMATE: £800-£1,200 [sold for £3,360]).

### Flaxman in the Wedgewood Museum
**Barlaston, Stoke-on-Trent**

**Electronic Index of Manuscripts**

**under Flaxman, John**

<table>
<thead>
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<th>Date Documents</th>
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<td>1775-1816</td>
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<tr>
<td>1781-1876</td>
<td>Bills for Models, Sale of his Works &amp;c</td>
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<td>Seals for Due [?Duc] de Bouillon, Box of Books &amp; Clothing</td>
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<tr>
<td>1786-1802</td>
<td>Bills for Frames &amp; Medals</td>
<td>17 3267-72</td>
</tr>
<tr>
<td>1785</td>
<td>Bill for frames</td>
<td>2 30198</td>
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</table>

Aeschylus and *Iliad*, advertisement in the *Times* [London], 23 March 1795.

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990 Flaxman's brother William (1753?-1795?) exhibited models in wood and wax.

Essays by Carlo Ossola, David Bindman, and Salvadori.


A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow’s translation of Dante on versos.

OMHPOY ἩΕΙΗΗ. |- | HOMERI ET HOMERIDARUM | OPERA ET RELIQUIAE. | EX RECENSIONE | FRID. AUG. WOLFII. |- | NOVA RECOGNITIO. | MULTIS LOCIS EMENDATIO. | VOL. I[-II]. |- | IN USUM SCHOLARUM. |- | LIPSIAE, | APUD BIBLIOPOLAM G.I.GÖSCHEN. 1817 <Victoria University in the University of Toronto> 991

Text in Greek; leaf size 12.0 x 17.4 cm; plate sizes vary. The prints are apparently from the plates for Flaxman's Umrisse zu Homers Iliade (Leipzig: G.J. Göschen, 1804), signed with various forms of "Ludov. Schnorr v K. del" and "V.H. Schnorr v K acquafort. fec[it]."

There are copies of Flaxman's designs for The Iliad with no indication on the plates or in the text of his authorship. There are two frontispiece illustrations and designs numbered 1-34 signed

991 In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of Vol. I, pp. 130-50 has gone wonderfully astray.


§Achim Lipp. *Superflax Zorrrrrrrrn* (Hamburg: Kunsthalle, 1979)

A comic book with reproductions of Flaxman’s *Iliad* designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.


On the exhibition at the Royal Academy.


*Anon.* “Flaxman Casts and Drawings: Exhibition at University College.” *Times* [London], 17 April 1923, p. 8.


An appreciation.


An advertisement to raise money to purchased works of Flaxman from the collection of the late “Miss Denman, the adopted daughter of Flaxman” for The Flaxman Gallery in University College London.


Flaxman’s tomb is in a sad state.

§Bassett, Mark T. *John Flaxman Designs at Roseville Pottery* (Cleveland: Cleveland Public Library, 2001) No ISBN


"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).


Valuable for the section on Flaxman.


§Bindman, David. “John Flaxman’s ‘Adoration of the Magi’ Rediscovered.” *Apollo*, No. 526 (2005), 40-45

§Bonfatti, Rossella. "Palinsesti dantesqui di primo Ottocento, l'Atlante' di Flaxman nell' edizioni Stelle-Pistrucci." *Studi e
problems di critica testuale, No. 82 (2011), 107-32 In Italian

§Brigstocke, Eckhart Marchand, and Alison Wright. John Flaxman and William Young Ottley in Italy (Wakefield: Produced for the Walpole Society by the Charlesworthy Group, 2010). Walpole Society No. 72

Church, Rev. Alfred J. Stories from the Greek Tragedians, With Twenty-Four Illustrations from Designs by Flaxman and Others ([London:] Seeley, Jackson, and Halliday, 1880) 4°


An edition of his journal.


Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

Jones, Mark. "William Wyon as a Pupil and Follower of Flaxman." Chapter 9 (pp. 89-97) of Burning Bright: Essays in Honour of David Bindman. Ed. Diana Dethloff, Tessa Murdoch,
and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)


The anecdote of 1817 is from the commonplace book of W.G. Meredith.


She says that Flaxman's "The Judgment of Paris" in the Cleveland Museum of Art illustrates "Paris and Oenone".


**Mcevansoneya, Philip.** "Lord Egremont and Flaxman's 'St Michael overcoming Satan'." *Burlington Magazine*, CXLIII (June 2001), 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).

**Miller, Charlotte.** “John Flaxman’s Working Copy of Dante’s *Divina Commedia.*” *Italian Studies*, LVIII (2003), 75-87.


Discusses Flaxman's engravers Blake, Neagle, Parker, and Piroli.


A drawing-instruction book.


Sometimes Goya copied Flaxman "with astonishingly careful precision."


About the proposed destruction of 7 Greenwell Street.

FROST, William Edward
(1810-77)
Painter, collector of Stothard and Blake

Frost's peculiar importance for Blake studies is that he provides the only evidence for Blake's "To the Public" (1793).

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the "Calisto" [Stothard-Blake] -- and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification that possession of the "Calisto" will give me -- I am endeavouring to make as complete a collection of the engraved works of Stothard as possible and hope and intend to print a list of his works -- my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to F. S. Ellis (bookseller), 9 November 1861, saying "I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently -- I beg to enclose a list of a few works I am seeking and shall feel
greatly obliged if by any means you could procure them for me."

The twelve-volume collection in the Royal Academy entitled
*Engravings, from the Works of Thomas Stothard, R.A.* ... Collected
by W.E. Frost, A.R.A., ... together with selections from those of I.
Rogers, W. Pickering, R. Cook, H. Burke, DuRoveray, C.R.
Leslie, C. Price, E.V. Utterson, C. Heath, etc. London, 1861

**FUSELI, John Henry**
*(1741-1825)*
Swiss-born Painter, Friend of Blake

*Henry Fuseli: 80 Drawings.* Ed. Narim Bender (Osmora Inc.,

**1954**
"Fuseli Drawings". *A Loan Exhibition Organized by The Pro
Helvetia Foundation And Circulated by The Smithsonian
Institution* ([No place: No publisher], 1954) 8°, not paginated, 68
works

**1991**

**1992 April 14**

**1994**
*Weinglass, D.H.* *Prints and Engraved Illustrations By and After
Henry Fuseli: A Catalogue Raisonnée* (Aldershot, Hampshire:

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

REVIEW

C.S. Matheson, *Huntington Library Quarterly*, LIX (1998), 571-75 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [p. 575])

1995 June 25-September 19


A 2-page flyer for the exhibition at the **Zurich Kunsthau**.

