

THE UNIVERSITY OF CHICAGO  
The Department of Art  
and  
The Renaissance Society

AN EXHIBITION OF DRAWINGS AND PRINTS  
by  
ENGLISH ARTISTS  
of the Eighteenth and Early Nineteenth Centuries



GOODSPEED HALL • 1010 E. 59th St.

APRIL 29 through MAY 26

## INTRODUCTION

The names of most of the artists represented in this exhibition will mean little or nothing to the average visitor. Indeed, they meant scarcely more to the organizers of the exhibition, until a few years ago. They still would be nothing but names to them, if it were not for the fortunate circumstance that the *Leonora H. Gurley Collection* of drawings at the *Art Institute of Chicago* contains an unusual number of English drawings, and among them beautiful examples of the work of Flaxman, Stothard, Fusely and of some lesser men of the years around 1800. Together, with a number of drawings from this circle given to the *Art Institute* by other donors, they furnish a unique opportunity to study a period of English art which, unfortunately, has been neglected for a long time.

The drawings claim our attention through their high artistic accomplishment. They prove that English draughtmanship of the late eighteenth and early nineteenth centuries was equal to that of the contemporary artists on the Continent, a fact only seldom recognized. They betray an original and genuine spirit, different from that of any other school, and typically English. They may even prove that English painters and draughtsmen had more importance for the development of Continental art around 1800 than has so far been suspected. Through the Swiss Fusely, who was English by adoption only, English art was even directly connected with the Continent. In view of the far-reaching influence everywhere of English literature, architecture, gardening, and art theory, such an influence in the other arts should not be too surprising.

English pictures, drawings and prints of this period, however, afford to the spectator still another kind of enjoyment. More than anywhere else or at any other time, these artists were closely connected with literature, in the broadest sense of the word. About Samuel Rogers' poems we can scarcely think without remembering the graceful illustrations drawn for them by Thomas Stothard; William Hayley's name is intimately linked with those of Stothard, Romney, and Flaxman. The quite catholic interest of the period in older literature is underlined by the innumerable illustrations which these artists made for practically all the masterpieces of world literature. It may suffice to point to the famous *Canterbury Pilgrims* by Blake and Stothard, to which now may perhaps be added a version by Flaxman. Most of the artists mentioned participated in the memorable venture of Alderman Boydell's *Shakespeare Gallery*. Two of them, Blake and Fusely, achieved fame as poets themselves. It must be noted that many were excellent writers on their art. Men like Opie, Barry, Fusely, Flaxman, Northcote, and many others explained in their lectures before the Royal Academy and in various occasional writings in well chosen words the principles of the style and taste, which they expressed so well in their drawings, prints, and paintings.

These English artists were steeped in the spirit of the dilettanti such as William Shenstone, Horace Walpole, William Beckford, Sir William Hamilton, Thomas G. Wainwright, to name the most important ones; and, like them, they grew into fascinating, full-rounded personalities: some of noble and loveable nature, as Flaxman and Stothard, others full of eccentricity and unusual fire, as Fusely, Blake, and Barry. They contributed to the formation of English taste as much as philosophers like Burke and Kaimes, or amateurs like the Rev. William Gilpin, Sir Uvedale Price, and Richard Payne Knight. Without due regard to them or their work no history of taste in Europe could be written.

The main bulk of the exhibition has been lent by the *Art Institute of Chicago*, thanks to the good services of Mr. Carl O. Schniewind, Curator of Prints and Drawings. Supplementary material has been placed at our disposal by the *University Libraries* with the gracious permission of their Director, Mr. R. A. Beals and of Dr. Paul G. Morrison, Curator of the Rare Book Room; by the *Newberry Library* through the kindness of its Director, Mr. Stanley Pargellis, and of Mr. Ernst Detterer, Keeper of the Rare Books; and by Mr. and Mrs. Joseph S. Stein, 20 East Cedar Street, Chicago. The organizers of the exhibition themselves contributed a number of items, which their enthusiasm for this field induced them to add to their own libraries. The organization of the exhibition, particularly the selection of the material, was entrusted to Miss Pauline G. King and Miss Ruth A. Rowe, who have made Stothard and Flaxman, respectively, the main subject of their studies. They are also responsible for the catalogue. *The Department of Art* and the *Renaissance Society* wish to extend their sincerest thanks to all who contributed so generously, to the two students who put into it a good deal of thought and effort, and to all others who helped arrange it.

