Chapters 7 (163-90, 343-48) and 9 (227-51, 353-58) of his Bodybuilding: Reforming Masculinities in British Art 1750-1810 (New Haven: Yale University Press, 2006).


Macklin, Thomas (1752/53-1800)
Print impresario and employer of Blake

Palmer, Samuel (1805-81)
Painter, disciple of Blake
2005 21 October-2006 22 January; 7 March-29 May
Review
C. S. Matheson, Blake 40.1 (summer 2006): 42-43 ("[T]his exhibition and the catalogue are great achievements").


It consists of:

Review of (2005)

Robinson, Henry Crabb (1775-1867)
Lawyer, journalist, diarist, friend of Blake

Tatham, Frederick (1805-78)
Sculptor, disciple of Blake

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

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." 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."
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 w[th] them
Armitage—she [i.e., Mrs. Armitage]
John Clark—she ...

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


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/36/74: Congregation Diary vol. 4: 1453-54, in Davies 1305. The cockney addition of the "b" 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' Hermitage wants a person to assist him in his shop if the B" Could recommend any One he would be glad[.] B' Lehman is to speak with B' Page ab' it."

P. 62

After the prospectus of January 1792 about Bowyer's edition of Hume's History of England "in conjunction with Mr. FITLER," 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 unmuttilated 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."

P. 144

Add footnote to "portrait of the beloved Bard by Abbot."

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.

8. "To learn the Language of Art Copy for Ever, is My Rule" is quoted from Blake's marginalia (1820?) 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 Twoenny 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 Twoenny with the Blakes has been traced.

10. BR(2) 626.

11. BR(2) 490.

12. 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...

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Herts" to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin. 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."

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


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 1815 ff.; his The Sketchbook of Geoffrey Crayon was published in 1820.

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