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Six Illustrations by Stothard

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visions and your old men shall dream dreams" (Acts 2.17).

<sup>9</sup> The artists mentioned by the reviewer are Thomas Gainsborough (1727-88), William Hogarth (1697-1764), Benjamin West (1738-1820), John Opie (1761-1807), Edward Bird (1772-1819), George Morland (1763-1804), Henry Fuseli (1741-1825), and Blake. The reviewer has neglected to mention James Barry (1741-1806), who also merits a chapter in Cunningham's second volume.

<sup>10</sup> The historical painter Benjamin Robert Haydon (1786-1846) was imprisoned for debt during 1822-23.

<sup>11</sup> The review quotes three paragraphs (beginning with this sentence), dealing with Blake's "intertwin[ing] of poetry and painting," and his relationship with his wife Catherine, from Cunningham's volume (147-49). The three paragraphs are printed as a single paragraph, and contain numerous other minor alterations, in the review.

<sup>12</sup> Cunningham describes Blake's "friendships with Homer and Moses: with Pindar and Virgil: with Dante and Milton," during his three years at Felpham, beginning in 1800: "These great men, [Blake] asserted, appeared to him in visions, and even entered into conversation" (*Lives* 2: 159).

<sup>13</sup> The review quotes three paragraphs (beginning with this sentence), dealing with Blake's last days and death, from Cunningham's volume (179-80). As with the preceding quotation, the three paragraphs appear as one, and contain several minor alterations, in the review.

<sup>14</sup> The reviewer alludes to the New Testament: "And I saw, and behold a white horse: and he that sat on him had a bow: and a crown was given unto him: and he went forth conquering, and to conquer" (Revelation 6.2).

<sup>15</sup> Although the *Gazette* carried many notices and reviews concerning Cunning-

ham, the promised "leading article" never materialized.

<sup>16</sup> Cunningham wrote many "imitations of the old ballad" for R. H. Cromek's *Remains of Nithsdale and Galloway Song* (1810). Cromek (who also published the 1808 edition of Blair's *Grave*, with designs by Blake) would perhaps have been the best-known link between Cunningham and Blake, in Scotland in 1830, where Cromek was still renowned for his *Reliques of Burns* (1808). For further information on Cunningham's association with Cromek, see David Hogg, *The Life of Allan Cunningham* (London: Hodder and Stoughton, 1875), and De Quincey, "London Reminiscences" (1840: rpt. *Collected Writings of Thomas De Quincey*, ed. D. Masson, 14 vols. [Edinburgh: Black, 1889-90] 3: 146).

<sup>17</sup> None of the three reviews was mentioned by Moir, either in the formal list of his own contributions to the *Gazette* (which he left at the time of his death in his private papers), or in his almost weekly letters to William Blackwood (in which he regularly informed Blackwood of his latest publications). Moir's correspondence and private papers survive at the National Library of Scotland (see the Blackwood collection, and Accession 9856) and the Thomas Fisher Rare Book Room (University of Toronto Library).

<sup>18</sup> The reviewer displays a familiarity with the previous volumes, and recalls "[h]aving in our former notices had occasion to dwell on our friend Allan's qualifications for the office of an historian" (anon. rev., "Family Library," *Edinburgh Literary Gazette* 2 [1830]: 374-76). The second and third reviews are similar in style and in their "English" perspective: but both are extremely unlike the initial review of the *Lives*, in spite of this reference to "our former notices," the second and third reviews were almost certainly written by someone other than the author of the first review.

<sup>19</sup> David Blackie, letter to Moir, 7 June 1830 (National Library of Scotland MS Acc. 9856, no. 37). By "Wilson's," Blackie refers to John Wilson, the editor of *Blackwood's Edinburgh Magazine*, who was a close friend of De Quincey. Manuscripts in the National Library of Scotland are quoted with the permission of its Trustees.

<sup>20</sup> De Quincey mentions "that fine mystic, Blake the artist," before quoting from Blake's poetic dedication to the 1808 edition of *The Grave*, in his "Society of the Lakes" (1840; rpt. *Collected Writings* 2: 400). Although this is the sole reference to Blake in De Quincey's known writings, it suggests a fair degree of interest and familiarity with some of Blake's work.

<sup>21</sup> De Quincey describes Cunningham as "a man of so much original genius" in his "London Reminiscences" (1840; rpt. *Collected Writings* 3: 146). It is perhaps significant that, in a letter of 7 July 1829, Cunningham wrote to an unknown correspondent, concerning De Quincey and the *Edinburgh Literary Gazette*: "I see you are united with my friend Mr De Quincey in this Critical undertaking of yours. . . . I beg you will name my name to him" (National Library of Scotland MS Acc. 15973, f. 32).

<sup>22</sup> For a listing of many of De Quincey's anonymous articles, "written with the left hand" from 1829 to 1846, see R. H. Byrns, "Some Unpublished Articles of De Quincey in *Blackwood's Magazine*" (*Bulletin of Research in the Humanities* 85 [1982]: 344-51).

<sup>23</sup> H., "Edinburgh Chit-Chat," *Kelso Mail* (newspaper), 15 Oct. 1829 (1).

<sup>24</sup> "Literature: *The Edinburgh Literary Gazette*," *Glasgow Courier* (cited in n2, above).

<sup>25</sup> David Blackie, letter to Moir, 14 July 1830 (NLS MS Acc 9856, no. 37).

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Alexander S. Gourlay

In his thorough review of Shelley M. Bennett's *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Blake 23 [1989]: 205-09) G. E. Bentley, Jr. invited readers to send in any addenda to *his* addenda to

Bennett's list of Stothard illustrations. An edition of *The Tatler: with Illustrations and Notes* contains what are probably the six illustrations for an "unknown author and title . . . For Rivington" in Bennett's list under the year 1785 (67). The six plates, one in each of six volumes, are inscribed "Publish'd Decr. 1st 1785 by J Rivington & Son's St. Pauls Church Yard London. for the Proprietor's," and were engraved by Heath, Collyer, and Cook. The place of each in the text

is marked at the top of the plate. The book itself was published in London in 1786 by a long list of parties, beginning with "C. Bathurst" and including both Rivington and Joseph Johnson along with 23 others. Robert N. Essick notes in a private letter that the subjects of these plates are described in A. C. Coxhead's *Thomas Stothard, R. A.* (London: A. H. Bullen, [1906] 172-73); he suggests that Coxhead was working from extracted plates in the Balmanno Collection, British Museum.