REVIEW


1997 September 7-December 7


**Simona Tosini Pizzetti.** “Biografia.”

**Anna Ottani Cavini.** “Fuga delle tenebre.”
William Blake and His Circle
DIVISION II: Blake’s Circle

Florens Deuchler. “Johann Heinrich Füssli, ‘Tempesta e uragano’.”
Fred Licht. “Füssli, luci e fosforescenze.”
Concetto Nicosia. “Lo spazio, il corpo, l’espressione.”
David H. Weinglass. “Le gallerie pittoresque a Londra tra il 1780 e il 1800.”

1998 April 4-November 29

Sieveking, Heinrich. Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection (Munich and N.Y.: Prestel, 1998)


2001 October 15-2002 January 14


There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

2005 October 14-2006 January 8

To accompany an exhibition 14 October 2005-8 January 2006 at *Kunsthaus, Zurich*.

"The Night Mare", "Painted by H. Fusley", "Engraved by A. Zaffanato", "Publish'd November 30. th 1795 by A. Suntach" [no address]

The design is reversed, with the horse at the right and the incubus at the left.

**Johann Heinrich Füssli.** *Aphorismes, principalement relatifs aux beaux-arts*. Tr. Patrick Hersant, préface de Jean-Félix Guilloteau conservateur de Patrimoine, édition établi par Vanier Carrère. (Toulouse: Éditions Ombres, 1996) Petite Bibliothèque Ombres 71 12o In French


Four drawings at Berne were made by Fuseli as an adolescent.


A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.


About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).


“My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing” (p. 5).

This is a “metamorphosis” of her Oxford dissertation.

REVIEW

§Neil Forsyth, Romanticism and Victorianism on the Net, No. 49 (February 2008)


Her Fuseli’s Milton Gallery (2006) is a “metamorphosis” of the dissertation.


The picture demonstrates Fuseli’s close reading of Johann Georg Sulzer’s *Allgemeine Theorie der schönen Kunste*.


**Elmes, James**, *The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture & Architecture.* [3 vols.] (London: John Knight and Henry Lacry, 1825) 12°

A collections of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including "A Royal Academician and Professor Fuseli" (I, 26), "Professor Fuseli and the Portrait Painters" (I, 115), "Haydon, Northcote, and Fuseli" (I, 115-16), "Fuseli's Character of Albert Durer" (II, 26-28), "Fuseli's Opinion of Albert Durer" (II, 57-59), "Professor Fuseli's Definition of the Style of Rubens" (II, 165-66), and "Fuseli's Character of Michel Angelo" (III, 142-43).


A major essay showing that the representations of God in pictures by Fuseli and Blake of “The Triumphant Messiah” casting out the rebel angels from heaven, “The Creation of Eve”, and “The Expulsion” “could hardly be more different”; “Blake’s revision [of Milton] ... is finally as Christocentric as Fuseli’s is Satanically centered”, showing that “Fuseli became Milton’s first anti-theistic interpreter” (pp. 267, 265, 259), like William Empson’s Milton’s God (1961).


A walk-on part in [James Boaden], A Man of Two Lives (1828).


Myrone, Martin. “Henry Fuseli and Thomas Banks” and “Gothic Romance and Quixotic Heroism: Fuseli in the 1780s.” Chapter 7 (pp. 163-90, 343-48) and Chapter 9 (pp. 227-51, 353-58) of his Bodybuilding: Reforming Masculinities in British Art 1750-1810 (New Haven: Yale University Press, 2005)
O'Dell, Ilse. "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42

About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).


There is a substantial section on Fuseli.


Sillars, Stuart. “Fuseli and the Uses of Iconography”, Chapter 4 (pp. 98-132) and “Fuseli: Nature and Supernature”, Chapter 8 (pp. 219-53) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)


§Vernissage: Die Zeitschrift zur Ausstellung Volume V, Number 9 ([Sept] 1997) Fuseli issue, in German


Christofer Conrad. "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31


Christopher Conrad. "Füsslis Frauen." Pp. 44-54


On Fuseli’s “Tatania’s Awakening” for Mid-Summer-Night’s Dream.


**Welch, Dennis M.**  “Essence, Gender, Race: William Blake’s Visions of the Daughters of Albion.”  *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-31


     The Italian edition was published in Milan: RCS Libri, 1998.
Sculptor


GILCHRIST, Alexander
(1828-61)
Biographer of Blake


Primarily an appreciation and criticism of Gilchrist (1863).

GILCHRIST, Anne
(1828-85)
Wife of Alexander

Eleven letters to her about Blake are in the Collection of Robert N. Essick. They are from (1) John Fullerton (20 July 1884), to Mr Gilchrist about seeing his mother’s Blake prints), (2) John Linnell (19 November 1863), (3) William Linnell (17 March, 13 April, 18 May 1880), (4) George Richmond (15 July


HAWKINS, John  
(1761-1841)  
Patron of Blake


HAYLEY, Thomas Alphonso  
(1780-1800)  
Natural son of William


HAYLEY, William  
(1745-1820)  
Poet, Patron, Employer of Blake

Letters from Hayley to Cadell and Davies, Lady Hesketh (including those of 18 July and 2 August 1805 with references to Blake), William Huskisson,\textsuperscript{992} and Robert Wolsley\textsuperscript{993} and letters to Hayley from Charles Dunster, Lady Hesketh (including 1 February 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office.

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see R.N. Essick, "Blake in the Marketplace, 1995", \textit{Blake}, XXIX (1996).

Hayley’s manuscript poem on Wellington’s birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A “List of the Portraits of English Poets” (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick (“Blake in the Marketplace, 2009”, \textit{Blake}, XLIII [2010], 129). This was a precursor to Blake’s 18 “Heads of the Poets” commissioned by Hayley in 1800.

\textsuperscript{992} The draft of Hayley’s letter to William Huskisson of 29 May 1803 says “The Cottagers is returned & speaks with due gratitude of Kindness shewn to her in London”. Gentlemen, who lived in houses, weren’t often on social terms with cottagers – the Blake’s are an exception. Nancy Flaxman sent “love to the good Cottagers” on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the “owner of the little white-faced Cottage on the sea shore” (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

\textsuperscript{993} Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire: I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh. Perhaps Blake had copied the design, as he had those sent with Hayley’s letters of 21, 25 Feb, 7, 13, and 24 March 1802.
§Hayley, William, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)


Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4 (Spring 2015), [49-55]


Anon. "City poet being reclaimed by University." *Chichester Observer*, 8 April 2013

A plaque to Hayley was unveiled at his Earitham House.


