

The Tate Family of Gawber Hall

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Richard Tate (1736–1787) and William Tate (1747–1806)



Gawber Hall, perhaps around 1915
Courtesy of the Tasker Trust

EARLY YEARS

UNTIL 1935, GAWBER Hall, Elizabethan in origin, stood two miles north-west of Barnsley town centre. It was surrounded by open countryside overlooking the Dearne valley. This is where two artists grew up in the mid-18th century, namely Richard Tate and his younger brother William Tate. In their childhood, Barnsley was over half an hour's walk away and had less than 2,000 people.^{1 2}

Richard Tate was actually born at Cawthorne in 1736.³ His young parents were Paul Tate of Darton parish, originally from Kippax near Leeds⁴ and Ann Longley of Cawthorne parish.^{5 6} Her father, John Longley, was a farmer owning a house and shop, maybe an early farm shop, at Raw Green, just outside Cawthorne on the side road leading to Cannon Hall.⁷

All Paul and Ann's other eight children, including William, are assumed to have been born at Gawber Hall.⁸ The family tree is shown at the end of this section.

Paul Tate came to Gawber Hall when his uncle William Thorp (1695–1774) moved from Houghton, Castleford to construct a new glassmaking cone on top of an earlier defunct glass works.⁹ From then on in the parish records they are

both called glassmakers of Gawber Hall. Other glassmakers were involved.¹⁰ Paul was to be here for the rest of his working life; this was unusual as glassmakers tended to move around in order to better their position;¹¹ it is likely that he had a wider role in the business.

Whether or not Richard Tate and William Tate attended school at Darton, they were likely to have been expected to help out on the farm, fetching and maybe mining for coal in the day hole¹² one quarter of a mile to the north and working in the glass cone itself, perhaps even tending the furnace as it burned with intense heat night and day. This was a family business in the early days of the Industrial Revolution and it would perhaps have been all hands on deck.



Surviving glassmaking cone at Catcliffe, Rotherham, built in 1740; it is probable that the Gawber glass cone had a similar appearance¹³. Author's photograph

Richard may have realised that to make his own mark on the world he must leave. In 1762 in Liverpool he married Hannah Moss (1734–1793), daughter of Thomas Moss. Evidence shows that he moved to Liverpool to become bookkeeper at Knight's Glasshouse which started in 1759.¹⁴ Perhaps he was following the route of his father by joining a new glasshouse. Richard may have left as early as 1759 aged 23, when William was aged 12.

From the fact that all Richard's children later became amateur artists, we can infer that Richard was keen to pass on his own passion for art to a younger generation. It is possible that he encouraged any interest that his young brother

Gawber Hall, Barnsley being demolished in 1935. Courtesy of Barnsley Metropolitan Borough Council



Gawber Hall drawn by Kenneth L. Graham, 1933. Author's photograph of contemporary *Barnsley Chronicle* picture



William might have shown in drawing and painting. We can perhaps imagine a six-year-old William watching a teenage Richard sitting on a wall of a summer evening. Richard might be drawing the glass cone silhouetted against the expansive Yorkshire countryside or Gawber Hall itself, just like another Barnsley-born artist, Kenneth L. Graham, who drew the Hall not long before it was demolished in 1935 due to subsidence (see images earlier).

William later followed his older brother to Liverpool. He attended Woolton Academy, a boarding school nearby that operated between 1766 and 1772.¹⁵ After Paul Tate died in 1782, their mother Ann also moved to Liverpool.¹⁶



Annotated 'Mrs Tate' by Thomas Hargreaves (from Williamson Tunnels Heritage Centre); this may be Ann Tate

