

## **Subseries V: Thomas Campbell manuscripts and prints, 1796-1848**

Subseries V: Thomas Campbell manuscripts and prints, 1796-1848, is arranged chronologically and contains prints, engravings, lithographs, and portraits by various artists of Thomas Campbell, 19th century Scottish poet as well as manuscripts written by and to the figure. Subseries V is arranged into two further subseries: Subseries I: Art, 1815-1848 and Subseries II: Manuscripts: 1796-1838.

Subseries I: Art, 1815-1848, is arranged chronologically and contains engravings, lithographs, and other portraiture of Thomas Campbell from various artists such as A. Collas, B. Holl, D.M. Nee, Henry Richard Cook, H. Meger, [William Hopwood](#), and Sir Thomas Lawrence. Lawrence's work is featured significantly in this subseries as a majority of other engravers and printmakers would work off of his original paintings of Campbell.

The manuscript subseries within Subseries V is arranged chronologically spanning from 1796 to 1838 and includes poems and correspondence written by and to Thomas Campbell. Correspondents within this subseries include individuals such as William Withering, John Richardson, W.Y. Ottley, and Mrs Marryatt. Many of these letters to these recipients concern personal matters such as loneliness, missing his companions, and difficulties with work and personal affairs. This series includes around nine primary sources relating to Thomas Campbell that span across various types of written media including poems, a biographical sketch, and letters.

Major themes for his poetry in the series fit in with his larger career of poetic works as they cover war related violence, tragedy, and heartache. *Oconnor's child Or Love lies bleeding* and the section from *Hallowed Ground* may not have been his most influential or well known pieces but even still they help to preserve and shape the complex overarching narrative of his writing.

The biographical sketch and the letters help to create a more well-rounded description of who Campbell actually was by showing how others viewed him, his values in daily life, and how he honestly interacted with the people in his life. The sketch is wholly unfinished but does show a fascination with his early life as it covers his beginnings and primary education. His prowess in Greek in these early stages seemed to help shape his career as a high achieving student that later lended him many educational opportunities and connections later in his life.

These connections became very important to Campbell later in his life not only for social interaction and comfort but they also illustrate his impact on the greater educated and literary communities.

### **Biographical Sketch of Thomas Campbell:**

Thomas Campbell, the eleventh and youngest son of Alexander Campbell, was born on July 27, 1777 in Glasgow, Scotland. As part of a once prominent family, Thomas was the grandson of a Highland laird, Campbell of Kirman whose line can be traced back to the first Norman lord of Lochawe. This legacy is now lost as the Campbell family experienced a great number of financial and other difficulties. Beginning with Alexander's trading firm in Virginia which fell through due to the Revolutionary War, he retired shortly after.

Thomas Campbell's early education came from the primary schools in Glasgow where, even from a

young age, he showed an affinity for writing. But due to his delicate disposition, he was sent away to the countryside for fresher air and returned soon after much stronger than before. Under the guidance of his mentor David Alison, Campbell began to excel in his studies, especially Greek, earning awards for his translations by the time he was twelve.

For a period of time, in 1793, Campbell attempted to study law at university and under a relative Alexander Campbell, Writer of the Signet in Glasgow, but abandoned it and returned to more humanistic pursuits. Determined still to financially support his struggling family, Campbell became a private tutor during his late teens. In 1795 he traveled to the island Mull, of the Inner Hebrides to tutor the family of Mrs. Campbell of Sunipol. It was here, with the island's lonely shores and beautifully wild terrain that the subject of his most famous poem *Pleasure of Hope* was developed with a nudge from his friend Hamilton Paul. After deciding against returning to University, Campbell continued tutoring this time to the family of General Napier in Algershire. Campbell also continued to write, his poems *Love and Madness* and a few others come from this period of his life.

In 1798, Campbell moved to Edneshire at the age of 21 to continue his writing career and be closer to his Scottish roots. It was here that he met Dr. Robert Anderson, an editor for collections of British poetry. Dr. Anderson was impressed by Campbell's literary prowess and encouraged him to pursue a writing career. Anderson later introduced Campbell to Mundell, a publisher that helped to begin Campbell's writing career. Campbell's first task was to compile an abridged work of Bryan Edward's *West Indies*. This period of time provided happiness and financial stability for Campbell. Through his work he received many pupils securing him and his family a comfortable livelihood. Also, his time in Edinburgh brought him into a circle of like minded individuals who now hold great renown such as Sir Walter Scott, Henry Brougham, Francis Jeffery, Dr. Thomas Brown, John Leyden, and James Grahame.

As the monotony of industry writing grew too much Campbell threw himself into poetry and began to actually construct *Pleasure of Hope*. After its completion in 1799 *Pleasures of Hope* became a career defining work that quickly received critical acclaim. The poem itself is a testament to its time and Campbell's sentimental approach to tragic events strongly focus on the common man's feelings. This period of time was characterized by political excitement over the idea of liberty, sparking sympathy for oppressed peoples such as the Polish and the Greeks. Major themes of this work combine patriotic heroism and truth; drawing inspiration from such events as the French Revolution, slavery, and the partition of Poland. With the release of this work fame struck the young poet quickly and remained with him throughout his career.

In 1800 he went to Germany to visit Gottlieb Friedrich Klopstock at Hamburg. Afterwards he traveled to Ratisbon, which was captured by the French three days after his arrival. Campbell hid with monks of the Benedictine College until all was clear. The events of the trip inspired several lines in his poem *Hohenlinden*, even though he did not witness and fight. When he returned to Hamburg he finished another poem *Exile of Eden*. It was around this time that Campbell received the news of his father passing away, but during his rush to get home to Edinburg he found that he was charged with treason. This was quickly proven false after an investigation, also during a search of his belongings the police found a draft of his national poem *Ye Mariners of England* and the patriotic themes of the work helped to assure the people incharge and he was free to go home. In the aftermath of his father's death Campbell felt a growing pressure to take care of his widowed mother and sister. A year later into his work he received an invitation from Lord Minto, a good friend from England. During this time spent in England Campbell interacted with many literary celebrities of the time and published *Lochiel* and *Hohenlinden* when he returned home to Edinburgh.

In 1802 Campbell married his cousin Matilda Sinclair, afterwards the couple moved to Sydenham. Campbell now held the responsibility of supporting his mother, wife, and their two sons, Alison and

Thomas. His days were well occupied and spent happily. In 1809 Campbell published *Gertrude of Wyoming*<sup>1</sup>, *Lord Ullin's Daughter*, and *The Battle of the Baltic* which all were received well by the public. But, as the lyric poetry that Campbell specialized in began to fall out of style, his works received less attention. Although this shift did not take away from any of his past accomplishments as he was still a respected individual, it does illustrate the changes in popularity and style. Campbell's *Pleasure of Hope* will always be thought of as his greatest achievement.

In 1826 Campbell was elected as Lord Rector of Glasgow University and continued to hold this position until 1829. But this latter half of Campbell's life featured drastic ups and downs. During his second semester at the university in 1828 his wife passed away and this loss affected him greatly. He was alone from then on as his first son Alison Campbell died at the very early age of five (1805-1810) and their second son Thomas was considered insane and institutionalized. Campbell had also lost his mother many years prior in 1812, twelve years after his father passed.

One of Campbell's final projects is the role that he played in helping to establish the University of London. In the years leading up to its creation in 1826, Campbell wrote about the importance of education and got the support of his colleagues from his previous position as Rector of Glasgow University. Along with this he continued with his efforts of liberty in regards to Poland and never lessened in his support. In his decline he was still described as cheery and pleasant by friends that kept him company. Thomas Campbell died on June 15, 1844 in Boulogne, France and was buried in Westminster Abbey.

Notes:

1 - 1909 *Gertrude of Wyoming*

This poem holds more significance beyond Campbell's anthology. Based off of the Battle of Wyoming, or more commonly known as the Wyoming Massacre, was fought in the Wyoming Valley, PA during the Revolutionary war. In 1778 the American Revolutionists settling in the area were attacked by Loyalists and Iriquois Natives led by Colonel Butler. Around 300 settlers were lost in the attack and this tragedy is what inspired Campbell's work. This poem has such an impact on the public that it may have influenced the naming of the state, making this poem a piece of American history. Another interesting detail of this work is that it is one of the first examples of an author writing about an event in such a way without ever experiencing it. Campbell never left Europe so it was a bold decision on his part to produce a work that ended up being so meaningful to an American audience. While criticized for a few historical inaccuracies the overall response to the poem was positive.