§Foster, Paul, ed. *William Hayley (1745-1820)--Poet Biographer*
and Libertarian: A Reassessment (Chichester: University of Chichester Press, 2013)


A standard account, with reproductions of Blake prints, including Little Tom the Sailor (Princeton copy).


In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.994


Hayley's Turret House was demolished in 1961 for a block of flats.


The letters, generously transcribed for me by Lucy Salt, Keeper of Art, Derby Museums and Art Gallery, contain no reference to Blake or to the copy of *Poetical Sketches* (S) which Flaxman gave Hayley on 26 April 1784.


William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment, ed. Paul Foster with Diana Barsham (Chichester: 

994 This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.
University of Chichester, 2013)
A collection of essays.

Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4 (Spring 2015), [49-55] (both Chichester volumes suffer from "botched printing" [p. 49]; "What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... 'Corporeal Friends are Spiritual Enemies,' in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for accommodation" [55])

HEATH, James
(1757-1834)
Engraver

HEATH, Charles
(1785-1848)
Engraver

HEATH, Frederick
(1810-78)
Engraver

HEATH, Alfred
(1812-96)
Engraver


The volumes are set up as discrete books, each with an index. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (pp. 224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

REVIEWS
Robert N. Essick, Blake, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

David Alexander, Print Quarterly, XIX (2002), 87-92 (critical)
In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)


The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."
HESKETH, Harriet Lady
(1733-1807)
Cousin of William Cowper, reluctant patron of Blake


HUMPHRY, Ozias
(1742-1810)
Miniaturist, patron of Blake


JOHNES, Thomas
(1748-1816)
Patron of Hafod, North Wales


An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin’s biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland’s *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

**JOHNSON, Dr John**  
(1769-1833)  
Relative of Cowper, friend of Hayley and Blake


**JOHNSON, Joseph**  
(1738-1809)  
Bookseller, Employer of Blake

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." Pp. 9-22 of *The Literary Utopias of Cultural Communities 1790-1910*. Ed. Margurite Corporal and Evert Jan Van Leewwen (Amsterdam and N.Y.: Rodopi, 2010)

At the end of the *Analytical Review* (printed for J. Johnson), XXVIII (October 1798), is an added list of "Books printed for J. Johnson, in St. Paul's Church Yard", including the *Ladies New
William Blake and His Circle
DIVISION II: Blake’s Circle

and Polite Pocket-Memorandum Book For 1799", 1s.

Braithwaite, Helen. Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty (Basingstoke and N.Y.: palgrave macmillan, 2003)

   A useful account.


   It includes “Joseph Johnson and William Blake: with a Mention also of Fuseli”, Chapter Five (pp. 15-27).


A previously-unknown notebook with transcripts of the firm's outgoing letters September 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's Life ... of William Cowper (1803)

KER, Charles Henry Bellenden (c. 1785-1871)
Dilettante, disgruntled patron of Blake


KIRKUP, Seymour Stocker
(1788-1880)
Artist, friend of Blake


LAMB, Lady Caroline
(1785-1828)
Byron’s bête noir, entertainer of Blake


Includes Byron and Lady Caroline Lamb.

A fictional memoir based on Lady Caroline Lamb’s letters.

§Koretsky, Diana. *Of Gods and Monsters: Byronic Idolatry and Literary Vampires in the Writings of Lady Caroline Lamb and Mikhail Yurevich Lermontov*


§Mills, Catriona. *Infamous Imaginings: The Novels of Lady Caroline Lamb*

§Normington, Susan. *Lady Caroline Lamb: This Infernal Woman* (London: House of Stratus, 2001)


LEIGH, James Matthew (1808-60)
Art teacher and painter

LINNELL, John  
(1792-1882)  
Painter and Engraver, Blake's Friend and Patron

Letter to Bernard Barton, 3 April 1830, about Blake [BR (2) 526-28], sold at Sotheby’s, 3-4 June 1907, lot 386 [£15.10.0 to B.F. Stevens].

The E.J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm) shaped like a book with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother of pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered silk pull.

Inside the box is a white watered silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on all four edges, watermarked "J WH | 18" on the folded leaf and "& SON | 0" on leaf 4.

The leaves include

[1] A sketch inscribed in pencil at the bottom: "This shall be improved another time" and, on the verso in ink:

This Portrait of Robert Gooch, M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. for Sir W.
Knighton\textsuperscript{995} to whose Daughter this sketch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr | --

[2] A very simple sketch of a bridge called "Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley"

[3] On the double leaf is written:

A Dream

It is well known that the last Thought in the mind on going to Sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed's foot, and in the Day when I had nothing else to do I used to go up to my bed Room -- take down the Skeleton[, ] seat him in a chair & taking a seat near him with Cheselden's anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear-- I liked to have a third Person in the Room with me -- it was a long time before I became perfectly indifferent about these silent tetes-a-tetes. -- One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undressing I stood for a long time looking out of the chamber

\textsuperscript{995} On 20 June 1827 Linnell sent a copy of Blake's Job to the King for £10.10.0 by order of Dr Gooch and Sir William Knighton (\textit{BR} (2) 801).
window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this -- whether I was asleep or awake or between both I know not, but I distinctly felt -- distinctly as if it had been real -- a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathless almost senseless: when I came to myself sufficiently I began to observe the posture in which I was lying[.] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a Dream. Robert Gooch Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up in the market Place to receive the Hero, and when he landed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went
round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder -- the same arm which Nelson himself had lost. With this man he talked several minutes. "Well Jack what's the matter with you?" "Lost my right arm your Honour[.]

On hearing this Nelson paused -- looked down at his own empty sleeve -- then at the Sailor -- "Well Jack then you & I are in the same plight -- spoiled for Fishermen -- that's all -- cheer up my brave fellow:"

he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G


1994 July 12-22

Essay by “P.R.M.C."

2001 July 17-November 4
Fitzwilliam Museum (Cambridge University) exhibition of the office of James Thomson & his circle.
John Linnell Archive.
   The only catalogue seems to be the one online.
   See also Ivimy MSS.

2004

2008 April 1-18
   Huon Mallalieu, "Introduction: The Landscapes of John Linnell".

   An obituary, with later letters about it.

   A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.


On why Linnell refused to join the Royal Academy.