ULRICH MIDDELDORF

## CATALOGUE

Unless otherwise stated, the items were lent by the *Art Institute of Chicago*, from the *Leonora Hall Gurley Memorial Collection*. The measurements are given in millimeters, the horizontal measurement being listed first.

### THORNHILL, SIR JAMES (1675-1734)

1. "Deifying of Horofilia" and "Bacchus and Ariadne" *Pen and Wash*  
151 x 208 mm and 161 x 208 mm, left and right, respectively  
With a pen line that seems to leap and curl around from figure to figure, the designer has transposed his classic subjects into rhythmic, near-abstract forms.
2. Studies of Bacchus Riding on a Mule *Pen and wash*  
214 x 177 mm  
To achieve a sensitive counter-balance between the members of a figure composition, Thornhill turns, tips and manipulates them, washing in deep pockets of shadow to weld them together.
3. Design for a Ceiling *Pen and wash*  
331 x 270 mm  
Typical of the rococo emphasis on rhythmic form, the pen line flies along unobtrusively, so that the ecstatic beings seem to fall full-blown upon the rolling cloud masses.

### VAN DERBANK, JOHN (1694-1739)

4. "Cybele" (1738) *Pen and wash*  
180 x 222 mm  
Vanderbank's dashing penstrokes dramatically emphasize his exciting conception of Cybele.
5. Portrait of a Man (ca. 1737) *Pen over pencil*  
140 x 195 mm  
Colors for the final painting indicated in writing  
This is a portrait of the type that forms a transition from the Van Dyck tradition to the allegorical one of Reynolds.

### MORTIMER, JOHN HAMILTON (1741-1779)

6. Hagar, Ishmael and Abraham *Pen and wash*  
264 x 304 mm  
Owned by the *Art Institute of Chicago*, the *Charles Deering Collection*.  
Here is an interesting combination of the rococo and the romantic, with certain classic aspects; there are also strong reminiscences of Rembrandt.
7. Reclining Male Figure *Pen and wash*  
370 x 290 mm  
This drawing appears to be a romantic interpretation of some literary idea, but based on careful, academic study of the classic, nude figure.

8. Jupiter and Semele *Pen and wash*  
250 x 187 mm  
Here we have a Greek, mythological subject, seen through the eyes of one who seems to be familiar, also, with the fierce, Nordic folk-sagas.

FUSELY, HENRY (1741-1825). Swiss

9. Page of Sketches for Book Illustrations *Pencil*  
188 x 229 mm  
This drawing shows Fusely's vigorous manner of building up a composition by throwing the emphasis on strong, sculptural figures in violent action.

10. Sketches for Illustrations to *As You Like It* *Pencil*  
183 x 225 mm

11. "The Descent of Hermød to Hel" *Pen and wash over pencil*  
Nordic Myth  
450 x 590 mm  
After Baldur's untimely death, another god, Hermod, rides to Hel in order to negotiate with Hela for Baldur's return. Note the "surrealist touch" of the two hands rising out of the ground on the left.

12. Page of Sketches *Pencil*  
174 x 220 mm

FLAXMAN, JOHN (1755-1826)

13. "More! give me more, he cried: the boon be thine" *Pencil and pen*  
Illustration to Pope's translation of the *Odyssey*, Book 9, line 420  
263 x 208 mm  
Owned by the *Art Institute of Chicago*, Gift of Robert Allerton.  
The figure of Polyphemus seems to recall some of the frightful compositions of Mortimer and Fusely.

