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MACKLIN, Thomas (1752/53-1800)

Print impresario and employer of Blake

§Higgins, S. "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth-Century London." London PhD, 2003.

PALMER, Samuel (1805-81)

Painter, disciple of Blake

2005 21 OCTOBER-2006 22 JANUARY; 7 MARCH-29 MAY

Vaughan, William, et al. *Samuel Palmer 1805-1881: Vision and Landscape*. (2005) <Blake (2006)>

Review

C. S. Matheson, *Blake* 40.1 (summer 2006): 42-43 ("[T]his exhibition and the catalogue are great achievements").

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

Palmer, S. M., A. H. Palmer and F. G. Stephens. *A Memoir of Samuel Palmer*. With an introduction by William Vaughan. (London: Pallas Athene, 2005) square 12°, 96 pp.; ISBN 1843680149.

It consists of:

1. William Vaughan. "Introduction." 7-24.
2. Samuel Palmer. "Autobiographical Letter to F. G. Stephens [1 Nov. 1871]." 25-34.
3. A. H. Palmer and F. G. Stephens. "Life of Samuel Palmer [1881]." 35-50.
4. F. G. Stephens. "Notes on Some Pictures, Drawings and Etchings by Samuel Palmer Exhibited at the Fine Art Society." 51-94.

Palmer, Samuel. *Samuel Palmer's Sketch-Book*. (1962) <BB #2356> B. *Samuel Palmer: The Sketchbook of 1824*. (2005) <Blake (2006)>

Review of (2005)

§Timothy Wilcox, *Burlington Magazine* 148 (2006): 45-47.

ROBINSON, Henry Crabb (1775-1867)

Lawyer, journalist, diarist, friend of Blake

§Stelzig, Eugene. "A Cultural Tourist in Romantic Germany:

Henry Crabb Robinson as Nineteenth-Century Life Writer." *Biography: An Interdisciplinary Quarterly* 28 (2005): 515-33.

TATHAM, Frederick (1805-78)

Sculptor, disciple of Blake

*Jackson, Ruth. "The Man Who Lived in My House: Frederick Tatham (1805-1878)." *Camden History Review* 30 (2006): 7-9.

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

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

P. 4

In the earliest congregation list of the Fetter Lane Society, 1 March 1743, appears "Blake & She [i.e., Mrs. Blake]. Butchers in Pear Street near Mount Hill Goswell Street."¹ In Horwood's great map of London (1799), Peartree Street runs east of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little west of Bunhill Fields. These Blakes are not known to be related to the poet.

P. 5

In a list dated "March 12th 1749" [old style; 1750 new style] of "M[arried] W[omen]" to be visited is no. "12. Armitage."²

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the Moravian congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian congregation in Fetter Lane of 30 July 1750:

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted wth them

Armitage—she [i.e., Mrs. Armitage]

John Clark—she ...³

According to a note of 26 November 1750, "The new members were B^f & Sis^f Hermitage, B^f Camden, ... [and 7 others]."⁴

The health of Thomas Armitage was evidently failing in the summer of 1751, and a note of 14 August 1751 in the Mora-

1. Moravian Church Archive and Library C/36/5/3, Catalogue p. 1, cited in Keri Davies, "The Lost Moravian History of William Blake's Family: Snapshots from the Archive," *Literature Compass* 3.6 (2006): 1303 <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00370.x>>.

2. Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

3. Moravian Archives C/36/14/2, in Davies 1305.

4. Moravian Archives C/36/7/4: Congregation Diary vol. 4: 1453-54, in Davies 1305. The cockney addition of the "h" before words beginning with a vowel is visible also in the voting record of Thomas Hermitage, hosier (1749) and the marriage record of Catherine Harmitage (1752).

vian Archives records that “B^r Hermitage wants a person to assist him in his shop if the B^{rs} Could recommend any One he would be glad[.] B^r Lehman is to speak with B^r Page ab^t it.”⁵

P. 62

After the prospectus of January 1792 about Bowyer’s edition of Hume’s *History of England* “in conjunction with Mr. FITTLER,” add:

Notices (paid advertisements) in the same terms appeared in the *Oracle* for 13 and 14 January 1792 specifying paintings by “the most celebrated [English] Artists” (18 of them, including Fuseli, Stothard, and West) and “Historic Prints” by 19 named engravers, including “W. Byrne T. Bromley W. Blake ... W. Sharp.” These painters and engravers “are actually engaged.” The *Oracle* for 6 February 1792 with the same information adds that the text will be “unmangled and unmutilated by notes.”