### **References:**

<https://www.bartleby.com/library/prose/1149.html>

<https://www.gutenberg.org/files/59788/59788-h/59788-h.htm>

**Processed and described by: Juliana Lueders, Archives Work-Study, supervised and edited by Suzanna Calev, Archivist, Spring 2022.**

**Condition Note:** The artwork contained within Subseries I: Art is in relatively good condition, mostly showing signs of age such as paper discoloring. The only notable damage from this subseries is that some pieces contain worn edges and/or slight staining. Despite the lack of damage, due to the age of the pieces care should be taken while handling. As for Subseries II: Manuscripts, the pieces are generally all in fair condition, once again showing signs of age such as paper discoloration. This subseries contains several pieces which contain damage including minor tears, stains, and tattered edges. This subseries should be

handled with care due to its age, however there are two pieces which should be held with extreme care due to their fragility:

- 8.27. Item 17a: Poem by Thomas Campbell titled, “O'Connor's Child or Love Lies Bleeding,” no date.
- 8.31. Item 17f: Letter from Thomas Campbell to William Withering, 1796 June 20

### **Subseries I: Art, 1815-1848**

Subseries I: Art, 1815-1848 is arranged chronologically and contains various mediums of art which depict Thomas Campbell including engravings, lithographs, and even a drawing. Some notable artists contained within the subseries include A. Collas, B. Holl, D.M. Nee, Henry Richard Cook, H. Meger, [William Hopwood](#), Sir Thomas Lawrence, [Sir Thomas. Lawrence](#), [Edward Francis Finden](#), and even Thomas Campbell himself.

The vast majority of the pieces contained within the subseries are no more than portraits of the figure, however some reference *Pleasures of Hope*; one of, if not, the most famous works produced by Thomas Campbell.

#### **8.1. Item 1: Engraving of [Thomas Campbell](#), unknown artist, no date (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A black and white portrait of Thomas Campbell is seemingly made from paint due to its smudged soft lines. The portrait itself is about 4” by 3” with a border around it and sits at the center of an otherwise blank and white piece of paper. Campbell himself has only his upper torso showing with his arms stopping a little out from the shoulder. His face is turned slightly to his left with a neutral expression, his face is also framed with curly dark hair. The outfit appears to be a dark colored frock coat, buttoned, with the collar turned up against his neck. This is paired with a white cravat also placed high on his neck.

About ½ an inch below the portrait is his signature in cursive.

**Dates:** N/A

**Creator:** N/A

**Subjects:** Historical Portrait

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 9 ¾ in. x 6 ½ in.

**Transcript Attempt:**

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#### **8.2. Item 2: Large Lithograph portrait of [Thomas Campbell](#), unknown creator, no date (removed to Grey Print Box#8)**

**Type of Material:** Lithograph

**Title:** Lithograph portrait of Thomas Campbell

**Description:** Large black and white lithograph portrait of Thomas Campbell. The portrait is about 4” by 3” while the border extends about 2” away in every direction making it closer to the edges of the otherwise blank white paper. The portrait itself shows Campbell with a young looking face, eyes turned to the left, with a neutral expression. His hair appears to be a lighter color with more curls at the top of his head. The clothing appears to be a gray frock coat with the buttons done up and the collar facing down. There is also a white cravat tied around his neck with a bow in the middle. Underneath the portrait is Campbells full signature in cursive that appears slightly faded.

**Dates:** N/A

**Creator:** N/A

**Subjects:** Lithograph, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is slightly discolored.

**Measurements:** 16 ½ in. x 19 ½ in.

**Transcription Attempt:**

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### **8.3. Item 3: Engraving of [Thomas Campbell](#) by [A. Collas](#), no date. (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A black and white engraving of a three-dimensional bust of Thomas Campbell created by French designer Achille Collas. The engraving itself sits in the center and extends to about 2” from the paper's edge. It is shaped like a painting with the “frame” being ornately detailed. Inside the frame there is an oval shape meant to draw focus to Campbell’s place in the very middle. It is a side profile of the man facing towards his left with no distinguishable expression on his face. The engraving is only of his upper chest and shoulders. His clothing appears to be a simple button down shirt with a sort of cloak draped over it. Underneath the oval with his face is his name in a plaque-like structure in normal font. Outside of the frame are the words “Engraved by A. Collas” with additional text at the bottom of the page.

**Dates:** N/A

**Creator:** [A. Collas](#), Charles Tint

**Subjects:** Historical Portrait

**Locations:** 86 Fleet Street, London

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 12 ¼ in. x 9 in.

**Transcript Attempt:**

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#### **8.4. Item 4: Lithograph of [Thomas Campbell](#), by [B. Holl](#), no date (removed to Grey Print Box #8)**

**Type of Material:** Lithograph

**Title:** Thomas Campbell Esq.

**Description:** A black and white lithograph of Thomas Campbell created by London based portrait engraver Benjamin Holl. The center of the page holds the portrait that is about 4” by 3” with a darkly colored background along with his figure. Beyond this there is a less apparent edge about 2” in from the paper’s edge that encapsulated the portrait along with “Thomas Campbell Esqr” in large bold letters (in regular font) followed by “Lord Rector of the University of Glasgow” in cursive. It also includes the creator's name B.Holl underneath the engraving and extra text at the bottom. The image of Campbell itself shows his upper torso and arms with one reaching slightly to his left. He is dressed in a dark open frock coat with a high collar paired with a waistcoat underneath and a cravat around his neck. His face is turned slightly to the left to follow his gaze, his nose is a prominent feature as well as his dark curly hair.

**Dates:** N/A

**Creator:** [B. Holl](#)

**Subjects:** Thomas Campbell, Lithograph

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is discolored.

**Measurements:** 7 ¾ in. x 11 in.

**Transcription Attempt:**

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#### **8.5. Item 5: Engraving of [Thomas Campbell](#) by D. M. Nee et al., no date (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A black and white engraving of a three-dimensional Greek bust of Thomas Campbell. The paper itself is around 5” by 3” with the image of the bust taking up around ¾ of the page. The engraving of Campbell itself has a serious expression with a tight mouth and arched eyebrows. The eyes have no pupils for direction of sight but the head is slightly turned to its left. Campbells hair is short but curly, appearing very textured even for stone. His clothing also gives the appearance of soft flowy material as various folds and creases are depicted. This style seems to be reminiscent of a toga or a similar shawl-like piece of clothing as it wraps around his shoulders and once again around his neck to give the outfit a circular structure. Below all of this has “Thomas Campbell” written out in large letters in the center of the page followed by credits to the sculptor and publishers in smaller text beneath it.

**Dates:** N/A

**Creator:** D. M. Nee (Drawing); [Henry Richard Cook](#) (Engraver); [Patric Park](#) (Sculptor); Smith and Elder (Publishers)

**Subjects:** Engraving of a bust

**Locations:** Cornhill.

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 6 ¼ in. x 3 ¾ in.

**Transcript Attempt:**

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**8.6. Item 6: Lithograph of [Thomas Campbell](#) by [H. Meyer](#), no date (removed to Grey Print Box #8)**

**Type of Material:** Lithograph

**Title:** T. Campbell

**Description:** A lithograph portrait of Thomas Campbell created by Henry Meyer, a prominent nineteenth century engraver. Campbell is portrayed as a younger man with short, curly hair adorned in luxurious robes, looking off to the right. Beneath the portrait is the signature of the figure.

**Dates:** N/A

**Creator:** [H. Meyer](#)

**Subjects:** Thomas Campbell, Lithograph

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is slightly discolored. There is no notable damage.

**Measurements:** 5 ¼ in. x 8 ⅛ in.

**Transcription Attempt:**

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**8.7. Item 7: Engraving of [Thomas Campbell](#), after Sir Thomas Lawrence, printed by [William Hopwood](#), 1823 (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** [Thomas Campbell, Esqre.](#)

**Description:** An 1823 published portrait of the poet Thomas Campbell by printmaker William Hopwood. This portrait features a youthful Thomas Campbell with curly hair, wearing a double-breasted coat, looking in the distance to his left. Below the portrait is text: "Engraved from an original figure by Hopwood."

**Dates:** 1823

**Creator:** [William Hopwood](#), Sir Thomas Lawrence

**Subjects:** Historical portrait

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 6 3/16 in. x 4 11/16 in.

**Transcript Attempt:**

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**8.8. Item 8: Engraving of [Thomas Campbell](#) by J. Lond and [F. A. Roberts](#), no date.(removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A portrait of the poet Thomas Campbell by J. Lond, engraved by F.A. Roberts and published by Blackie and Son. In the engraving, Thomas Campbell is dressed in a black frock coat and looking off to his right in the distance.