UNKNOWN (18th Century). English

14. "The Flood" *Pen and wash*  
195 x 275 mm  
Owned by the *Art Institute of Chicago*, the *Charles Deering Collection*.  
This work curiously foreshadows cubist tendencies to analyze the planes of the face and to pick out the subtle hollows and contours of the body; similar interest in simplifying the planes of the face is shown by the book illustrations of Henry Tresham for "Le Aventure di Saffo," number 85.

FUSELY, HENRY (1741-1825)

15. "Hercules and Diomedes" (ca. 1807) *Pen and wash over pencil*  
470 x 644 mm  
The figure of Hercules recalls the work of Hendrik Goltzius (Dutch, 1558-1617); from drawings still extant Fusely is known to have copied Goltzius as a child. This drawing is reproduced in engraved form in Federman, Arnold, *Johann Henrich Füssli, Dichter und Maler* (Zurich und Leipzig: Art Institut Orell Füssli, 1927), p. 74. The engraving was done originally for *Heinrich Füssli's Sämtliche Werke*, Zurich, 1807.

16. "Andromeda" (ca. 1780) *Pen and wash*  
594 x 448 mm  
Even in death, the figure on the beach is so "active" that it seems about to spring up; the skillful use of irregular areas of light and shade lend a windy, eerie quality to the surrounding atmosphere.

17. Scene from the *Faerie Queen* (?) *Pen and wash*  
583 x 411 mm  
Fusely's powers of invention are evident even in the small owls sitting on the ledge in the cavern.

OPIE, JOHN (1761-1807)

18. Antigonus, child and bear. *Winter's Tale*, Act 3, Scene 3 (1794) *Engraving*  
Engraved by J. Hall after Stothard  
204 x 250 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

NORTHCOTE, JAMES (1746-1831)

19. *Timon of Athens*, Act 4, Scene 3 (1794) *Engraving*  
Engraved by Stowe after Northcote  
199 x 244 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

OPIE, JOHN (1761-1807)

20. *Richard III*, Act 5, Scene 3 (1794) *Engraving*  
The ghosts of the persons he has murdered appear to Richard in his sleep.  
Engraved by W. Sharp after Opie  
208 x 250 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

21. *King John*, Act 4, Scene 1 (1794) *Engraving*  
Hubert, Arthur and Executioners.  
Engraved by J. Hall after Opie  
205 x 249 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

FLAXMAN, JOHN (1755-1826)

22. Drawing of a Woman *Pen over pencil*  
(On the back, three sketches of classical, fragmentary figures)  
64 x 142 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf
23. Alternate version of Drawing Number 22, measured off for transfer *Pen over pencil*  
91 x 191 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

BLAKE, WILLIAM (1757-1827)

24. "Arise O Rintrah eldest born" (1794) *Relief etching*  
167 x 235 mm  
Lent by the *Wing Foundation* of the *Newberry Library*.  
Trial proof for *Europe: a Prophecy*
25. "The red limb'd Angel seiz'd in horror and torment:" (1794) *Relief etching*  
167 x 232 mm  
Lent by the *Wing Foundation* of the *Newberry Library*.  
Trial proof for *Europe: a Prophecy*
26. Two figures before a cauldron (1794) *Relief etching*  
163 x 229 mm  
Lent by the *Wing Foundation* of the *Newberry Library*.  
Trial proof for *Europe: a Prophecy*

FLAXMAN, JOHN (1755-1826)

27. "Otus of Ephihltes held the chain" *Pen*  
Illustration to Pope's translation of the *Iliad*, Book 5, line 478  
275 x 209 mm  
Owned by the *Art Institute of Chicago*, Gift of Robert Allerton

FLAXMAN, MRS. JOHN

28. Letter to William Hayley (December 16, 1802) *Pen*
29. Letter from George Morland to Benjamin West (September 12, 1786) *Pen*  
Lent by Miss Pauline King.