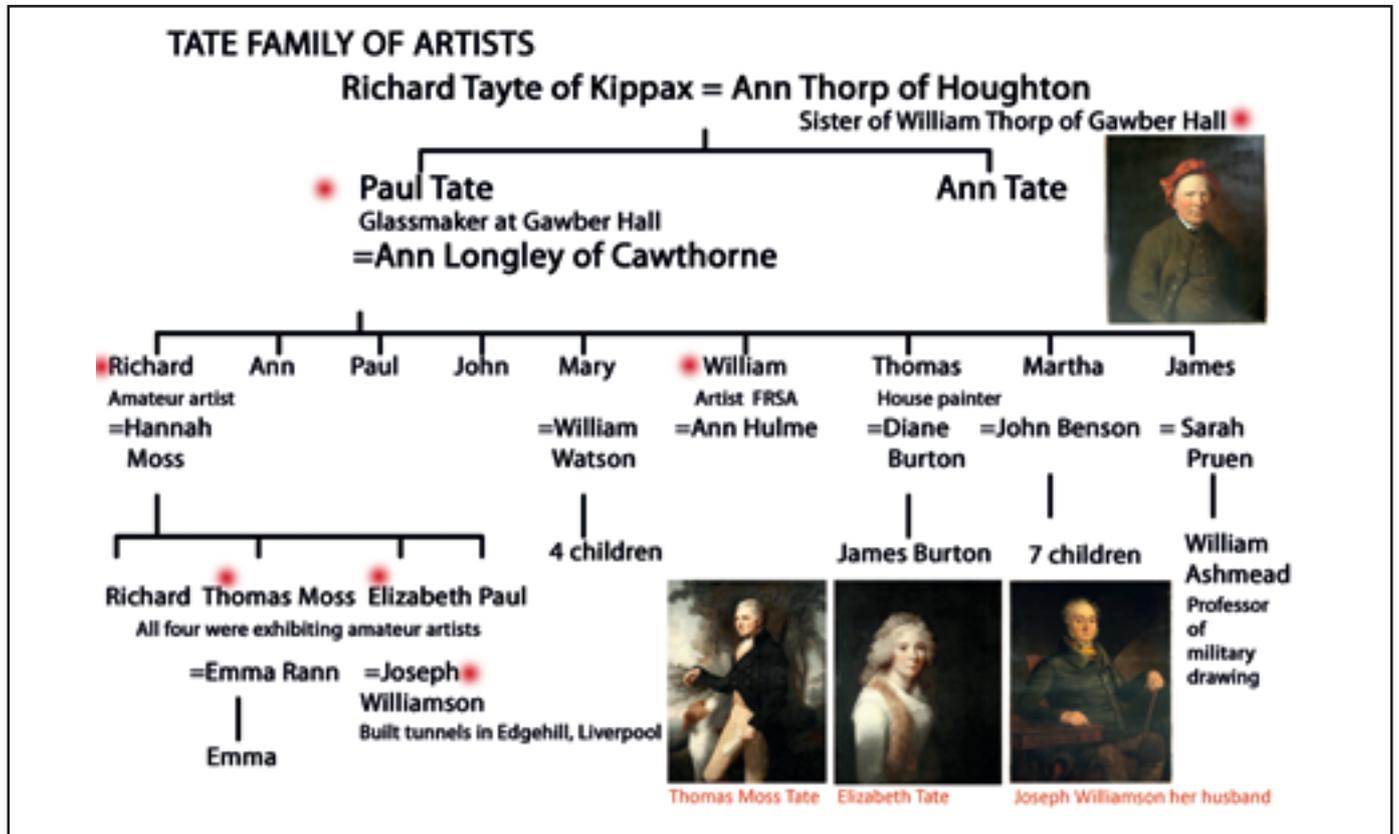
LIVERPOOL AND BEYOND

Richard Tate: from clerk to patron of the arts

From glasshouse clerk, Richard became a merchant in Duke Street, Liverpool. By 1773 he was listed as living in the newly built elegant Wolstenholme's Square.¹⁷

In late 1768, Joseph Wright of Derby (here referred to as Wright) came to Liverpool to develop his portraiture career.¹⁸ In 1760 he had painted William Brooke, Mayor of Doncaster and his family; they were connected to the Brookes of Field Head Hall, Silkstone.¹⁹ Wright also had a patron in Wakefield.²⁰ He might have met the Tates in this period but it is likely that they met in Liverpool. Wright lodged with Richard Tate and his family for most of the next three

Family tree of Richard and William Tate showing relationship with the Thorp family



years.²¹ He had established a fine reputation for painting ‘striking images of modern scientific enquiry’ with his remarkable candlelight²² and was one of the directors of the radical Society of Artists of Great Britain (SAGB) based in London.²³ For an artistic family to have such a skilled and already well regarded artist lodging with them for such a considerable time must have felt like a great privilege. It certainly seems to have stimulated remarkable artistic activity by the whole family.