**Dates:** N/A

**Creator:** J. Lond, [F. A. Roberts](#), Blackie & Son (Publisher)

**Subjects:** Historical portrait

**Locations:** Glasgow, Edinburgh, and London

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 9 ¾ in. x 5 ¾ in.

**Transcript Attempt:**

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**8.9. Item 9: Engraving of [Thomas Campbell](#) by [R. Cooper](#), no date (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell, Esq.

**Description:** A black and white engraving picturing a light picture frame detailed with vines and flowers that surrounds an oval shaped engraving of Thomas Campbell. He is drawn with his face tilted slightly to his right, a long nose, small lips, and dark curly hair. Only his upper torso and shoulders are shown. He is dressed in a dark open frock coat with a high collar paired with a waistcoat underneath and a cravat around his neck. Underneath the frame is the sculptors name R. Cooper in small print and below that are the words "Thomas Campbell ESQ Author of *The Pleasure of Hope* " and finally the publisher is credited at the bottom.

**Dates:** N/A

**Creator:** [R. Cooper](#) (Sculptor); T. Richardson (Publisher)

**Subjects:** Historical portrait

**Locations:** High Holborn

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 6 ¾ in. x 4 ¾ in.

**Transcript Attempt:**

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**8.10. Item 10: Engraving of [Thomas Campbell](#) by [John Roffe](#), no date.  
(removed to Gray Print Box #8)**

**Type of Material:** Engraving

**Title:** Thomas Campbell, Esq.

**Description:** A portrait of the poet Thomas Campbell created by the nineteenth century artist John Roffe. In this portrayal, the younger Campbell can be seen wearing a coat and looking slightly to the left. Beneath the portrait are the words “T. Campbell Esq’r”.

**Dates:** N/A

**Creator:** [Roffe](#) (Engraver); J. Lumbird (Publisher)

**Subjects:** Historical portrait

**Locations:** 143 Strand

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 8 ¾ in. x 4 ¾ in.

**Transcript Attempt:**

T. Campbell Esq’r

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**8.11. Item 11: Lithograph portrait of [Thomas Campbell](#) after [Sir Thomas Lawrence](#) by [S. Freeman](#), no date (removed to Grey Print Box #8)**

**Type of Material:** Lithograph

**Title:** Thomas Campbell, Esq.

**Description:** A lithographic portrait of Thomas Campbell created by London based engraver Samuel Freeman. The image portrays Campbell as a young, fair man wearing a coat and necktie, looking off to the right. Underneath the portrait is the title “Thomas Campbell, Esq’r”. This portrayal is based on a drawing made by famed artist Thomas Lawrence.

**Dates:** N/A

**Creator:** [S. Freeman](#), [T. Lawrence](#)

**Subjects:** Portrait, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Fair, paper is very dirty and the edges are worn.

**Measurements:** 13 ⅜ in. x 17 1/16 in.

**Transcription Attempt:**

Thomas Campbell, Esq’r

Engraved by S. Freeman from an original drawing by T. Lawrence, Esq R.A.

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**8.12. Item 12: Print of [Thomas Campbell](#) by [Engelmann](#) and J. Fraser, unknown artist, no date. (removed to Grey Print Box #8)**

**Type of Material:** Drawing

**Title:** The Editor of the New Monthly

**Description:** A print created by an unknown artist which depicts Thomas Campbell sitting leisurely, smoking a pipe. There is a book close to his feet which has the words “Lit Union” printed on it. Underneath the print is the handwriting of Campbell stating “Yours Truly T Campbell”, and the title “The Editor of the New Monthly”.

**Dates:** N/A

**Creator:** [Engelmann](#), J. Fraser

**Subjects:** Print, Thomas Campbell

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is discolored.

**Measurements:** 5 5/16 in. x 9 1/16 in.

**Transcription Attempt:**

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**8.13. Item 13: Engraving of [Thomas Campbell](#) by [Freeman](#) and [Thomas Lawrence](#), no date. (removed to Gray Print Box #8)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** This portrait is of the poet Thomas Campbell engraved by [Samuel Freeman](#), based on a painting by famed English portrait painter Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Beneath the portrait is the title “Thomas Campbell Esq’r Author of The Pleasures of Hope”.

**Dates:** N/A

**Creator:** Lawrence (Painter); [Freeman](#) (Engraver); W. Smith (Publisher)

**Subjects:** Historical portrait

**Locations:** 23 Lisle Street, Leicester Square

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 6 3/8 in. x 4 1/2 in.

**Transcript Attempt**

Thomas Campbell Esq’r  
Author of The Pleasures of Hope

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**8.14. Item 14: Lithograph portrait of [Thomas Campbell](#), after [Thomas Lawrence](#) by [James Godby](#), no date (removed to Gray Print Box #8)**

**Type of Material:** Lithograph

**Title:** Lithograph portrait of Thomas Campbell

**Description:** A large portrait depicting Thomas Campbell engraved by James Godby based on a painting by famed English portrait painter Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Beneath the portrait is the title “Thomas Campbell Esq’r Author of The Pleasures of Hope Gertrude of Wyoming”.

**Dates:** N/A

**Creator:** [Thomas Lawrence](#), [James Godby](#)

**Subjects:** Lithograph, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Fair, portrait is slightly dirty and discolored.

**Measurements:** 9 ½ in. x 11 3/16 in.

**Transcription Attempt:**

Thomas Campbell Esq’r  
Author of The Pleasures of Hope Gertrude of Wyoming

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**8.15. Item 15: Lithograph portrait of [Thomas Campbell](#), after [Sir Thomas Lawrence](#) by [Robert Cooper](#), no date (removed to Gray Print Box #8)**

**Type of Material:** Lithograph

**Title:** Lithograph portrait of Thomas Campbell

**Description:** A portrait depicting Thomas Campbell created by engraver Robert Cooper based on a painting created by prolific British portrait painter Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Underneath the portrait is the title “Thomas Campbell”.

**Dates:** N/A

**Creator:** Sir [Thomas Lawrence](#), [R. Cooper](#)

**Subjects:** Lithograph, Portrait, Thomas Campbell

**Locations:** London & Dublin

**People:** [Thomas Campbell](#)

**General Condition:** Good, edges are slightly worn.

**Measurements:** 5 ¾ in. x 8 ⅝ in.

**Transcription Attempt:**

Thomas Campbell  
Painted by Sir Thomas Lawrence P.R.A\_\_\_ Engraved by R. Cooper  
Copied with permission from the British Gallery of Contemporary Portraits

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**8.16. Item 16: Lithograph of [Thomas Campbell](#), after Sir [Thomas Lawrence](#) by [E. Finden](#), no date.**

**Type of Material:** Lithograph

**Title:** Thomas Campbell

**Description:** A lithograph depicting Thomas Campbell created by engraver Edward Francis Finden, based on a painting created by British portrait painter Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Underneath the portrait is the title “Thomas Campbell” and a signature from the figure.

**Dates:** N/A

**Creator:** Sir [Thomas Lawrence](#), [E. Finden](#)

**Subjects:** Lithograph, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is slightly discolored.

**Measurements:** 6 15/16 in. x 10 5/16 in.

**Transcription Attempt:**

Thomas Campbell

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**8.17. Item 17: Lithograph portrait of [T. Campbell](#), after [Sir Thomas Lawrence](#) by [Edward Francis Finden](#), no date (removed to Gray Print Box #8)**

**Type of Material:** Lithograph portrait

**Title:** Yours very truly T. Campbell

**Description:** A lithograph portrait of Thomas Campbell by Sir Thomas Lawrence and Edward Francis Finden. In the portrait, Campbell is wearing a double-breasted coat with a cravat and looking off to his left in the distance. Edward Francis Finden (1791-1857) was a British engraver who worked off of Thomas Lawrence’s original paintings of Campbell. Below the portrait there is text on the left that says, “Painted by Sir Tho. Lawrence, ERS” and on the right the text says, “Engraved by E. Finden.” Below those printed texts is a print of Campbell’s signature: “yours very truly, T. Campbell.” At the bottom of the page, there is print that says, “London Published

**Dates:** N/A

**Creator:** Sir [Thomas Lawrence](#), [Edward Francis Finden](#)

**Subjects:** Lithograph, Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is slightly discolored.

**Measurements:** 6 ½ in. x 9 ¾ in.

**Transcription Attempt:**

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**8.18. Item 18: Lithograph of [Campbell](#) statue, by [W. H. Mote](#), no date  
(removed to Gray Print Box #8)**

**Type of Material:** Lithograph

**Title:** Campbell

**Description:** A lithograph of Thomas Campbell engraved by W. H. Mote; based on a statue created by William Calder Marshall. This portrayal of Campbell shows him adorned in a robe, looking straight, and holding a pen in his right hand and a book in his left. At the base of the portrait is a lyre, a crown, and some paper. Underneath the image is the title "Campbell".