WEST, BENJAMIN (1738-1820)

30. Studies for "The Death of Wolfe" (1771) *Pen*  
303 x 112 mm and 140 x 168 mm  
In spite of the modern dress of its characters, "The Death of Wolfe" is classicist in composition and in feeling.

STOTHARD, THOMAS (1755-1834)

31. England, Scotland and Ireland. Allegorical Drawing (ca. 1819) *Pen and wash*  
146 x 127 mm
32. "The Hop Gatherers" *Pen and wash*  
172 x 84 mm  
Probably a drawing for Rundell and Bridge, silversmiths

GIBBONS, GRINLING (1648-1721)

33. Pedimental Design for a Wren Building *Pen*  
78 x 226 mm  
This drawing shows characteristics similar to sculpture executed by Caius Gabriel Cibber at Hampton Court Palace, but is stylistically related to drawings published in Vol. IV of the Wren Society, under the name of Gibbons.

RYSBRACK, JOHN MICHAEL (1693-1770)

34. Design for a Funereal Monument to fit into an arched recess of a church *Pen and wash*  
246 x 379 mm
35. Design for a Monument *Pen and wash*  
170 x 234 mm  
Both this monument and number 34 demonstrate the custom of piling up classic battle paraphernalia in honor of a deceased notable, or of dressing his funereal effigy in Roman armor, often including allegorical figures representing the virtues.
36. Design for the Monument to Gay in Westminster Abbey *Pen and wash*  
(executed in reverse to the position of the figures here)  
(ca. 1732, date of Gay's death)  
135 x 125 mm

BACON, JOHN (1740-1799)

37. Sketch for a Funereal Monument *Pen*  
145 x 164 mm  
This seems to be a design for a monument in the Robert Adam style of classicism.

FLAXMAN, JOHN (1755-1826)

38. Sketch for a Funereal Monument (ca. 1800) *Pencil with slight wash and tracing of ink or bistre*  
113 x 80 mm  
Here the mourning woman is an actual representation of a relative of the deceased, rather than a purely allegorical figure.
39. Canterbury Pilgrims (ca. 1807) *Pen and wash*  
448 x 292 mm  
This drawing, probably contemporary with the Stothard-Blake versions, is monumental in its emphasis on the sculptural masses of the figures, and profound in its subtle indication of the human sympathy, which flows throughout the composition, transmitted from figure to figure. Reproduced on the front cover.

BLAKE, WILLIAM (1757-1827)

40. Canterbury Pilgrims (1810) *Engraving*  
605 x 181 mm  
Lent by the *Rare Book Room, University of Chicago Libraries*

STOTHARD, THOMAS (1755-1834)

41. Canterbury Pilgrims *Photograph of the engraving*  
1807 (date of the completion of the original painting)  
This and number 40 were the controversial pieces in the quarrel between Stothard and Blake, which ended their lifelong friendship.

FLAXMAN, JOHN (1755-1826)

42. "Concealed he greiv'd: the King observed alone" (ca. 1792) *Pen over Pencil*  
Illustration to Pope's translation of the *Odyssey*, Book 8, line 583  
326 x 211 mm  
Owned by the *Art Institute of Chicago*, Gift of Robert Allerton  
This is the purely classic type of drawing most familiarly associated with Flaxman.
43. "But gentle Night, to whom I fled for aid, (The friend of earth and heav'n) her wings display'd" (ca. 1792) *Pen over pencil*  
Illustration to Pope's translation of the *Iliad*, Book 14, line 294  
225 x 252 mm  
Owned by the *Art Institute of Chicago*, Gift of Robert Allerton  
When it is recalled that Flaxman was interested in Swedenborgianism, the mystic and spiritual feeling evident in the central figure, representing Night, seems to be an expression of his own feeling concerning this phenomenon.
44. "Wing'd Harpies snatched the unguarded charge away" (ca. 1792) *Pencil and pen*  
From Pope's translation of the *Iliad*, Book 20, line 92  
282 x 215 mm  
Owned by the *Art Institute of Chicago*, Gift of Robert Allerton  
Note the graceful, rhythmic sweep of the dresses on the two girls to the left, as balanced by the sharp, angular flutter of the drapery on the girl to the right.