Richard Tate had become an active amateur artist in rapidly growing Liverpool (population in 1750: 20,000 and in 1780: 40,000). He was a member of the group that established the first Society of Artists there (1769–70); he joined the Society for the Encouragement of Designing, Drawing and Painting, which in 1774 organised the first ever public art exhibition outside London. He was the second most prolific exhibitor with 11 works²⁴ and all his four children exhibited works either then or at the second exhibition of 1784 or third one of 1787, the year he died.²⁵ He was also a member of the Liverpool Library, another sign of his involvement in the cultural life of the city.

Wright developed a lifelong intimate friendship with the Tates and most strongly with Thomas Moss Tate, Richard and Hannah’s eldest son who was only five years old when Wright first lodged with them.²⁶

We know little about Richard’s later life and he died relatively early at the age of 50. None of his pictures are publicly known although we may speculate that paintings ascribed to the ‘school of Joseph Wright of Derby’ or ‘after Joseph Wright’ may be works by him. His life is now remembered on a plaque on the site of the now-demolished St Thomas’ churchyard, Liverpool.

William Tate: professional painter

William Tate probably met Wright at his brother Richard’s house while he was attending the Woolton Academy. After 1770, Joseph Wright calls him his pupil. From then on, pupil and teacher developed a lifelong friendship.²⁷ William Tate witnessed his will and two sources say that he completed Wright’s unfinished portraits after his death in 1797.²⁸ Barker (2009) writes that “the Tate family of Liverpool ranked among Wright’s closest friends and longest business associates. The Tates copied, purchased and received as gifts various paintings by Wright and assisted the artist in selling, transporting and exhibiting others.” Wright also lent them money. Before banks fully developed this was the kind of activity well-off individuals pursued with their friends and associates.²⁹

William became a professional portrait painter. He also painted and exhibited genre (scenes from ordinary life) and subject paintings. He is recorded³⁰ as being based in London in 1771–2 and 1777–82, Liverpool in 1774–6 and 1784, Manchester, where he owned a house, in 1773 and in 1787–1803, and finally Bath in 1804–6. Generally he used Wright’s address when in London. He became a fellow of the Society of Artists of Great Britain (SAGB) in London in 1773 and also that year a member of the second Liverpool Society of Artists with his brother. In 1783 he was a member and visitor of the Society for Promoting Painting and Design in Liverpool, the third society of artists in the town.



This may be the painting by William Tate described as 'A conversation' exhibited at the SAGB in 1773. Private owner ³¹



Sale catalogues have attributed this to William Tate and it could be the painting described as 'Old Man' exhibited at SAGB in 1771. Private owner

In London, he exhibited at the SAGB in 1771–1775 and 1791 and the Royal Academy (RA) in 1776–77, 1782, 1787, 1791 and 1803–4. In Liverpool, he exhibited at the three exhibitions held there in 1774 (four exhibits), 1784 (10) and 1787 (three).

He enrolled at the Royal Academy Schools in London in March 1777; the successful artist John Hoppner was a fellow pupil.³² These unique Schools were free for a term of studentship of six years with selection by ability. It is not known how long William attended the school but it would have provided excellent opportunities for meeting fellow artists and the leading artists of the day as lecturers, so as to establish a reputation for himself within the RA.

His brother Richard died in 1787 and William is not recorded as exhibiting again until 1791. There was then a 12-year gap until 1803. His friend Wright was quite ill in this period and died in 1797.