P. 63

According to Fuseli’s letter of 29 May 1792, the paintings for “the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upwards from chaos which is ... [13’ high by 10’ wide] intended for Blake, are much advanced.”

The first three Numbers were noticed in the *Oracle* for 13 January 1792: “PICTURE II—SATAN journeying ... directs his winged speed ... ‘upward like a pyramid of Fire.’ BLAKE is to grave this fine Picture.”

P. 134

Add footnote to the animal painter “by the name of Spilsbury.”⁶

P. 144

Add footnote to “portrait of the beloved Bard by Abbot.”⁷

P. 248

Following the list of plates for Blair’s *Grave* in the *Manchester Gazette* (7 November 1807), for “and ‘The Reunion of the Soul & the Body’ is omitted, though Cromek listed it in his second prospectus of November 1805,” read:

The last plate, “The Reunion of the Soul & the Body,” is omitted, almost certainly by accident, for Cromek listed it in his first prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

5. Moravian Archives C/36/11/6: Helpers Conference Minute Book vol. 6, in Davies 1306.

6. This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protégé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1803) and E. G. Marsh (14 Oct. 1806), as is demonstrated by Keri Davies, “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family,” *Blake* 40.3 (winter 2006-07): 100-01.

7. Lemuel Abbott [*sic*] (1760-1803) painted famous portraits of Cowper and Nelson.

P. 321

Add footnote to “Gilchrist says he ... ‘which was better.’”⁸

P. 490

On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J. T. Smith: “Can you tell me where the Widow of Blake the artist lives?”⁹ The letter is almost certainly a response to the last paragraph of J. T. Smith’s life of “Blake” in his *Nollekens and His Times*, published in October 1828:

His beloved Kate survives him clear of even a sixpenny debt; and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband’s works, which she will dispose of at the original price of publication¹⁰

It was doubtless letters like this one from Twopenny which prompted Smith to tell Linnell in November 1828 that he knew his biography had “been servisable to his widow.”¹¹

P. 549

An essay by P. M. C. on “British Artists. Thomas Stothard” in *Scrap Book of Literary Varieties* 2 (25 Feb. 1832): 79-80 says, inter alia, “Satan summoning his legions is an awful production; it reminds us very much of Blake.”¹² The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529.1, 636.1, 661-62), one of which was exhibited at his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

P. 841

William Blake of Portland Place (c. 1774-1852)

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to “meet Mr. [William] Blake a remarkably clever person who wrote a Book upon political Economy.”¹³ This is probably the “Mr Blake St John Lodge

8. “To learn the Language of Art Copy for Ever, is My Rule” is quoted from Blake’s marginalia (1802?) to Sir Joshua Reynolds, *Works* (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

9. The letter, now in the Yale Center for British Art, is in an extra-illustrated copy of J. T. Smith’s *Nollekens and His Times* (1829), in Bonham’s auction (London) of 28 March 2006, lot 105 (estimate £300-£600; sold for £3,120), in whose catalogue the Twopenny letter is quoted, according to Essick, “Marketplace, 2006,” *Blake* 40.4 (spring 2007): 135. Perhaps this was the copy of J. T. Smith’s book which, as he told Linnell (see *BR*[2] 490), had been “taken to pieces for illustration.” No other connection of Twopenny with the Blakes has been traced.

10. *BR*(2) 626.

11. *BR*(2) 490.

12. P. M. C. 80. My information comes from a fragment of the periodical (with a running head “Scrap Book”) in the John Johnson Collection (under Stothard) in the Bodleian Library. The *Dictionary of National Biography* records no chronologically appropriate person with the initials P. M. C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

13. Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Paul Douglass. In his *Lady Caroline Lamb: A Biography*

Herts" to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin.¹⁴ He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to "invite [Ugo] Foscolo & Mr. [Washington] Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work ... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you."¹⁵

(Basingstoke: Palgrave Macmillan, 2004) 225, 242-43, Douglass identifies these William Blakes as the poet, but will not do so in a future edition.

14. Bodleian Library (Abinger Papers C529). The undated ms. probably responds to a letter from Godwin of 20 Feb. 1823. In 1820 this William Blake moved to Danesbury House, Hertfordshire.

15. Undated ms. (watermarked 1819) in the John Murray Archive; the letter refers to Mrs. Murray's illness, probably of 1821. Foscolo (1778-1827) was in England c. 1815-27; his novel *The Letters of Ortis to Lorenzo* was published in English in 1814. Washington Irving (1783-1859) was in England 1815ff.; his *The Sketchbook of Geoffrey Crayon* was published in 1820.

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