**Nicoll, Sir W. Robertson.** "The Literary Associations of Hampstead. III.--Collins' Farm, North End." *Bookman*, VI (August 1894), 185-86, with a sketch.

Linnell lived there.


The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online in http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm.

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On what Samuel Palmer's art owes to John Linnell.


Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church “withdrew” itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

**LIZARS, William Hone (1788-1859)**  
Painter and engraver


**MACKLIN, Thomas (1752/3-1800)**  
Print Impresario and employer of Blake

MALKIN, Benjamin Heath (1769-1842)
Biographer of Blake


MARSH, John (1752-1828)
Lawyer, musical composer, friend of Blake

Marsh’s important journal with its references to Blake is in the Huntington Library (see R.N. Essick, “Blake and John Marsh”, Blake, XXV [1991], 70-74 <BBS and BR (2) passim>, and a microfilm of it is in the West Sussex County Record Office.


A collection of essays:
[Paul Foster] “Introduction.” Pp. 11-13. (The focus is “on his music and on the record of his own activity in Chichester and elsewhere” [p. 11].)


§**Renshaw, Martin.**  *John Marsh: A Most Elegant & Beautiful Instrument, the Organ* (Chichester, 2002) iv, 135 pp.


**MARTIN, John (1741-1820)**

*Baptist minister*


**MATHEW, Anthony Stephen**

*(1733-1824)*

*Clergyman and Patron of William Blake*

The "last Will and Testament of me Anthony Stephen Mathew of Ruʃsell place in the parish of S.1 pancras in the County of Middlesex Clerk"997 was written on 28 January 1818, with Codicils of 23 February 1819 and 14 December 1822 and proved on 22 November 1824. In it he

997 "Clerk" is made explicit in the marginal note: "The Revd Anthony Stephen Mathew".
William Blake and His Circle
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give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex ... my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint pancras Midd* ... [and] 5 houses in york Street Marybone ... and ... the residue of my substance ... in money or ... annuities or any other Government stock whether in ... Jewels plate books paintings & all other ... property "& after his decease to his wife Dorothea". William Henry Mathew (born 1769) was a surgeon. The lack of reference to A.S. Mathew's wife Harriet suggests that she had died before 28 January 1818.

These fifteen houses plus a "workshop yard" suggest considerable prosperity. There is no indication as to whether his "books paintings" included any by his sometime protégé William Blake. None has ever been traced to him, not even the Poetical Sketches by W.B. (1783) the printing of which Anthony Stephen Mathew partly paid for.

MONTGOMERY, James
(1771-1854)
Poet

998 Prerogative Court of Canterbury, Prob 11/1692/230, in The National Archives of the Public Record Office. Note that the hand which transcribed the wills gives "e" for "&"; I have substituted "&" for this "e".

**MURRAY, John (1745-93)**

*Bookseller, Blake's Employer*


The account of Lavater's *Physiognomy* (p. 83 ff) includes a List of Payments to its engravers including Blake, reproduced on pl. 23.

**PALMER, Samuel**

*(1805-81)*

*Painter, Blake's disciple*

Christie’s (South Kensington) vainly offered 104 Palmer letters to Richard Redgrave and family (1859-80) and 47 letters to the Wright family (1866-71) 8 June 2004, lots 158-59, and 17 November 2004, lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to Richard Redgrave (1804-88), his brother...
Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references are to Samuel Redgrave, 5 November 1870, 2 December 1870, 12 January 1871 about Blake’s Pitt <Butlin #651>, which Palmer lent to the Royal Academy Exhibition of Old Masters (1871), lot 285, where, despite Palmer’s directions, it was mistitled “Rt. Hon. William Pitt”. There are also casual references to Blake in letters to Richard Redgrave, 1 October 1866, and to Mrs Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A.H. Palmer, Life and Letters of Samuel Palmer (1892), 281-82, and in Letters of Samuel Palmer, ed. Raymond Lister (1974), 747.

1987

Palmer is 101-5.

1991 February 14-1993 January 24
Samuel Palmer: visionary printmaker. *A loan exhibition from the British Museum Department of Prints and Drawings* [at the] Holburne Museum and Crafts Study Centre, Bath, 14

999 Bodley MS Eng c. 7385, ff. 125-30, 243, 270-71, generously transcribed for me by Jared Camins-Esakov.

1000 Blake’s painting of Pitt “is too pungent for us, + makes our eyes smart like a baby’s in his first sea-bathing”.


The work consists of:

- **Paul Goldman.** "Palmer the Etcher." P. 5.
- **Anon.** "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

**1999 April 19-May 21, June 8-July 9**


Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

**2003 June 11**

*Christie*, Important British and Irish Art, 11 June 2003

Samuel Palmer, “The Golden Valley”, **ESTIMATE**: £500,000-£800,000 (made £587,650).
William Blake and His Circle
DIVISION II: Blake’s Circle


2004 February 11-May 23

2004
4°, 18 exhibits, 10 by Palmer.

2005 February

2005 October 21- 2006 January 22; 6 March-18 May
William Vaughan, Elizabeth E. Barker, Colin Harrison with contributions by David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox. Samuel Palmer 1805-1881: Vision and Landscape. [catalogue ... to accompany an exhibition shown at the British Museum from 21 October 2005 to 22 January 2006 and at The Metropolitan
William Blake and His Circle
DIVISION II: Blake’s Circle


“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee” (p. 7). The book consists of

The Catalogue
Part One
The Visionary

Part Two
The Victorian

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

REVIEWS
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 October 2005, p. 32

**Souren Melikian**, “Samuel Palmer: a versatile visionary who lost his way”, *International Herald Tribune*, 21 October 2005 (“The brilliant show” ranges from an early “true masterpiece” down to “insipid kitsch”)

**Frances Wilson**, “Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer”, *Times Literary Supplement*, 4 November 2005, pp. 16-17 (“a richly researched and deeply fair-minded exhibition”; the authoress 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 November 2005, p. 17 (deplores the mis-spelling 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 November 2005, pp. 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 November 2005

**C.S. Matheson**, *Blake*, XL (2006), 42-43 (“This exhibition and catalogue are great achievements”)

**2008 April 18-November 1**


An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

**2008 July 11-September 13**

§Larkhill Fine Art Ltd, *Samuel Palmer: His Friends and his Influence: An Exhibition of Pastoral Prints* (Bath, 2008)

The online catalogue of prints for sale includes Blake, Linnell, Calvert, Palmer, George Richmond, Welby Sherman ....


It consists of


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1001 The book was “Edited, designed and produced by the William Blake Trust” (p. 5).