William died in Bath in 1806. His obituary said that he had "of late years, frequently amused himself with landscapes, and a few effects of firelight, in which he admirably imitated the style of his instructor."³³

We see that he exhibited every year between 1771 and 1778 between the ages of 24 and 31 but after that he only exhibited in six years out of 28. His most prolific year was 1784 when he showed 10 paintings when he was aged 37. This

This may be 'Boy blowing bladder and mischievous girl (after Wright)' by William Tate exhibited at the RA in 1791
© Derby Museums



apparent inactivity may be explained as follows. There were national political factors at play between SAGB and the RA; he seems to have been dispirited for a time, and in the 1790s he became involved in land development in Manchester with his nephew Thomas Moss Tate and John Leigh Philips, who was a close friend and supporter of Wright and a keen collector of art.³⁴

Political factors

Public exhibitions by groups of artists only began in 1760, ostensibly to promote artistic ideals but not far below the surface to help artists sell their work. These were organised by the SAGB in London from 1760, and their early rival, the Free Society of Artists. Then in 1768 the Royal Academy (RA) was set up by George III with Joshua Reynolds as president; this led to bitter political struggles over which was the premier art institution in the country. After SAGB's final exhibition in 1791, it was clear that the RA had won and SAGB disappeared for a time. Apart from other matters, conflicts had arisen over how exhibits were chosen each year and where they were placed in the exhibition hall.

William Tate cannot have guessed when he became Joseph Wright's pupil that his career was to be affected deeply by these politics. Being Joseph Wright's pupil and friend was of great benefit in relation to the SAGB since Wright was very well respected by them; through Wright's influence, William Tate became a fellow in 1773 (FSA), but this was just as SAGB was going into decline. Hargraves suggests that the bitter schism that happened between SAGB and the RA cost Wright success in his later career³⁵ and so too his pupil. Hargraves records how some argued at the time that the RA was a "refuge for mediocrity".³⁶

Dispirited

It is Wright's letters that give evidence of William Tate's feelings. On 22nd April 1787, he wrote to William Long, an influential friend who gave him advice and practical help,³⁷ "My ingenious and very worthy friend Tate, whom you know; has not for several years past, owing to some ill treatment he met with at the Academy exhibited any pictures; by which omission he finds himself lost to the world & neglected." Wright asks his friend to give his pupil some good publicity. This must have had some success as William Tate's 'Abraham and Isaac' was accepted for display at the RA that year.

William's brother Richard's death in May 1787 may have led to his energies being directed towards family matters at this time. Wright in a later letter to their mutual friend John Leigh Philips on 4th September 1787 wrote,³⁸ "How welcome are the good tidings of returning health. to my Dear Tate you have so kindly communicated to me."

On 4th December 1789, once again Wright enquired of John Leigh Philips:³⁹ "Pray how is my friend Tate? He has given of late but a bad account of himself, is obliged to live with great uniform temperance & deny himself that conviviality he is so well calculated for ..." (sic)

On 20th May 1791, Wright wrote to John Leigh Philips:⁴⁰ "Your account of the base situation of my friend Tate's pictures in the RA hurts me much; tho' from repeated instances of this sort of behaviour both myself and Pupil, I am not much surprised..." and goes on to say that "pictures unworthy of public exhibition" are given the best places. It is not clear what has happened to Tate's pictures as he had two paintings in this exhibition. Wright probably means that they were hung in a dark corner!

In 1799, at the age of 52, William Tate married Ann Hulme from Wakefield. There is no evidence of any children.⁴¹

WHO DID WILLIAM TATE PAINT?

There are shown in this section William Tate's portraits of his teacher and friend Wright, family members and people from the regions local to Barnsley.⁴²

Wright

William Tate's most frequent sitter was his teacher and friend Wright. There are three known portraits of which one is illustrated below.

Close family members

William Tate's will of 1806 refers to paintings by him of his parents, brother Richard and a self-portrait;³⁴ these are all lost. Three paintings have survived of two of his brother Richard's children, both amateur artists, Thomas Moss and Elizabeth.

Thomas Moss Tate (1763–1825), Richard Tate's eldest son, became an intimate friend of Wright's. He was an amateur landscape painter who exhibited



Copy of Wright's self-portrait, 1782, by William Tate
© Derby Museums



Mr Tate of Toxteth Park by William Tate c. 1800
Courtesy of National Museums Liverpool (the Walker)

at the Liverpool exhibitions and a collector, particularly of Wright's paintings. He accompanied Wright on two visits to the Lake District and was present at his deathbed.⁴³ There is a fine painting owned by English Heritage at Marble Hill House, Twickenham, of him as a young man; this has been attributed to William Tate. An image can be seen on the BBC 'Your Paintings' website.

