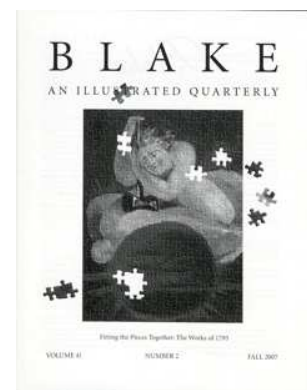


AN ILLUSTRATED QUARTERLY BLAKE

N E W S

Companion of Angels Performances

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coach house be kept as low as possible so that it can be joined onto the proposed colonnade. Bunce asks Hayley: "What do you think of giving up the small room over the coach house & letting the arcade run thro thus?"¹¹ There is no mention of the colonnade in their later correspondence, which suggests that the matter may have been resolved during one of Bunce's many visits to Felpham. According to the 1876 Ordnance Survey map of Felpham, which was the first topographical survey of the village to use the 25-inch to one-mile scale, the colonnade was approximately 47 meters long, running between the main house and a small building that, according to Bunce's letter of June 1798, served as the coach house.¹²

The similarity between the colonnade depicted in both Engleheart drawings and the rough sketch on the verso of the self-portrait suggests a possible identification. The sketch appears to depict the northwest aspect of Hayley's house. The structure on the left of the sketch may be an extremely hasty delineation of the rear of Turret House, with the horizontal and vertical lines above the arched doorway representing the turret at the front of the house.¹³ According to the plans of the house in the Hayley-Bunce correspondence, there was no rear doorway in the house. However, the plans do not include the colonnade and the extended west wing, which are depicted in both Engleheart drawings. The 1876 OS map indicates that the colonnade extended approximately five meters beyond the main structure of the house, although this is not evident in either of the Engleheart drawings. It is possible that the arched doorway on the sketch depicts the northern entrance to the colonnade. The colonnade stretches to the right, terminating in the coach house, which is either represented, or more likely obscured, by the vertical lines on the right of the sketch. Essick suggests that the vertical lines could represent two figures standing "well forward of even the nearest reaches of the building."¹⁴ If this is the case, the coach house may be obscured behind the figures, who could possibly represent Blake and Hayley.

Alternatively, like Engleheart's drawings, the sketch may depict the southern aspect of Hayley's Turret House, albeit rendered from a position further back than Engleheart's pencil drawing. In this case, the structure with the arched doorway may represent the coach house, with the colonnade running to the right and disappearing behind the vertical lines on the right of the sketch, which possibly depict the main structure of the house, although the vertical lines appear to show two

structures, or two figures, rather than one turret as in Engleheart's drawings.

The key feature of the rough sketch on the verso of the self-portrait is the single-storey colonnade that begins at the building, or cluster of buildings, on the left and gradually diminishes until terminating in the vertical lines on the right of the sketch. The similarity between the colonnade and Engleheart's two depictions of Hayley's colonnade suggests that both artists were working from the same source. Blake is known to have executed a small number of landscapes while in Felpham. For example, there is an unfinished pencil and watercolor drawing that depicts the southern aspect of the village, including St. Mary's Church, Hayley's turret and Blake's cottage, partially hidden behind trees and bathed in a ray of sunlight.¹⁵ The rough sketch may be a prefatory drawing for a planned picture of Hayley's marine villa that was never begun or is now lost. An identification of the sketch with Hayley's Turret House reinforces Essick's dating of the self-portrait to the period Blake was resident in Felpham and learning the techniques of miniature portraiture.¹⁶

15. See Butlin, *The Paintings and Drawings of William Blake*, 2 vols. (New Haven: Yale University Press, 1981) cat. nos. 368-73, 375.

16. The extant portrait miniatures Blake executed in Felpham are examined by the author in "A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting," *Blake and Conflict*, ed. Jon Mee and Sarah Haggarty (forthcoming from Palgrave Macmillan).

N E W S L E T T E R

Companion of Angels, a musical drama based on the lives of the Blakes, will be performed in the autumn at the following venues in the UK:

23 November: St. James's Church, Piccadilly, London, 7.30 pm

25 November: Fitzwilliam Museum, Cambridge, 1.15 pm

1 December: St. Mary's Church, Felpham, 7.30 pm

The music is by Rachel Stott, and the arrangement and commentary on the words of Blake and his contemporaries is by Tom Lowenstein, who has kindly provided us with the following description:

The work will consist of scenes based on the lives and work of William and Catherine Blake. The tension between Blake's visionary illumination and the relative obscurity in which he worked will be evoked in the context of his social and professional isolation, economic pressures, the political turmoil of the period and Blake's difficulty in attracting patronage. The libretto has been constructed from Blake's prose and poetry and the piece will be in the nature of an oratorio with interaction between characters.

11. Fitzwilliam Museum, Hayley Letters, XXXII, f. 27.

12. Hayley's friend, John Johnson, recalls this building being used as a porter's lodge after 1800; see Hayley, *Memoirs* 2: 198.

13. The doorway to Turret House was a brick arch that was constructed over what Hayley refers to as a "Trilithon" formed of "three great stones." In later correspondence Bunce refers to the "Trilithon" entrance, describing Hayley's newly built house as "the Druidical seat." It is possible that Blake's depiction of trilithons in *Milton* and *Jerusalem* was in part influenced by the entrance to Hayley's Turret House. See Fitzwilliam Museum, Hayley Letters, XXXII, f. 3 and f. 19.

14. Essick 133.