STOTHARD, THOMAS (1755-1834)

45. "Faery Elves" (1792) *Engraving*  
Engraved by Francesco Bartolozzi after Stothard  
148 x 123 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

STOTHARD, THOMAS (1755-1834)

46. "Ruffian, let go that rude uncivil touch." *Two Gentlemen of Verona* *Engraving*  
Engraved by J. Heath after Stothard (1802)  
162 x 213 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

STOTHARD, THOMAS (1755-1834)

47. Three Muses. Design for Sculpture (?) *Pen and wash*  
204 x 194 mm
48. Athena (or Britannia identified as Athena) *Pen and wash*  
58 x 150 mm

49. Boadicea Burning the City of London *Engraving*  
From Raymond's *History of England*  
166 x 261 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

HAMILTON, WILLIAM (1751-1801)

50. Illustration, probably to a Shakespearian scene *Pen and wash*  
169 x 234 mm
51. Print after Drawing Number 50 *Engraving*  
216 x 283 mm  
A good example of the way in which a strong, spritely drawing can be reduced to the prosaic.

FLAXMAN, JOHN (1755-1826)

52. "Persians." Illustration to the play by Aeschylus (1795) *Engraving*  
Engraving after drawing by Flaxman  
350 x 173 mm  
Lent by Mr. and Mrs. Joseph Stein
53. Self-portrait (ca. 1779) *Red chalk*  
173 x 305 mm  
Owned by the *Art Institute of Chicago*, Gift of the *Print and Drawing Club*  
This drawing compares well with the medallion done for Wedgwood in 1779; it is much more lush and naturalistic than the artist's mature style of drawing.
54. "Furies." Illustration to the play by Aeschylus (1795) *Engraving*  
Engraving after drawing by Flaxman  
250 x 175 mm  
Lent by Mr. and Mrs. Joseph Stein
55. "Hubert, let me not be bound!" *King John*, Act 4, Scene 1 (1802) *Engraving*  
Engraved by J. Heath after Stothard  
158 x 206 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf
56. "Like a demi-god here sit I in the sky," etc. *Love's Labour's Lost* *Engraving*  
Engraving by J. Heath after Stothard (1802)  
160 x 215 mm  
Lent by Mr. and Mrs. Ulrich Middeldorf

STOTHARD, THOMAS (1755-1834)

57. Two drawings for Hayley's *Triumphs of Temper* *Pen and wash*  
Published in the *Royal Engagement Pocket Atlas*, periodical (1796)  
Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill  
Drawing above, 50 x 25 mm; drawing below, 49 x 25 mm  
In both drawings the counter-magnetism between figures is such that one's interest shifts almost imperceptibly from one figure to the other and back again.

58. Two drawings in the center of the mat and their accompanying engravings for Hawkesworth's translation of *Telemachus* Pen and wash

Published in the *Royal Engagement Pocket Atlas* (1798)

Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill

Measurements: engraving at the top, 51 x 27 mm; drawing, second from the top, 50 x 26 mm; drawing, third from the top, 50 x 26 mm; engraving at the bottom of the mat, 52 x 28 mm

In the drawing and engraving at the top of the mat, Minerva and the other mythological beings are not meant to express power and majesty; they are gentle shades of rococo deities, playful and fairy-like.

The word "grotto" in the lines of poetry accompanying the lower drawing and engraving is a key-word of romanticism; the willowy, classic maidens languish romantically in the arched entrance to the grotto.