**Dates:** N/A

**Creator:** [W.H. Mote](#), [W. Calder Marshall](#)

**Subjects:** Statue, Lithograph, Campbell

**Locations:** N/A

**People:** [W.H. Mote](#), [Campbell](#)

**General Condition:** Good, paper is slightly discolored.

**Measurements:** 6 in. x 10 15/16 in.

**Transcription Attempt:**

CAMPBELL

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**8.19. Item 19: Engraving of [Thomas Campbell](#), after [Sir Thomas Lawrence](#) by [H. Myer](#), 1815 January 21 (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell, Esqre.

**Description:** A portrait of the poet Thomas Campbell engraved by H. Meyer, based on a painting created by British portrait painter Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Underneath the portrait is the title "Thomas Campbell Esq're".

**Dates:** January 21, 1815

**Creator:** [Lawrence](#) (Painter); [H. Myer](#) (Engraver), H. Colburn (Publisher)

**Subjects:** Historical portrait

**Locations:** London, Conduit Street.

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 9 in. x 5 ¾ in.

**Transcript Attempt:**

Thomas Campbell Esq're

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**8.20. Item 20: Engraving of [Thomas Campbell](#), after Sir [Thomas Lawrence](#) by [Thomas Blood](#), 1815 October 1 (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell, Esq.

**Description:** A portrait of the poet Thomas Campbell engraved by Thomas Blood based on a painting by Thomas Lawrence. In this portrayal, Campbell can be seen looking slightly to the right while adorned in a coat and white necktie. Underneath the portrait is the title “Thomas Campbell Esq’r”.

**Dates:** 1 October 1815

**Creator:** [Thomas Lawrence](#) (Painting); [T. Blood](#) (Engraving); James Asperne (Publisher)

**Subjects:** Historical portrait

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 8 ⅜ in. x 5 ¼ in.

**Transcript Attempt:**

Thomas Campbell Esq’r

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**8.21. Item 21: Engraving of [Thomas Campbell](#) after [Thomas Lawrence](#) by [Jonathan Burnet](#), 1828 April (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell Esq.: Lord Rector of the University of Glasgow.

**Description:** A lithographic portrait of Thomas Campbell created by one of the leading portrait painters of the nineteenth century, Sir Thomas Lawrence. In this portrayal, Campbell is looking slightly to the right while placing his right hand on a nearby surface. He is wearing a coat and white necktie. Beneath the portrait is the title “Thomas Campbell: Lord Rector of the University of Glasgow”.

**Dates:** April 1828

**Creator:** [Thomas Lawrence](#) (pinx), [Jonathan Burnet](#) (sculptor), Messrs Moon, Boys & Graves (Publisher)

**Subjects:** Historical Portrait

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 16 ¾ in. x 11 in.

**Transcript Attempt:**

Thomas Campbell  
LordRector of the University of Glasgow

-----END-----

**8.22. Item 22: Engraving of [Thomas Campbell](#). Author of the Pleasure of Hope, by [Samuel](#) and [Henry Cousins](#), 1834 March 1 (removed to Oversized Box #3)**

**Type of Material:** Engraving

**Title:** N/A

**Description:** An engraving of Thomas Campbell, author of *Pleasure of Hope*; painted by Sir Thomas Lawrence, engraved by brothers Samuel and Henry Cousins. Samuel and Henry Cousins were 19th century engravers living in London. Henry Cousins was a mezzotint engraver. Samuel Cousins apprenticed under Samuel Reynolds in 1814 during which he engraved over 360 mezzotints illustrating the works of Joshua Reynolds, Britain's most famous painter at the time and President of the Royal Academy. Samuel Cousins eventually established himself as an independent engraver, publishing his first plates in 1826. His style was to use a combination of stipple engraving and etching processes. He was elected an associate engraver of the Royal Academy in 1835 and two years later, exhibited his paintings at the academy. In 1855, he was one of two engravers to be elected "Royal Academician." In the engraving, Campbell is dressed in a black coat looking over his left shoulder in the distance.

**Dates:** 1834 March 1

**Creator:** Samuel and Henry Cousins (Engravers)

**Subjects:** Historical Portrait

**Locations:**

**People:** [Thomas Campbell](#); [Samuel Cousins](#) and [Henry Cousins](#)

**General Condition:** Good.

**Measurements:** 16 ½ in x 13in.

-----END-----

**8.23. Item 23: Engraving of [Thomas Campbell](#) by [W. Finden](#) et al., 1837 (removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell.

**Description:** A portrait of a bust of Thomas Campbell engraved by William Finden based on a sculpture by Edward Hodges Baily. The bust is looking to the right while adorned in a shirt and robe. Underneath the portrait is the title "Thomas Campbell".

**Dates:** 1837

**Creator:** [William Finden](#) (Engraver); [Edward Hodges Baily](#) (sculptor); Edward Mox (Publisher)

**Subjects:** Portrait of a bust

**Locations:** Dover Street, London

**People:** [Thomas Campbell](#)

**General Condition:** Okay.

**Measurements:** 10 in. x 6 ⅞ in.

**Transcript Attempt:**

Thomas Campbell

-----END-----

**8.24. Item 24: Engraving of [Thomas Campbell](#), by [Edward Finden](#) et al., 1841  
(removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A portrait of the poet Thomas Campbell created by popular engraver Edward Finden based on a painting created by prolific portrait painter Thomas Phillips. In this portrayal of Campbell, the curly haired man is adorned in luxurious robes while sitting in a chair and looking off to the right. Underneath the portrait are the words “Thomas Campbell”.

**Dates:** 1841

**Creator:** [Edward Finden](#) (Engraver), [Thomas Phillips](#) (Artist)

**Subjects:** Historical portrait

**Locations:** N/A

**People:** [Thomas Campbell](#), John Murray (Owner of original portrait)

**General Condition:** Okay.

**Measurements:** 7 7/8 in. x 5 1/2 in.

**Transcript Attempt:**

Thomas Campbell –

1841 –

From a picture by Tho’ Phillips, Esq R.A.

In the possession of John Murray Esq’r

-----END-----

**8.25. Item 25: Engraving of [Thomas Campbell](#), by [D. McClise](#) et al., 1844  
(removed to Oversized Print Box #3)**

**Type of Material:** Engraving

**Title:** Thomas Campbell

**Description:** A portrait of the poet Thomas Campbell created by British printmaker Joseph John Jenkins based on a painting created by Daniel McClise. In this portrayal of Campbell, he seems to be middle aged, wearing a suit and robe. He is looking off to the right while holding a writing utensil. Underneath the portrait is the text “The Author of the Pleasures of Hope”

**Dates:** 1844

**Creator:** [D. McClise](#) (Painter); [Jo Jenkins](#) (Engraver); Fisher & Son (Publisher)

**Subjects:** Historical Portrait, Pleasures of Hope

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Good.

**Measurements:** 9 1/8 in. x 8 in.



**Transcript Attempt:**

The Author of the Pleasures of Hope  
T. Campbell

-----END-----

**8.26. Item 26: Lithograph of [Thomas Campbell](#) by [Sir Thomas Lawrence](#), 1848 (removed to Grey Print Box #8)**

**Type of Material:** Lithograph

**Title:** Thomas Campbell

**Description:** A lithographic portrait of Thomas Campbell created by one of the leading portrait painters of the nineteenth century, Sir Thomas Lawrence. In this portrayal, Campbell is looking slightly to the right while placing his right hand on a nearby surface. He is wearing a coat and white necktie. Beneath the portrait is the title "Thomas Campbell".

**Dates:** 1848

**Creator:** Sir [Thomas Lawrence](#)

**Subjects:** Lithograph, Thomas Campbell

**Locations:** London

**People:** [Thomas Campbell](#)

**General Condition:** Good, paper is slightly discolored.

**Measurements:** 5 1/16 in. x 8 3/16 in.

**Transcription Attempt:**

Thomas Campbell

-----END-----

**Subseries II: Manuscripts, 1796-1838**

Subseries II: Manuscripts, 1796-1838, is arranged chronologically by date and contains poems and correspondence written by Thomas Campbell, Scottish poet. The various types of manuscripts include correspondence with individuals such as William Withering, John Richardson, W.Y. Ottley, and Mrs Marryatt. This series includes around nine primary sources relating to Thomas Campbell that span across various types of written media including poems, biographical sketches, and letters.