[Butlin.] “Appendix A: Leaves removed from the Sketchbook.” P. 220. (The pages removed were 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.” P. 220

Butlin has made “extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§Timothy Wilcox, Burlington Magazine, CXLVIII (2006), 45-47

2012 May 30-June 22


REVIEW

§Delaney, Peter. “Samuel Palmer and Romanticism.” In The Artist and His Exploration into God (London: All Hallows by the Tower, 1983)


§Ebony, David. “Samuel Palmer’s Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter.” Art in America, XCIV, 9 (October 2006), 146-51

On 132 letters to the Redgrave family acquired recently.


About the 132 letters from Palmer to Richard Redgrave just received.


**Griselda Barton, with Michael Tong.** *Underriver: Samuel Palmer's Golden Valley*: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley"--the hamlet of Underriver. Foreword by Raymond Lister (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.


On Blake's influence on Palmer.

**Herrmann, Luke.**  "William Blake (1757-1827) and Samuel Palmer (1805-81)."  Pp. 66-83 of his *Nineteenth Century British Painting* (London:  DLM [i.e, Giles de la Mare Publishers Limited], 2000)


Especially about six Shoreham works.

§**Lange, Oliver.**  “Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean’s Mystical Painting A Pastoral Scene.”  *Artist*, CXVII (2002), 34


**Lister, Raymond.**  "Samuel Palmer's Copies of Spenser and Cowley."  *Book Collector*, XLI (1992), 498-505

*The Works of that Famous English Poet, Mr Edmond Spenser* (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant. “Samuel Palmer’s works: art values.” *Times* [London], 24 August 1976.

Letters to the editor about Tom Keating’s forgeries of Palmer.


It consists of


   It includes references to Blake.

   It deals, inter alia, with Palmer's relationship with Blake.


Sam Smiles and Simon Shaw-Miller. “Preface.”
William Vaughan. “Samuel Palmer’s Houndsditch Days.”
Martin Postle. “‘This very unstudent-like student’: Palmer and the Education of the Artist.”
Christiana Payne. “dreaming of the marriage of the land and sea’: Samuel Palmer and the Coast.”
Sam Smiles. “From the Valley of Vision to the M25: Samuel
William Blake and His Circle
Division II: Blake’s Circle

Palmer and Modern Culture.”
Simon Shaw-Miller. “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

REVIEW

§Elizabeth E. Barker, "Samuel Palmer Revisited", Print Quarterly, XXIX, 1 (March 2012), 92-95

  *"The Meeting with William Blake [in 1824]." Chapter 5 (pp. 71-86).
  *"The Return of Blake [in Gilchrist's book (1863)]." Chapter 22 (pp. 323-30).


Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of British Art from Holbein to the present day (London: Tate Gallery and Barron's, 1999)


See 1992 November 11-December 3 Martyn Gregory catalogue of English Romantic Landscape

PARKER, James
(1757-1805)
Blake’s fellow apprentice and print-shop partner(1784-85)

Newly Recorded Engravings by Parker 1002

"Fainsolis, Borbar & Fingal" (1809) <Bentley records only Boydell, 1783>

**Akenside, Mark**, *Pleasures of Imagination* (1806, 1810) <Bentley records only 1795, 1796, 1803>

**Armstrong, John**, *The Art of Preserving Health* (1796. 1806) <Bentley records only 1795>

**Collins, William**, *Poetical Works* (Sharpe, 1804) <Bentley records only 1797, 1802>

**Falconer, William**, *The Shipwreck* (1802, 1806, 1811) <Bentley records only 1796, 1800>

**Lodge, Edmund**, *Portraits of Illustrious Personages of Great Britain*, 12 vols. (1823-35), 4 plates <N.B. Parker died in 1805>

**Macneil, Hector**, *Poetical Works*, 2 vols. (1801)

**Pope, Alexander**, *An Essay on Man* (1796)

**Robertson, William**, *History of Scotland During the Reigns of Queen Mary and of King James VI*, 3 vols. (1797)

**Rogers, Samuel**, *The Pleasures of Memory* (1803) <Bentley records only 1801, 1802, 1806>


**Shakespeare, William**, *Plays*, 12 vols. (1807)

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For other newly recorded engravings by Parker, see Stothard below.

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A list of officers and committee members, including “‘James Parker, esq.”

**Anon.,** “Monthly Retrospect of the Fine Arts”, *Monthly Magazine*, XIV, 6 (January 1803), 530-32.

Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which … is now engraving in stroke, in a very capital style, by Mr. James Parker, for Messrs. Boydell, and will be published in about four or five weeks.\(^{1004}\)

**Bryan, Michael,** *Dictionary of Painters and Engravers* (1886)

Richard Golding (b. 1775) was transferred as an apprentice in 1804 from [John] Pass [of 4, Chapel Street, Pentonville, fl. 1799-1805] to James Parker.\(^{1005}\)


**PARS, Henry**  
(1734-1806)  
Drawing-school master


**PUGHE, William Owen**  
(1759-1835)  
Cambrian enthusiast, patron of Blake


**RICHMOND, George**  
(1809-96)  
Artist, Blake's Disciple

George Richmond’s unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael’s College, Colchester, Vermont.1006

Pen and ink over pencil portraits inscribed “G. Richmond 1826 – Harriet Tatham” and “Fred Tatham”, were offered at §Bonhams Auctions (London), 6 February 2007, lot 92 (Harriet reproduced).


**ROBINSON, Henry Crabb**  
(1775-1867)  
Lawyer, Journalist, Diarist, Friend of Blake

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§**Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarin*, XVII (September-October 1998), 57-62. In Spanish


ROSE, Samuel
(1767-1804)
Blake’s lawyer


The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly to Rose.

THE ROYAL ACADEMY


A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

RYLAND, William Wynn
(1733-83)
Engraver and forger

SCHIAVONETTI, Louis
(1765-1810)
Engraver of Blake’s designs for Blair’s Grave


SEAGRAVE, Joseph
(d. 1808)
Chichester Printer, Friend of Blake


Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-99).

SHARP, William
(1749-1824)
Engraver, friend of Blake


SMITH, John Raphael
(1752-1812)
Engraver, Father of Blake's Patroness Eliza Aders


It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of A Catalogue of Prints Published by J.R. Smith (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

SMITH, John Thomas
(1766-1833)
Biographer of Blake

Smith's collection of sale catalogues was bought by Fritz Lugt\(^\text{1007}\) and is now in his Fondation Custodia in Paris.