59. Two drawings for Hawkesworth's *Telemachus* Pen and wash

Published in the *Royal Engagement Pocket Atlas* (1798)

Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill

Both drawings: 50 x 27 mm

In the drawing at the top of the mat, simplicity of form and strong dark and light contrasts intensify the feeling of melancholy apprehension implied in the lines of poetry.

The little battle scene successfully embodies the excitement and the spasmodic movement of conflict; the composition is faultlessly compact without that static quality which might ordinarily result from the forced combination of many small elements.

60. Two drawings for Cowper's *The Task* (1801) Pen and wash

Published in the *Royal Engagement Pocket Atlas*

Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill

It is remarkable how Stothard is able in so small a space to express the graceful, spiral turning of the "sweet airy forms" in the top drawing; but then his handling of spatial concepts on a small scale is perhaps his greatest talent.

61. Cleopatra Casting Pearls in the Cup (1799-1803) Pen

187 x 117 mm

Preliminary drawing for mural, signifying "Intemperance," executed at Burleigh House, the seat of the Marquis of Exeter. Reproduced in abbreviated form (and in reverse, naturally) in Rogers' *Poems*, Number 80.

62. Sketches for Rogers' Poetry Pen

145 x 111 mm

Compare with Numbers 81 and 82, Rogers' *Poems*.

#### WESTALL, RICHARD (1765-1836)

63. Autographed Letter to Rev. Thomas Maurice, thanking him for a eulogistic poem published in Westall's honor (May 27, 1800) Pen

Lent by Miss Pauline King

#### STOTHARD, THOMAS (1755-1834)

64. Letter to Thomas Stothard from J. Sanders (July 11, 1808) Pen

Drawings on the back

Lent by Mr. and Mrs. Ulrich Middeldorf

#### ILLUSTRATED BOOKS

65. *Anacreontis Odaria*

(London: J. Murray, MDCCCXIII)

The illustrations are by an unknown artist, but they fit into the general page design beautifully; the whole book is a masterpiece of design.

Lent by Mr. and Mrs. Ulrich Middeldorf

66. Illustrations to the *Book of Job*, by William Blake

(London: Published by the Author, 3, Fountain Court, Strand, and Mr. J. Linnell, 6, Cirencester Place, Fitzroy Square, 1826)

Lent by the *Rare Book Room* of the *University of Chicago Libraries*

#### BOYDELL'S *Shakespeare Gallery*, Vol. I

(London: John and Josiah Boydell, MDCCCIII)

Lent by the *Art Institute of Chicago*

67. Illustration by Henry Fusely to *Midsummer-Night's Dream*

Act IV, Scene 1

#### DEFOE, DANIEL, *Robinson Crusoe*. Proofs for the 1820 edition

Lent by Miss Pauline King

68. Illustration by Thomas Stothard, 1790, repeated in the 1820 edition

#### HAYLEY, WILLIAM, *The Triumphs of Temper*

(Chichester: Cadell and Davies, 1803)

Lent by the *University of Chicago Libraries*

69. Illustration by Maria Flaxman (1768-1833), sister to John Flaxman

#### *The Triumphs of Temper*

(London: T. Cadell, MDCCLXXXVIII)

Lent by Mr. and Mrs. Ulrich Middeldorf

70. Illustration by Thomas Stothard. Mortimer influence.

#### HOMER, *The Iliad*, Translated by Pope

(London: J. du Roveray, 1805)

Lent by Miss Pauline King

71. Illustration by Henry Fusely, Vol. III, p. 135

72. Illustration by Henry Fusely, Vol. VI, p. 89

#### HOMER, *The Odyssey*, Translated by Pope

(London: J. du Roveray, 1806)

Lent by Miss Pauline King

73. Illustration by Richard Westall, Vol. II, p. 125

74. Illustration by Henry Fusely, Vol. IV, frontispiece

LANGHORNE, DR., *The Fables of Flora*

(London: E. and S. Harding, MDCCXCIV)