Major themes for his poetry in the series fit in with his larger career of poetic works as they cover war related violence, tragedy, and heartache. *Oconnor's child Or Love lies bleeding* and the section from *Hallowed Ground* may not have been his most influential or well known pieces but even still they help to preserve and shape the complex overarching narrative of his writing.

The biographical sketch and the letters help to create a more well-rounded description of who Campbell actually was by showing how others viewed him, his values in daily life, and how he honestly interacted with the people in his life. The sketch is wholly unfinished but does show a fascination with his early life as it covers his beginnings and primary education. His prowess in Greek in these early stages seemed to

help shape his career as a high achieving student that later lended him many educational oppourtunities and connections later in his life.

These connections became very important to Campbell later in his life not only for social interaction and comfort but they also illustrate his impact on the greater educated and literary communities.

**8.27. Item 27: Poem by [Thomas Campbell](#) titled, “O'Connor's Child or Love Lies Bleeding,”, no date. (Removed to Half Box #1)**

**Type of Material:** Poem

**Title:** Oconnor’s Child or Love lies bleeding

**Description:** A poem by Thomas Campbell, titled, “O’Connor’s Child or Love Lies Bleeding,” date unknown. Thomas Campbell’s poem tells the story of the daughter of an Irish clan’s chief who fell in love with a man she wasn’t supposed to due to his low standing, and describes the tragedies which follow. The characters within the story seem to be based on real historic figures which lived within the provinces of Ireland used in the story. The work has been labeled as culturally significant by scholars.

**Dates:** N/A

**Creator:** [Thomas Campbell](#)

**Subjects:** Poetry

**Locations:** Isles of Fion-gael, Lienster, Ulster

**People:** Thomas Campbell,

**Characters:** O’connor, [De Bourgo](#), [Connocht Moran](#), [Brazil Desmond](#)

**General Condition:** Fair, paper is very old and fragile but still in good enough shape to handle and read.

**Measurements:** 3 ¾ in. x 4 11/16 in.

**Transcript Attempt:**

**Page 1:**

Oconnor’s child  
or  
Love lies bleeding  
-----  
I

Oh! once the harp of Innisfail\*  
Was strung full high to notes of gladness;  
But yet it often told a tale  
of more prevailing sadness.  
Sad was the note & wild its fall;  
As winds that moan at night, forlorn,  
Along the isles of Fion-gael,  
When, for Oconnor’s child to mourn,  
The harper told - how lone - how far  
From any mansion’s twinkling star,-  
From any path of social men,-

Or voice but from the fox's den,  
The Lady of the desert, dwelt;  
And yet no wrongs no fear she felt  
Say why should dwell in place so wild  
The lovely pale Oconnor's child?-

\*Ireland

**Page 2:**

2) II.

Sweet Lady! she no more inspires  
Green Erin's hearts with beauty's power,  
As in the palace of her sires,  
She bloom'd a peerless flower!  
Gone from her hand & bosom gone  
The regal broche, the jewell'd ring,  
That oer her dazzling whiteness shone,  
Like dew on lillies of the spring. -  
Yet why, though fall'n her brother's Kerne  
Beneath De Bourgo's battle stern,  
While yet in Lienster unexplored,  
Her friends survive the English sword,  
Why lingers she from Erin's host,  
So far on Galway's shipwreck coast  
Why wanders she a huntress wild,  
The lovely pale Oconnor's child.

III.

And fix'd on empty space, why burn  
Her eyes with momentary wildness?  
And wherefore do they then return  
To more than woman's mildness?  
Dishavell'd are her raven locks  
On Connocht Moran's name she calls,

**Page 3:**

5) VI.

Oconnor's child, I was the bud  
Of Erin's royal trees of glory;

But woe to them that wrapt in blood  
The tissue of my story!  
Still, as I clasp my burning brain,  
A death-scene rushes on my sight,  
I see it oer & oer again-  
The bloody feud - the fatal night-  
When chafing Connocht Moran's scorn  
They call'd my hero basely born;  
And bade him chase a meaner bride  
Than from Oconnor's house of pride.  
Their tribe (they said) their high degree  
Was sung in Sarah's psaltery;\*  
And he, my lov'd one, bore in field  
A meaner crest upon his shield.-

\*Sarah's Psaltery The great Geguilers of the ancient Irish-

## VII.

Ah brothers! What did it avail  
That fiercely & triumphantly  
Ye fought the English of the pale-  
And stemm'd De Courcey's chivalry-

### Page 4:

6)  
And what was it to love & me,  
That barons by your standard rode?  
Or bel-fires for your jubilee,  
Upon a hundred mountains glow'd?  
What though the lords of towr & dome,  
From Shannon to the North sea foam,  
Thought ye your iron hands of pride  
Could break the knot that love had tied?  
No! let the eagle change his plume,  
The leaf its hue - the flow'r its bloom;  
But ties around this heart were spun,  
That could not - would not be undone!

## VIII.

At bleating of the wild watch-fold,  
Thus sang my Love ~“Oh come with me!  
Our bark is on the lake behold!  
Our steeds are fasten’d to the tree!  
Come far from Castle-Connor’s clans!  
Come with thy belted forester!  
And I, beside the lakes of swans,  
Shall hunt for thee the fallow deer;-

**Page 5:**

7)  
And build thy hut, & bring thee home  
The wild-fowl & the honey-comb;  
And berries from the woods provide,  
And play my darshech \* by thy side,  
Then come my love! - How could I stay?  
Our nimble stag-hounds track’d the way;  
And I pursued, by moonless skies,  
The light of Connocht Moran’s eyes.-

\*darshech a harp

IX

And fast & far, before the star  
Of day-spring, rush’d we through the glade;  
And saw at dawn the lofty bawn  
Of castle-Connor fade.  
Sweet was to us the hermitage  
Of this unplough’d, untrodden shores  
Like birds, all joyous from the cage,  
For man’s neglect we lov’d it more.  
And well he knew, my huntsman dear,  
To search the game with hawk & spear,  
Whilst I, his evening food to dress,  
Would sing to him in happiness.-

**Page 6:**

8)

But oh that midnight of despair!  
When I was doom'd to rend my hair.  
The night to me of shrieking sorrow!  
The night to him that had no morrow! -

X

When all was hush'd at evening tide,  
I heard the baying of their beagle:  
Be hush'd! my Connocht Moran cried,  
Twas but the screaming of the eagle:  
Ay me! Twas not the eyrie's sound,  
Their bloody hands had traced us out,  
Up-listning starts our couchant hound,  
And harp again! that nearer shout  
Brings faster on the murderers!-  
Spare!- Spare him! Brazil Desmond fierce  
In vain & no voice the adder charms-  
Their weapons cross'd my sheltering arms-  
Another's sword has struck him low,  
Another's & another's,  
And every hand that gave the blow,  
Alas! it was a brother's! -

**Page 7:**

9)  
yes! when his moanings died away,  
Their iron hands had dug the clay,  
And oer his burial-turf they trod,  
And I beheld Oh God! Oh God!  
His life, blood oozing from the sod

XII.

Warm in his death - wounds sepulchred  
Alas! my warrior's spirit brave  
For mass nor lilla-lulla \* heard,  
Lamenting, sooth his grave.  
Dragg'd to their hated mansion back,  
How long in thralldom's grasp I lay,  
I know not; for my soul was black

And knew no change of night or day,  
One night of horror round me grew;  
Or if I saw, or felt, or knew,  
Twas but when those grim visages,  
The angry brothers of my race,  
Glared on each eyeball's aching throb  
And cheek'd my bosom's power to [illegible]  
Or when this heart, with pulses drear,  
Beat like a death-watch in mine car.-

\*Note. lilla-Lulla was the name of the old Irish Camentation for the dead

**Page 8:**

10

XII

But Heav'n at last my soul's eclipse  
Did with a vision bright inspire:  
I woke & felt upon my lips  
A prophetess's fire.  
Thrice in the east a war-drum beat,  
I heard the Saxon trumpet's sound  
And ranged, as to the judgement seat,  
My guilty trembling brothers round.-  
Clad in the helm & shield they came;  
For now De Bourgo's sword & flame  
Had ravaged Ulster's boundaries,  
And lighted up the midnight skies.  
The standard of Oconnor's sway  
Was in the turret where I lay;  
That standard, with so dire a look,  
As ghastly shone the moon & pale,  
I gave, that every bosom shook  
Beneath its iron mail. -

XIII

And go! (I cried) the combat seek,  
Ye hearts, that unappalled bore  
The anguish of a sister's shriek,  
Go! and return no more! -

**Page 9:**

Oconnor's plumed partizans:  
Thrice ten Innisfallian clans  
Were marching to their doom  
A sudden storm their plumage toss'd,  
A flash of lightning oer them cross'd,  
And all again was gloom!  
But high in heavn again the bands  
of Thunder-spirits clapt their hands.