STEDMAN, John Gabriel
(1744-1797)
Soldier of Fortune, Friend of Blake

\(^{1007}\) J.F. Heijbroek, Frits Lugt 1884-1970: Living for Art: A Biography [tr. Lynne Richards] (Bussum [Holland], Thoth Publishers; Paris: Fondation Custodia, 2012), 253. Lugt's great Répertoire des Catalogue de Ventes, which includes the Smith catalogues, is accessible online.


An abridgement of their 1988 edition of Stedman's manuscript.


“Stedman maintains the armature of sentiment long after its evisceration seems complete” (p. 669).


§*Kim, Eun Ryung. "[A Travel Writing as Cultural Translation: Focusing on Stedman's Narrative of a Five Year's Expedition]." [English Language and Literature], LI, 4 (2009), 157-73. In Korean

Stedman's "text … is a representation itself of cultural
hybridity of contact zone”.

*Klarer, Mario.* “Humanitarian Pornography: John Gabriel Stedman’s *Narrative of a Five Years Expedition Against the Revolting [sic] Negroes of Surinam* (1796).” *New Literary History*, XXXVI (2005), 559-87.

“I will use psychoanalytic film theory” “to push to the foreground the pornographic and the sublime” in Stedman’s book (p. 559).


**Senior, Emily.** “’Perfectly Whole’: Skin and Text in John Gabriel Stedman’s *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam.*” *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.

A meticulous medical record.


**STOTHARD, Thomas**

(1755-1834)
Book illustrator, sometime friend of Blake

A newly discovered 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 R.N. Essick and reproduced and described in his “Blake in the Marketplace 2005", Blake (2006), XXXIX (2006), 178-79.

Engravings after his Designs

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay 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.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of British Ladies in India(?) (23.8 x 26.7 cm), was offered on E-Bay in January 2007;\textsuperscript{1008} it is not recorded in A.C. Coxhead, *Thomas Stothard, R.A. (1906)* or Bentley, “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker’s Engravings”, *Studies in Bibliography*, XLIX (1996), 208-31.

**Kimber, Mr.** *The Life and Adventures of Joe Thompson. A Narrative Founded on Facts* (London: Harrison and Co., 1783) <Victoria University in the University of Toronto>

There are 5 prints after Stothard's designs. The format is that of Harrison's *Novelist's Magazine*.

*The Decameron or Ten Days' Entertainment of Boccaccio with Introduction by Thomas Wright, M.A., F.S.A. with Portrait After Raffaelle, and Ten Designs by T. Stothard* (London: Chatto and Windus [1876]) <Victoria University in the University of Toronto>

The Stothard plates are from the Pickering edition (n.d. given).

**§Wyon, L.C.** A bronze medal (5.7 cm in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L.C. Wyon for the Art Union of London (1880)

(British Historical Medals: BHM 3080)

**Books and Essays**


About Stothard's engraved design.


**Blewitt, David.** "The English Rediscovery of Defoe: Stothard." Chapter 2 (pp. 45-64) of his *The Illustration of ROBINSON CRUSOE 1719-1920* (Gerrard's Cross: Colin Smythe, 1995) Also pp. 196-98 listing editions of *Robinson Crusoe* with Stothard designs

**Bray, Mrs [A.E.]** *Life of Thomas Stothard, R.A.* (1851) <BB>

A copy was extra-illustrated to 10 volumes quarto and “BOUND BY HADDON & CO. N.Y.” (according to the ticket in each volume) in handsome red morocco presumably for Joseph Francis Daly (whose EX LIBRIS bookplate appears in each volume). It was acquired in December 2008 from John Windle by the library of Victoria University in the University of Toronto, where Vols. I-III were deftly repaired. Vol. I-II contain Mrs Bray’s *Life*, Vol. III is Stothard manuscripts (10) and drawings (69), Vol. IV-X are engravings after Stothard (759).

In Vol. III are receipts signed by Stothard to Cadell for £12.12.0 “for Six Drawings to the [illeg] of Temper”, 19 July 1788
Cadell for £12.12.0 “for four drawings for Armstrong art of health”
Mr Robinson for £39.10.0¹⁰⁰⁹ for “Lessons for each day of the year and painting from All’s well theat [sic] ends Well”, 22 October 1794
Cadell and Davies for £10.10.0 “for four Drawings to Shenstone’s Poems”, 22 November 1797
Cadell and Davies for £5.5.0 “for Two Drawings to Shenstone’s Poems”, 9 December 1797
Cadell and Davies for £10.10.0 “for five Drawings for Shenstone’s Works”, 3 May 1798
Cadell and Davies for £15.15.0 “for 6 Drawings to Gesner’s Poem”, 26 July 1799
Cadell and Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, 9 February 1802

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake’s letter of 26 August 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.


¹⁰⁰⁹ The MS gives “Thirty nine Pounds ten eighteen shillings”
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Macbeth (no imprint) probably from Woods’ Shakspeare, Vol. VI

“The Victim” (no imprint) from [William Giles], The Victim, in Five Letters to Adolphus
(London: Button and Son, 1819 [or an earlier edition – the plate-imprint is dated 1800]


“Page 149", David playing, with a quotation about Saul, perhaps from an edition of The Book of Common Prayer


§Finlay, Nancy. "Thomas Stothard's Illustrations for Parnell's

1010 The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.
'Hermit'."  *Princeton University Library Chronicle*, XLV, 2 (1984), 174-77

**§Finlay, Nancy.**  "Thomas Stothard's Illustrations of Thomson's *Seasons* for the *Royal Engagement Pocket Atlas*."  *Princeton University Library Chronicle*, XLII, 3 (1981), 165-77


The contemporary popularity of the picture is probably due chiefly to “the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromek” (p. 211).
Part IV (pp. 221-23) deals somewhat summarily with Blake’s claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: “There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek’s claim of the painting’s origin, as elaborated in the ‘Biographical Sketch of Robert Hartley Cromek’ in the 1813 Grave is, to say the least, fanciful”, for, among other things, it dates Cromek’s conception of “the idea of embodying the whole procession in a picture” to a time “some ten months after Cromek began exhibiting the painting in his home” (p. 222).


TATHAM, Charles Heathcote (1772-1842) Architect, father of Frederick, friend of Blake


TATHAM, Frederick
Sculptor and painter, Blake's disciple and Judas Sculptor and painter, Blake's disciple and Judas

A remarkably detailed and excellent web-site of Tathamfamilyhistory: "The Tathams of County Durham" [conducted by Robert Collingwood] gives a great deal of information about Frederick Tatham and his family, much of it new to students of Blake.

