

George Landow: A Check List of the Writings of John Lucas Tupper, Friend of the Pre-Raphaelites.

John Lucas Tupper (1824?-1879), who was an early member of the Pre-Raphaelite circle and who remained close to several original members of the Brotherhood until his death, today has been almost entirely forgotten.¹ When William Michael Rossetti edited a posthumous volume of his friend's poems in 1897, he furnished a brief biographical sketch; and more recently Oswald Doughty wrote "A Minor Pre-Raphaelite: John Lucas Tupper."² These biographical notices, mentions of Tupper by editors of recent editions of *The Germ*, and a few passing references elsewhere are all that is easily available about this interesting minor figure.

Like many members of the Pre-Raphaelite circle, Tupper aspired to create both visual and verbal arts, and in the course of his life he exhibited sculpture at the Royal Academy, provided the statue of Linnaeus for Woodward's Oxford Natural History Museum, and published poetry, pamphlets, criticism, reviews, and a treatise on art education. According to W. M. Rossetti, "The tendency of his mind was certainly quite as much scientific as artistic."³ Apparently while still a student at the Royal Academy schools, Tupper gained a position as an anatomical draftsman at Guy's Hospital, London, and he did not leave this position until 1863. In March 1865 he received an appointment as the master for geometrical or scientific drawing at Rugby. Financially secure for the first time in his professional career, he married Annie Amelia French on 31 December 1871. Tupper had two children, one of whom, Holman, he named after his friend Hunt, who served as godfather to the boy. After a period of failing health, Tupper died on 29 September 1879.

Although Tupper is hardly a major writer, he often has interesting ideas, and he also furnishes interesting additions to our picture of the PRB and its associates. For example, in the course of his "Extracts from the Diary of an Artist," which he published in the American journal *The Crayon*, Tupper includes an entry for 16 March 1841 in which

he mentions "the idea of mine, that the painters before Raffaele's time were better, i.e. more Christian, than Raffaele himself: and that he introduced the heathen element into modern Art."⁴

The Sotheby's sale on Tuesday, 6 July 1971, of the "Property of the late Miss A. D. M. Tupper," which occasioned the acquisition of the Bodleian and Huntington Tupper collections, also included a lot 759—a "Collection of personal papers, including medical notes, poems, printed pamphlets (of articles written by him), notes on the Tupper family, photographs, press clippings, etc." When these materials are located, students of Pre-Raphaelitism will perhaps discover even more useful information.⁵ In the meantime, I offer the following bibliography of Tupper's writings to which I have appended two kinds of information I hope will be useful; (1) passages from Tupper's unpublished letters which either explain the circumstances of his writing particular pieces or else help demonstrate the attribution of anonymous writings to him; and (2) passages from the writings themselves, particularly when they are hard to come by, which I have included both to suggest something of the nature of the works themselves and to tempt others to study them. Over a period of years students in English 221, the course in methodology of scholarship at Brown University, have been editing selections of various unpublished manuscripts as part of their graduate training. Much of the information presented below should be understood to have been provided by members of these various classes.

- (1) "A Sketch from Nature." *The Germ: Thoughts towards Nature in Poetry, Literature, and Art* 1, no. 1 (January 1850), 47.
- (2) "The Subject in Art. (No. 1)." *The Germ: Thoughts towards Nature in Poetry, Literature, and Art* 1, no. 1 (January 1850), 11-18.