XVI-

Stranger! I fled the home of grief,  
At Connocht Moran's tomb to fall;  
I found the helmet of my chief,  
His bow still hanging on our wall:  
And took it down & vow'd to rove  
This desert wild, an huntress bold;  
Nor would I change my buried love  
For any heart of living mould.  
yes for I am a hero's child  
I'll hunt my quarry on the wild;

**Page 10:**

14

And still this home my mansion make,  
Of all unheeded & unheeding;  
And nourish [cherish written above], for my warrior's sake  
The flow'r of love lies bleeding!-

Notes

Verse III. Uncle - "And stemm'd De Bourgo's chivalry"- The House of Oconnor had a right to boast of their victories over the English- particularly over Walter De Bourgo an an: -cestor of the warrior of the same name all: -uded to in the preceding poem who won the battle of Amunree - When Walter de Bourgo had become so insolent as to make extensive demands upon the territories of Connaught and to bid defiance to all the rights & proper= ties reserved by the Irish chiefs Aeth O= connor a near descendant of the famous Cathal, surnamed of the bloody hand, rose

-----END-----



**8.28. Item 28: Poem by [Thomas Campbell](#), no date. (Removed to Half Box #1)**

**Type of Material:** Poem

**Title:** N/A

**Description:** A poem by Thomas Campbell without a name. The item contains two stanzas of poetry with six lines each. Along with a short paragraph from an unknown CReading who discusses how Campbell asked them to proofread his word use for the poem. These two stanzas appear to be part of a larger work published by Campbell in 1825 called "Hallowed Ground".

**Dates:** 1825

**Creator:** Thomas Campbell

**Subjects:** Poetry, *Hallowed Ground*

**Locations:** Berlin

**People:** [Thomas Campbell](#)

**General Condition:** Fair, the document is worn and discolored around the edges.

**Measurements:** 7 11/16 in. x 9 6/16 in.

**Transcript Attempt:**

[Top left corner of sheet has underlined word "used"]

-----  
Welcome war to brace  
Her drems & rend Heaon's reeking space  
The Colours planted face to face  
The charging cheer  
Though Deaths pale horse lead on the chase  
Shale still be clear.

-----  
Whats Hallowd ground - In what gives birth  
To sacred thoughts in sonds of worth  
Peace Independance Truth go forth  
Earth's compass round  
And your high priesthood shale make earth  
All hallow'd ground. - - -

-----  
The above was written by Mr T. Campbell just before his departure for Berlin 1825 to put to me the questions whether he had used "shale" and "will" correct of which, though he always used the words lightly he was never clear of the right introduction. C Reading

-----END-----

**8.29. Item 29: Letter from [Thomas Campbell](#) to [Edmund Waller Rundle](#), no date. (removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** Letter from Thomas Campbell to Edmund Waller Rundle

**Description:** A letter from Thomas Campbell requesting permission to enter and explore Edmund's residence. The item contains a very short correspondence between Campbell and Edmund Waller Rundle (unknown). Campbell is calling on a promise between the two men in viewing Rundle's home and is bringing two friends Lady & Daughter of General Macdonald (unknown) with him. This letter is to confirm this and to ensure a time of the visit.

**Dates:** N/A

**Creator:** Thomas Campbell

**Subjects:** Correspondence, Poet, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#), General Macdonald, [Edmund Waller Rundle](#)

**General Condition:** Good, no issues.

**Measurements:** 4 ½ in. x 7 ½ in.

**Transcript Attempt:**

Saturday - 10 Seymour St West

My dear sir

I have not forgotten your kind promise to allow me to look at the treasure of your House - & I mean to avail myself of it to day & to bring with me two friends the Lady & Daughter of General Macdonald -

It is principally on their account that I request you to leave permission for our admission if you should not happen to be on the spot about 3 or 4 oclock-

I remain

Dear sir

Very truly yours

To Edmund Waller Rundle Esqr.            T. Campbell-

-----END-----

### **8.30. Item 30: Biographical Sketch of [Thomas Campbell](#), no date (removed to Legal Box #1)**

**Type of Material:** Biography

**Title:** Biographical Sketch of Thomas Campbell

**Description:** A brief handwritten biographical sketch of Thomas Campbell with no author or citations. This handwritten sketch illustrates an early attempt of a biography of Thomas Campbell's life. It segments his life and career into segments including early education, university, and early career in publishing. The item contains four pages total but only two with real content. These beginning pages are a biography of Campbell's life that covers his early life and education and his proficiency in Greek translations. There's also a description of his early career that mentions some of his works such as

*Pleasures of Hope* and *Gertrude of Wyoming* and his travels. The third page is blank and the fourth page has two names of Baldwin Conrh and Clark Lain (both unknown).

**Dates:** N/A

**Creator:** N/A

**Subjects:** Biography, Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#)

**General Condition:** Fair, paper is very discolored but still legible.

**Measurements:** 7 7/8 in. x 12 1/2 in.

**Transcript Attempt:**

### **Page 1:**

This Campbell was born at Glasgow in 1777 & had the honor of being christened by the venerable hand of Dr Reid - He was sent at 7 to the grammar school of that city & was taught Latin by Dr Davis Alison a teacher long & highly reputed in Scotland for the Sweep amenity of his method lg. what the following year

At twelve he went to the University & gained a bursary on bishop Leighton's foundation after a hard contested trial with a rival candidate twice his years who was held to be one of the best latin scholars at the University - During a seven years residence at Glasgow he was distinguished every year by academiial prizes. In Greek translation he was most fortunate for comedies & tragedies for having obtained the palm of hocliuical translation for several entire Greek plays [illegible] of discrepancy [illegible] & others. The professor of Greek in awarding the prize to the last of these performances pronounced it in presence of the assembled college to be in his opinion the best performance which had ever been given in within the walls of the University. After studying the classics & philosophy & he attended the lectures of Millus who at that time adorned Glasgow - The writings of Millus have not attained a celebrity

### **Page 2:**

corresponding to that which his personal presence attracted in the circle where he lived but in that circle his conversation & public oratory made him almost idolized. From him Mr Campbell received those impressions in favor of fine principles which adhered to his writings & his hand-

After a short residence among the mountains of Argyles here Mr Campbell returned to Edin[borough] where he was soon honored with the notice of Sewart in Playfair & other distinguished characters of the North & where at 20 he wrote & at 21 published his pleasures of Hope-

In 1800-1 Mr Campbell travelled about a year through different parts of Glomary & on his return for the first time visited London - He has continued in the south ever since having married in 1803 & settled at Lydenham - In the beginning of the present year Mr Campbell published his second volume of Poems containing *Gertrude of Wyoming* *Lockuil Hohen Lende* & C--

### **Page 3:**

*Blank*

**Page 4:**

Baldwin Conrh  
Clark Lain

-----END-----

**8.31. Item 31: Letter from [Thomas Campbell](#) to [William Withering](#), 1796  
June 20 (Removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** Letter from Thomas Campbell to William Withering

**Description:** A letter from Thomas Campbell to William Witherin in which he describes his feelings of loneliness, missing his friends, and excitement of reuniting with them and exploring areas around his homes. The end of the letter has Campbell asking for Withering's address as he wants to send him new pieces he's been working on, this further points to the two mens closeness.

**Dates:** June 20th 1796

**Creator:** Thomas Campbell

**Subjects:** Thomas Campbell, Letters, Correspondence

**Locations:** Glasgow, U.K.

**People:** [Thomas Campbell](#), [William Withering](#)

**General Condition:** Good, but delicate with multiple tears that do not impact the text

**Measurements:** 7 7/16 in. x 9 5/16 in.

**Transcript Attempt:**

**Page 1:**

Sir Campbell of Donnie Langh Loehgilphead  
by Inverary - June 20th 1796

Dear Sir

Before parting with you at Glasgow I fully intended to solicit the favor of your correspondence during this summer. Had I then received from you either permyssion to write you or a promise of hearing from you I should not have been obliged as I am to infringe upon ceremony but I rely upon your good nature to forgive this disregard of punctilos, and I hope your return to this will give me room to continue a correspondence which on my part at least could not fail to be agreeable.