Frederick Tatham married by banns Louisa Keen Viney of the parish of St Mary Stratford, Bow, in the County of Middlesex, Spinster, on 25 April 1831. Their children were


Gertrude Tatham (b. c. November 1840, Winchester, d. c. November 1905, Kensington, age 65)

Frederica Tatham (b. c. November 1842, Winchester, d. c. February 1918, Barnet, age 75)

Cyril Ambrose Tatham (b. c. November 1845, Marylebone, d. c. March 1848, Upper Berkeley Street, Marlebone, age 2, buried 14 March 1848, Paddington Churchyard)

Beatrice Tatham (b. c. May 1848, Marylebone, married Archibald Campbell, 6 April 1881, Niagara Balls, N.Y., d. c. 1886, in Canada?, age 37)

When Frederick Tatham died on 12 July 1878, Administration of his Personal Estate was granted to his son Herbert Tatham, corporal, Royal Artillery, with personal effects

His residences included

- **Southgate Street**, Winchester (c. 1840-42)
- **Upper Berkely Street**, Marylebone (March 1848)
- **144½ High Street**, Guildford (March 1851 [census])
- **2 Maria Terrace**, Odessa Road, West Ham (April 1861 [census])
- **45 Oak Village**, Kentish Town (April 1871 [census], 13 July 1878)

The Tatham family Bible is in the possession of Heathcote Tatham, and a copy of Tatham's life of Blake "is in possession of George Tatham, Ladysmith [South Africa]."

Frederick Tatham (1805-1878) wrote a letter to his much younger brother Robert Bristow Tatham (1824-1881) in South Africa:

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45 Oak
Village
N.W. London,
England
March 31, 1877
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My dear Robert,

Here you get a letter from your big, fat brother, now in his 72nd year -- fresh looking without being red -- with no double chin, not quite bald & not quite gray but beard or rather whiskers getting white, weighing just upon 17 stone though not more in height than 5 feet 7. He is still supposed to be an Evangelist to the flock within, having the call of Angel upon him to which he is not yet ordained, said to be a powerful writer, writes racy learned and piquant ministries & is still fiery, animated & extremely cheerful especially when he has got the gout, which seems always to do
him good, when he lays in bed and laughs & says very funny things -- loves a joke yet writes what is extremely touching & grave -- loves poetry -- loves Shakespeare & Milton but, much more than them, the Holy Scriptures -- eats heartily; a teetotler -- the strongest fluid he takes being milk from cows fed on Highgate Hill near which he lives.

He has got 3 daughters -- one of which went to Japan being so fascinated with a friend, a lady after 10 years intimacy, a member of Bishops ..... with her husband who was a Captain in the P.N.O. service. Frederica was determined to go with them to Tokio in Japan beyond China [sic] & there remains since somewhere about this time last year -- quite happy and fond of her friends & they of her, & she intensely fond of [their] children because she loved their mother before they was born & before her friend married this tall manly Captain a Scotchman fervid straightforward & kind who was ordained a Deacon before he went.

Your big fat old brother has not got yet a wrinkle in his face & is generally taken for 60, walks rather lame from incipient attacks of former gout, has left off dress coats for 8 or 9 years & frock coats about 3 years but wears a large coat that covers him all over which he gets well made rather longer than the common frock coat. He lives in a little 6 roomed house a short way out of Town between Hampstead & Highgate being principally occupied at a Church in Kentish Town -- but goes now a good deal to Gordon Square now poor Heath is dead: with whom he never did agree. Your sisters are now elderly women. Your sister Julia has lately been ill & looks older. Harriet who lives with me having lost all her teeth & refusing to have any in looks older than she is but is still active & has taken to lay on fat lately having always
been as thin as a needle.

I was at the monthly meeting at Gordon Square last Tuesday & when I got into our Vestry to unvest who should come to me after hastily shaking hands looked serious & somewhat cross at me saying How dye do Tatham? I want your brother Roberts address. I said I did not know it but would get it, so I wrote to Julia & she sent to me the address on this saying she would write to you soon.

So I shall aim this shot at you & hope you will get it. It is Mr. Seton who was enquiring after you & murmured that they never got any replies to their kind letters addressed to you at Natal. You ought to answer them, you stand in a bona fide relationship, you put yourself under pastoral charge & they continue their responsibility by taking as much kind care of you as they can do with so many hundred miles lying between you and them. The faithfulness is one thing, the love is one thing to grateful for & the care taking another. A kind reply from you would quite gladden their hearts as you are always every Sunday of your life represented (?) at that Altar as having a claim upon your Lord & Master who is also your Saviour & Redeemer: nothing can be more beautiful and full of the deepest interest than are the things enacted at that Altar where God is besought continually for you & yours. They claim you to bless you & be a. channell of good to you, that you may be made to be a channel of good to those given to you, namely your wife & children who you represent before God as you are their head. I do ask you as a favour to me to reply pleasantly, graciously & favourably to the letters you receive from your pastor. It is a great responsibility on their part & on yours too. We are called to do our best in every position in which we are placed in this short life -- old as I am it
appears to be a dream & much as I have passed through.

I am sitting and writing this in my little parlour at Gospel Oak Village, a village called so because many many years ago the great Wicliffe the preacher came & preached under an oak here before London had come up to it.

Yours seems to be a life of vicissitudes. I hope you will yet be peaceful and happy. I heard of Mrs Robert & your dear children from some quarter that made the news come fresh & pleasant to me -- not from Julia -- I think at Walter Williams last year.

I had a dreadful fit of the gout in 1872 from which I have been gradually recovering ever since. I then went to Bath & took the waters for 2 months but I have now a new recipe which much helps me. Poor Arthur's death was very sad & his sufferings great.

And now my dear Robert begging you to present my kindest love to your dear wife & kisses to your nice boys. I wish you every good & all the blessings Almighty God may see it good to put you in possession of that you may seek to your Redeemer & God who has bought you with the price of his inestimable Blood.

Believe me

Yr very

affectionate brother

Frederick Tatham

For portraits of Frederick and Harriet Tatham, see George Richmond above.

Anon., The Standard: "July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, oldest son of the late C. Heathcote Tatham".

"Can any reader supply the dates of marriage and death, as also the parentage and maiden name of the wife of Frederick Tatham ...." None did so in Notes and Queries.


Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

TAYLOR, Thomas
(1758-1835)
Platonist, Blake's acquaintance

§Aristotle. Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines. [tr. Thomas Taylor.] To Which Is Added Thomas Taylor’s The Elements of the True Arithmetic of Infinites. (Somerset: Prometheus Press, 2004)


§Pausanias’ Guide to Greece:  *In Two Volumes, To Which the Translator Has Added Extensive Notes Concerning the Theological and Philosophical Significance of Pausanias’ Descriptions.*  Tr. Thomas Taylor (Sturminster Newton [Dorset]: Prometheus Trust, 2006)

§Plato.  *The Timaeas, and the Critias; or Atlantis.*  Tr. Thomas Taylor ([Whitefish, Mt]: Kessinger Publishing, [?2006])


  The "Introduction" (pp. 7-19) mentions Blake and his *Arlington Court picture (pp. 15-16).*

§Thomas Taylor, tr.  *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator* (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)

§Thomas Taylor. *Introduction to the Philosophy and Writings of Plato* ([Whitefish, Mt:] Kessinger Publications, [2004])


**THORNTON, Dr Robert John**
(1768-1837)
Physician, patron of Blake


**TILLOCH, John**
(1759-1825)
William Blake and His Circle
DIVISION II: Blake’s Circle

Inventor, friend of Blake


TRUSLER, Rev Dr John
(1735-1820)
Almost patron of Blake


TULK, Charles Augustus
(1786-1849)
Swedenborgian and politician
Tulk Album of Drawings
DESCRIPTION: 1011 The album contained 90 pp., old master drawings, drawings by Flaxman, and two leaves with drawings by Blake.

One of the Blake drawings is a watercolour of an aged couple at the left embracing a boy and a girl 1012 in front of Gothic


1012 Lowell Libson called it "The meeting of a family in heaven", the title of a design (1805) for Blair's Grave (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil "Parents meeting" (Essick). It is based on
columns, with a very rough pencil sketch on the verso called by Lowell Libson "Sisyphus rolling the stone uphill".

The other Blake leaf is of a seated middle-aged couple playing harps.\(^{1013}\) To their left is a naked young man leaning on a shovel who is "almost identical" to the grave-digger on the general title page for his water colours (1795-97) for Edward Young, *Night Thoughts* <Butlin #330.2> (as Essick points out), and above them are two floating figures\(^{1014}\) who seem to be pouring out something.

On the verso is a series of 15 disparate studies (reversed) including for *America* (1793) pl. 5 (fleeing figures at bottom right), *America* pl. 7 (a falling figure and snake, a crouching figure, the figure with scales, a female with a sword), *America* pl. d, known as "A Dream of Thiralatha" (the nude girl holding up a naked child), *Europe* (1794) pl. 4 (the falling figure with a heavy weight), and *Urizen* (1794) pl. 14 (upside down male seen from behind supporting himself on his hands).

**SIZES:** The album mounts are 27 x 22 cm; Blake's drawings are 9.2 x 14.3 cm (the aged couple) and 24.6 x 20.4 cm (sketches for *America* etc.).

**WATERMARK:** Whatman paper mounts in the album.

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\(^{1013}\) Lowell Libson (2013) relates them to the harpers in *Job* (1826) pl. "21", but the Tatham figures are much younger and the rest of the design seems to be unrelated to Job. Essick dates the Tulk design 1790-92. On the composition, see also Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), illus. 9, and Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

\(^{1014}\) They are similar to the flying angels at the top of the title page of Night I (water colour, Butlin #330.6) engraved in Young's *Night Thoughts* (1797), as Essick points out.
BINDING: Bound in calf.  
HISTORY: (1) The Blake drawings (c. 1792-93) were acquired by Charles Augustus Tulk (1786-1849), perhaps about June 1816,\textsuperscript{1015} and assembled much later into an album with other works from his collection by his daughter (2) Louisa Susanna Ley (1819-48); the album passed to her husband (3) James Peard Ley (1807-85), their son (4) James Verchild Ley, and thence to his son (5) James Richard Ley (d. February 2010), from whom it passed to (6) Judith Penelope Ley; it was sold in spring or early summer of 2012 to (7)Lowell Libson Ltd (London),\textsuperscript{1016} who removed the Blake drawings and offered them for sale in Lowell Libson Limited, \textit{British Paintings & Works on Paper} (London: Lowell Libson, 2013), 44-55.


\textbf{UPCOTT, William}  
\textit{(1779-1845)}  
\textit{Autograph collector}

\textsuperscript{1015} Nancy Flaxman wrote to her husband in July 1816 about a conversation with "our Friend [apparently C.A. Tulk] about Blakes book & the little drawings ... he bought a drawing of him" \textit{(BR} (2) 326).  

**VARLEY, John (1778-1842)**  
**Painter, Astrologer, Friend of Blake**

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), lot 203 (£2,200)

Curry, Patrick. "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy* (London: Collins and Brown, 1992)


WAINEWRIGHT, Thomas Griffiths (1794-1852)
Dilettante, Forger, Patron of Blake


The demonstration of Gandy's authorship of this accomplished and amusing poem is well nigh conclusive.


Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

Motion, Andrew. Wainewright the Poisoner (London: faber and faber, 2000)

A fictional Confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

REVIEWS

**Marc Vaulbert de Chantilly**, *Wainewright the Poisoner: an example of Andrew Motion's "high Scholarship"* (Bethnal Green: The Vanity Press, 2000) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)


In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

4-11 August 1831, property of George Edward Griffiths, lot 395: *Marriage* (I); lot 424: Blair, *Grave* (1808); lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); lot 1726: Young, *Night Thoughts* (1797);

20 December 1832, lot 1313: *Job* (1826) proofs;

2 May 1835, property of Joseph Earle, lot 883: *Songs* (X);

4 August 1837, lot 665: *Descriptive Catalogue* (?F);


WARD, James 3072
William Blake and His Circle

(1769-1859)
Painter

See 1992 November 11-December 3 Martyn Gregory catalogue of English Romantic Landscape

WATSON, Caroline
(1761?-1814)
Engraver

2014 September 23-2015 January 4

It includes a catalogue of over 100 prints by Caroline Watson and sixteen letters from her to William Hayley. Among the letters printed is one of 30 October 1805 from Caroline Watson to William Hayley which mentions that on 3 July 1805 Richard Phillips (the publisher of Hayley's Ballads [1805] with Blake's engravings) sent a copy to "M. r Blake" (p. 109).

WOLLSTONECRAFT, Mary
(1759-97)
Author, Feminist, Radical, known in Blake's Circle


**REVIEW**

(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

**BACKGROUND**