Lent by the *University of Chicago Libraries*

75. Illustration by Thomas Stothard

MILTON, JOHN, *Paradise Lost*. Proofs of Engravings

(London: Jeffries, 1792-1793)

Lent by Miss Pauline King

76. "Sin and Death," illustration by Thomas Stothard

RITSON, *A Select Collection of Old English Songs*, Vol. II

(London: J. Johnson, MDCCLXXXIII)

Lent by Miss Pauline King

77. Illustration by Thomas Stothard

ROGERS, SAMUEL, *Poems*

(London: T. Cadell, Strand; and E. Moxon, Dover-Street, 1834)

Illustrated by Turner and Stothard

Lent by Miss Pauline King

78. Illustration by Thomas Stothard, p. 72

ROGERS, SAMUEL, *Italy*

(London: T. Cadell, Strand; Jennings and Chaplin, 62, Cheapside; and E. Moxon, 64, New Bond Street, 1830)

Illustrated by Turner and Stothard

Lent by Miss Pauline King

79. Illustration by Thomas Stothard

ROGERS, SAMUEL, *Poems*

(London: T. Cadell and W. Davies, 1814)

Lent by Mr. and Mrs. Ulrich Middeldorf

80. Illustration by Thomas Stothard

Compare with the drawing of Cleopatra from the *Art Institute of Chicago*, Number 61

ROGERS, SAMUEL, *Poems*

(London: T. Cadell and W. Davies, 1814)

Lent by Mr. and Mrs. Carl O. Schniewind

81. Illustration by Thomas Stothard

Compare with number 62, sketches from the *Art Institute of Chicago*

ROGERS, SAMUEL, *Poems*

(London: T. Cadell, 1822)

Lent by Mr. and Mrs. Carl O. Schniewind

82. Illustration by Thomas Stothard

Compare with the sketches from the *Art Institute of Chicago*, number 62

Book of Miscellaneous Proofs

Lent by Mr. and Mrs. Ulrich Middeldorf

83. Illustrations to Shenstone's *Schoolmistress* (?), by Thomas Stothard

*Terentius*

(London, Harding, Triphook and Lepard, MDCCCXXV)

Lent by Mr. and Mrs. Ulrich Middeldorf

84. Frontispiece and Title-page illustrations by Thomas Stothard

TRESHAM, HENRY *Le Aventure Di Saffo*

(Roma: MDCCLXXXVIII)

Lent by Mr. and Mrs. Ulrich Middeldorf

85. Illustrations by Henry Tresham

Note that the face is made up of only a few plastic elements, that the drapery is treated patternistically, and that the landscape is Claude-like.

WRIGHT, WILLIAM, *Grotesque Architecture*

(London: Henry Webley, MDCCLXVII)

Lent by Miss Pauline King

86. Turkish Mosque with Minarets Attached, Plate 23

Curious combination of the classic and of the exotic in garden architecture

*The Novelist's Magazine*

(London: Harrison and Co., 1781)

Lent by the *University of Chicago Libraries*

87. Illustration by Thomas Stothard to "Tales of the Genii"

(purported to be a translation from the Persian by Sir Charles Morell), p. 186

*A Description of Fonthill Abbey, Wiltshire*

(London: W. Clarke, et al., 1812)

Lent by Mr. and Mrs. Ulrich Middeldorf

88. South West View of Fonthill Abbey, p. 9, drawn and engraved by James Storer

THOMSON, JAMES, *The Seasons*

(London: Percivale Stockdale, 1793)

Lent by Mr. and Mrs. Ulrich Middeldorf

89. Illustration for "Summer" by Thomas Stothard, p. 49

WALTON, ISAAC, *The Complete Angler*, Vol. I

(London: William Pickering, 1836)

Lent by Miss Pauline King

90. Illustration by Thomas Stothard

YOUNG, EDWARD, *Night Thoughts*

(London: C. Whittingham, 1798)

Lent by Miss Pauline King

91. Illustration by Thomas Stothard