I left Glasgow I suppose much about the same time with yourself in company with Robert McKenzie (one of those trustier compeers of last years society whom I can think upon without disagreeable feelings) I saild down the River Clyde under most delightful weather, and charmd by the picturesque scenery with which the Banks of that stream so much abound

**Page 2:**

I parted with this agreeable companion at Dumbarton not a little solaid for the loss of my Friend by his promise to visit me in company with our Friend Douglas Wither this summer I wish the Genius of good

Fortune could conduct a few more of that agreeable society which last winter gave me so much happiness but as it is needless to picture impossibilities I must wait with patience till I can meet them jointly or individually in a different place. Whether my residence is to be Glasgow or Edinburgh during next winter I cannot say I wish I sincerely wish the former may be both yours and mine. - - -

My present abode is in the most romantic nook of the world on the west shore opposite to [Sara/Lara?] with an extensive prospect of the Hebrides.- I enjoy a happiness rarely found in a Country spot so sequestered a collection of Books as numerous as I could wish. I find my society sufficiently agreeable but as must always be the case in retirement by no means so diversified as one would frequently desire

**Page 3:**

In such a situation I must rely in a great measure upon the goodness of my correspondents for pleasures of the more refined kind. Many of these correspondents have ever since my arrival here been punctual but my correspondence has suffered in some quarters an unexpected Breach. The two Mr Kennedys and I parted on the coldest terms. Though I am fully persuaded that the loss of these valuable young men is by no means a deplorable event to me & though I esteem their friendship and their enmity alike contemptible yet there was a time when I once esteemed them and it is unpleasant to think upon changed Friends. - I have lost also a former correspondent very well known to yourself the loss of that Friend may be perhaps more to be regretted than the former but though I regret his conduct towards me I cannot once regret mine towards him which is certainly some alleviation to the thoughts of losing an Intimate. Pardon me for speaking to you in confidence on this head. If you and he be happily restored to unanimity let my censure on him give no offence to you.

**Page 4:**

I expect to hear from you soon and when you write pray inclose your address - I intended to have sent you a short piece performed since I arrived in this lonely abode but lest the address I have written be too general and the port bay open this serawl I shall defer the poetry till another opportunity

If you correspond with Clason I will take it as a favor that you would send me also his address -

God bless you my dear Friend  
believe me yours sincerely  
Thomas Campbell

Mr William Withering  
Care of Dr. Withering  
at or nigh  
Birmingham

Campbell, Thomas  
Rec'd July 3rd 1796  
Ans. July 14 1796

-----END-----

**8.32. Item 32: letter from [Thomas Campbell](#) to [John Richardson](#), 1801  
(Removed to Half Box #1)**

**Type of Material:** Written letter with signature.

**Title:** N/A.

**Description:** The item contains a letter written by Thomas Campbell to his very good friend John Richardson. Campbell talks about his relationship with Mr. Perry and encourages Richardson to come to London for a visit so that he can introduce the two men.

**Dates:** ~1801

**Creator:** Thomas Campbell.

**Subject:** Thomas Campbell, Letters

**Locations:** N/A.

**People:** [Thomas Campbell](#), [John Richardson \(1780-1864\)](#)

**General Condition:** Good.

**Measurements:** 8.5 x 7.75 in.

**Transcript Attempt:**

My dearest of all Friends

I wrote you addressing to Eden[bur]gh ten minutes before I found out Mr Perry when I was in considerable agitation from the fear of not finding him in town and from missing an old school fellow Thomson on whom exclusive of all P. I solely relied for relief. Having landed in London with only a few shillings in my pocket. I have found out Perry - his reception was warm and cordial beyond what I had a right to expect. I will be your friend said the good man. I will be all that you could wish me to be. All my fears & blue devils are departed. I shall have more time to settle & work a power & hope in a few days to see the congenial friend of my heart. ~ Come my dear Richardson & enhance all the good fortune I can enjoy by your precious society. You will be acquainted with Perry also & must like me admire him. His wife is an angel & his niece a goddess. I am over head & ears in love with the latter. ~ Leap into your boots like Le Fleur & be in London tomorrow -shall we not be crazy & drunk for old long syne.

Your Thom- Campbell

-----END-----

**8.33. Item 33: Letter from [Thomas Campbell](#) to unknown, 1826 February 13  
(Removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** N/A

**Description:** The item contains a letter written by Thomas Campbell to the Library & Scientific Institution of Bristol apologizing and saying that he is unable to find anyone suitable enough to be able to lecture on the Belles Lettres at the institution. In a side note at the end of the letter he suggests George Croly as a potential candidate.

George Croly (1780-1860) was an Irish poet, novelist, historian, and Anglican priest. His career was made up of various positions at magazines, authoring a few novels and poems, and being in charge of the parish of Romford in Essex.

**Dates:** February 13th 1826

**Creator:** Thomas Campbell

**Subjects:** Thomas Campbell

**Locations:** Bristol, [Library & Scientific Institution of Bristol](#)

**People:** [Thomas Campbell](#), [George Croly](#) (1780-1860)

**General Condition:** Good, no issues.

**Measurements:** 7 3/16 in. x 8 7/8 in.

**Transcript Attempt:**

**Front Page:**

Dear Sir

When I received your note respecting the lectures on the Belles Lettres who is wanted at your Institution I assumed it would be an easy matter to find one but on speaking to most of my acquaintances on the subject I am sorry to say that I can not hear of any individual willing & competent to undertake the lectureship who would be likely to do credit to my recommendation - If I should by my fathers engloris hear of any one likely to be so I will let you know as soon as possible but in the mean time I thought it my duty to let you know that I have not been hither to successful for fear of your depending on my being able to fulfil the Commission

I am set with respect  
your faithful Levr  
T. Campbell-

To The Secretary of  
The Library & Scientific Institution  
Bristol

P.S. I was on the point of sealing this when a fraud informed that he thought the Revd George Croly at Brompton might probably be induced to go - Jordan of the Library gazelle knows his more particular address. Croly is a man of zeal talents-

T.C-

To Upper Seymour Street West - Feb 13. 1826 -

**Back Page:**

Feb 13 - 1826  
Mr. Campbell!  
mention of Mr. Croly  
as lecturer on

**8.34. Item 34: Letter from [Thomas Campbell](#) to [W.Y. Ottley](#), 1830 January 15  
(Removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** Letter from Thomas Campbell

**Description:** A letter from Thomas Campbell to W.Y. Ottley requesting information of the life of Thomas Lawrence. [W.Y. Ottley](#) (1771-1863) was a British artist, art critic, and collector. His artworks were greatly influenced by his early career spent in Italy. After ten years abroad he returned to England and became Keeper of the Department of Prints and Drawings at the British Museum.

**Dates:** January 15th 1830

**Creator:** Thomas Campbell

**Subjects:** Thomas Campbell, Thomas Lawrence

**Locations:** Scotland, U.K.

**People:** [Thomas Campbell](#), [Thomas Lawrence](#), [W.Y. Ottley](#) (1771-1863)

**General Condition:** Good, there is small tear in the back that does not affect the text

**Measurements:** 7 5/16 in. x 8 15/16 in.

**Transcript Attempt:**

**Front Page:**

Sir

Having undertaken to write a Life of the late lamented Sir Tho[mas] Lawrence I am naturally anxious to obtain whatever advice & information the friends of that great artist & the best judges of his works may be pleased to afford me - Regarding you in both of those characters I have obtained the promise of a friend to give me a letter of introduction to your acquaintance Though I have solicited this honour you may depend upon my being as untroublesome to you as possible, for I know the value of your time - but I should be extremely obligid if you would let me know at what time it would suit your convenience to allow me to call upon you.-

I remain

Sir

with respect

your obed[ient] serv[ant]

T. Campbell

Middle Scotland Yard

Whitehall

Jan 7 15. 1830

**Back Page:**



W.Y. Ottley Esqr

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**8.35. Item 35: Letter from [Thomas Campbell](#) to Reading, 1830 August 20  
(Removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** Letter from Thomas Campbell to Reading

**Description:** A short letter from Thomas Campbell to Reading.

**Dates:** August 20 1830

**Creator:** Thomas Campbell

**Subjects:** Thomas Campbell

**Locations:** N/A

**People:** [Thomas Campbell](#), Reading

**General Condition:** Good, there are several stains on the paper.

**Measurements:** 7 7/16 in. x 7 13/16 in.

**Transcript Attempt:**

My dear Reading

Instead of the small matter which I gave you will you have the goodness to get the enclosed [illegible] in our varieties -

Yours very truly

T Campbell

L.K. 20 Aug:

1830

-----END-----

**8.36. Item 36: Letter from [Thomas Campbell](#) to Mrs. Marryatt, 1838 October 2 (Removed to Half Box #1)**

**Type of Material:** Letter/Correspondence

**Title:** Letter from Thomas Campbell

**Description:** A letter from Thomas Campbell to Mrs. Marryatt where he is asking for her help to find a widowed woman who was once his ward many years ago a job as a housekeeper for a wealthy family. The widow (Nancy) has two daughters that she needs to care for and Campbell is the only person she knows in London so he feels obligated to help her.

**Dates:** October 2, 1838

**Creator:** Thomas Campbell

**Subjects:** Widow, Housekeeping, Employment, Thomas Campbell

**Locations:** London

**People:** [Thomas Campbell](#), Mrs. Marryatt, Nancy Thomson

**General Condition:** Good, no issues.

**Measurements:** 7 9/16 in. x 9 in.

**Transcript Attempt:**

**Page 1:**

(o) Lincolns Inn Fields 2 Oct" 1838

Dear Mrs Marryatt

When humanity is concerned I know you too well to fear you will be displeas'd with my applying to you - but before I go farther let me explain myself - I ask only for your good will towards the person in whom I wish to interest you & for your keeping her name & case in your memory in the event of your hearing of any rich or noble family wanting a housekeeper I can recommend with full knowledge & with a clear conscience one who would be a treasure to any family requiring such a person - As to any thing farther I took up this poor widow's care with due deliberation on my own circumstance, which are much unlike what you once knew them - now easy & I may say of the afferent - If I cannot get a situation for this person - it will not ruin me should I be obliged to support her for an indefinite time - but never shall I trouble my friends about her in a pecuniary way - I hate those home-leecher of charity who go about taxing others for the objects of their protection - No but I wish the poor widow to get the means of supporting herself & her two daughters much more for her own sake than for mine - because I have remark'd that the acceptance of charity generally lowers the tone of human character & this in a

**Page 2:**

person who is proud at present & whom I wish to remain so -  
Some 33 years ago - before I had the pleasure of knowing you my deceased wife & I took some interest in a family - in which there was a little girl 7 years old who had remarkable beauty & for her years wonderful sense - in so much that we used to call her wise little Nancy - & she was a great pet with us both - she grew up & married a ship's captain who traded to Egypt & there set up as a merchant - After 8 years he died & left wise little Nancy with two daughters & no means - The widow after 12 years absence came back to London thinking to find many friends - but she found none except my humble self - All were dead or absent - I assure you when she came into my chambers with her daughter a comely child of 12 years old she look'd like one saved from a shipwreck who has got ashore - Oh blest be god she said that I have found at least one friend - Well but who are you - for not having seen her for many years I knew her not (& the beauty of wise little Nancy is all gone away.). - She said I was once little Nancy Thomson - I look'd at her & through her skin & bone features & ugliness could still recognize her somewhat - She told me her history with more composure than I could bear it - I retired into another room to consider what I should do - & returned after some minutes full of this

**Page 3:**

feeling that as God has prosper'd me & renewed my health I am bound to do all the good I Can to my fellow creatures as the smallest token I can give of my gratitude to Providence - I told her I should befriend her -& get her some means of welehood - the conversation continued & she showed so much sense in describing the Greek Island & Egypt & all the places she had seen that I could not help saying to myself why this is really miss little Nancy-

Now dear Mrs Marryatt- if you should hear of any rich house hold wanting a housekeeper will you remember my protegee - I can warrant her honest - respectable - intelligent - & well acquainted with house keeping - She has had servants herself & I'll answer for it (& so would you - if you saw her shrewd physiognomy-) will keep a good look out after them - I fear I must aim at getting a high salary for her - because she has two daughters one 12 the other 13 years old - whom she wishes to educate for governesses- & who must be on her hands for a few years - Our darling Mary Mayone has taken up the cause with her usual benevolence - Indeed.whether the cause success or not I am glad that it brings me among My friends of your sir, for Womens hearts are always kind - Do not think that I expect from you more than what you may be able to do by mere accident - but at all events believe me with the most friendly recollections

Yours

Thos Campbell

**Page 4:**

Mrs Marryatt  
Wimbledon House,  
Wimbledon Common.

-----END-----

## Descriptions Saved

8.27

### Description:

Thomas Campbell's poem tells the story of the daughter of an Irish clan's chief (O'connor's child) who fell in love with a man she wasn't supposed to due to his low standing (Connocht Moran). But her family cannot accept their relationship and in retaliation for the affair her brothers kill her lover. Heartbroken, she swears revenge on her brothers and brings about their deaths through battles and war, leaving her alone to mourn the loss of her love.

The first and second sections develop the character of O'connor's child. Her beauty and wildness conflict with the expectations of her clan which leaves her lonely and isolated, "As in the palace of her sires/She bloom'd a peerless flower" (II. 3-4). Connocht Moran is introduced in section III and his love allows for her to embrace these qualities that she was forced to keep hidden. Section VI develops the conflict between her and her people as her brothers call Moran "basely born" (VI.10) they try to dissuade her from seeing him as it jeopardizes the reputation of the clan. But she refuses to surrender her love for him and they run away together and sections VII-IX describe their love and newfound freedom. But sadly her

brothers find them and they kill Moran in section X. The remainder of the poem covers O'connor's rage and heartbreak and the revenge she inflicts through war that kills her brothers. The poem ends with her going to Moran's tomb to be with him once again.

### **Significant locations:**

- Isles of Fion-gael (I.7) - (No record of Fion-Gaels, instead Isles of Fianna-gael)  
The Gaels- Irish: *Na Gaeil*, Scottish Gaelic: *Na Gàidheil*, Manx: *Ny Gaeil*  
An ethnolinguistic group native to Ireland, Scotland and the Isle of Man in northwestern Europe. They are associated with the Gaelic languages: a branch of the Celtic languages comprising Irish, Manx and Scottish Gaelic.
- Lienster (II.11) - (Now spelt Leinster) is one of the provinces of Ireland, situated in the southeast and east of Ireland. The province comprises the ancient Kingdoms of Meath, Leinster and Osraige.
- Ulster (XII.11) - One of the four traditional Irish provinces, in the north of Ireland. It is made up of nine counties: six of these constitute Northern Ireland (a part of the United Kingdom)

### **Significant People/Characters:**

- De Bourgo (II.10)- (Latin spelling of the family surname Burgh or Burke)  
The House of Burgh or Burke was an ancient Anglo-Norman and later Hiberno-Norman aristocratic dynasty. The name is of Old English origin and means 'fortified town'. The first of the de Burgh family to settle in Ireland was the Anglo-Norman adventurer William de Burgh who arrived in 1185. William de Burgh founded the Irish line of the family which included the Lords of Connaught, Earls of Ulster and Earls of Clanricarde.
- Connacht Moran (III. 6) - (Now spelt Connacht or Connaught) is one of the provinces of western Ireland. Until the ninth century it consisted of several independent major Gaelic kingdoms (Lúíghne, Uí Maine, and Iar Connacht). The name originated from the O'Morain clan from the Connacht province of Ireland. The 'O' prefix to the name means "grandson of" or "descendent of". Morain was a personal name which came from the Gaelic word 'Mor' which meant 'big' or 'great'.
- Brazil Desmond (X. 10) - Desmond is a given name and surname derived from the Irish place-name *Desmond*, an anglicization of the Irish *Deas-Mhumhna* or "South Munster". The Irish peerages of Ormonde, Desmond, and Thomond represented the old sub-kingdoms of East, South and North Munster, respectively.

## **8. 28**

The first stanza shown above appears in stanza 8 of the poem (lines 43-48). While the second stanza is actually the poem's conclusion as stanza 16 (lines 92-96).

<https://www.poetrynook.com/poem/hallowed-ground>

**Major themes:**

Hallowed ground refers to ground (usually in a religious sense or context) assigned as a parcel of land where something unique or profound is to have happened. It could also be something that is dedicated, or used to describe something that is respected and admired because of its age, significance, or reputation.

**8. 31**

**Item Description:** The item contains a letter written by Campbell to his friend William Withering. In which he describes his feelings of loneliness, missing his friends, and excitement of reuniting with them and exploring areas around his homes. The end of the letter has Campbell asking for Withering's address as he wants to send him new pieces he's been working on, this further points to the two mens closeness.

Campbell describes relying heavily on the letters he and his friends send back and forth for comfort and interaction. He appears to be very appreciative of the camaraderie and companionship that his friends provide, and this is shown by him repeatedly capitalizing the beginning of words such as "Friends" or "Intimate".

The third page of the letter details a negative interaction with Mr. Kennedys. Although he is upset by the loss of his friendship with Kennedys as he says, "it is unpleasant to think upon changed Friends" but due to the other man's behavior towards him the loss is not too damaging.

**Scope and Content**

RESEARCH LETTER CORRESPONDENTS

Friends, colleagues, and work correspondence include: William Withering, John Richardson, W.Y. Ottley, Mrs Marryatt, and The Library & Scientific Institution of Bristol.