In 1802 Thomas Moss Tate sold his tobacco and snuff manufacturing business to his brother-in-law Joseph Williamson and became a gentleman living in Aigburth, Liverpool.⁴⁴ It is assumed that this is the business that he inherited from his father.

Elizabeth Tate (1766–1822), Thomas' younger sister, was an amateur artist. She was one of 13 women to exhibit at the Liverpool exhibition of 1784 and of five women in 1787. She married Joseph Williamson in 1802; he had been working for the Tates and bought their business that year. This marriage united two glassmaking families, since interestingly Joseph's father James Williamson and his uncle William were both glassmakers for a time at Gawber Hall. Joseph himself was born there in 1769, based on parish records.

Given his Barnsley origins, it is interesting to note that Joseph became a celebrity in Liverpool. He built an extraordinary network of huge arched tunnels at Edgehill and was nicknamed 'the mole of Edgehill'. This was seen as a



Miss Tate by William Tate 1792–95
 Courtesy of National Museums Liverpool (the Walker)



Joseph Williamson, British school (1820–40)
 Courtesy of National Museums Liverpool (the Walker)

courageous initiative to provide employment to unemployed soldiers returning from the Napoleonic Wars at a time of a great anxiety about revolutionary rumblings. They also enabled him to develop the land above them. He has a memorial plaque in Liverpool on the site of St Thomas' churchyard where he was buried in the Tate family vault.

Glassmaker relatives: The Thorps of Gawber Hall

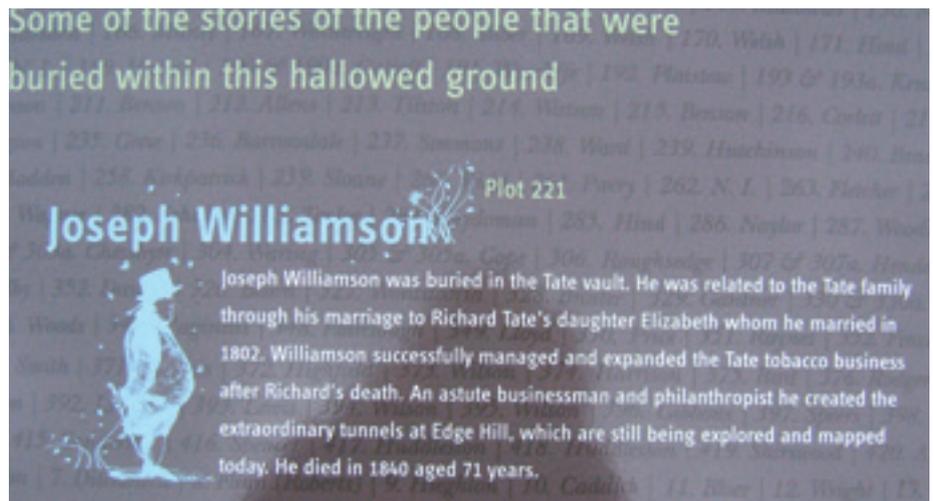
William Thorp (1695–1774), proprietor of Gawber Hall Glasshouse, and his wife Martha Thorp (née Woodcock) were both painted by William Tate according to a Thorp family letter of 1911. They were the Tate brothers' great uncle and great aunt. In 2007, an unattributed portrait clearly labelled as William Thorp of Gawber Hall was sold at Christies. There are some stylistic similarities to Wright's portrait of Charles Goore of c.1769 (which can be seen on the BBC 'Your Paintings' website) particularly in the treatment of the right shoulder. It seems reasonable to attribute it to William Tate while he was Wright's pupil.

Samuel Thorp (1749–1829), third and longest surviving son of William Thorp of Gawber Hall, later moved to Banks Hall, Cawthorne, and was a glassmaker and coal owner,⁴⁵ a first cousin of the artist once removed. The picture below has been handed down to his descendants. It has been suggested⁴⁶ that it was painted

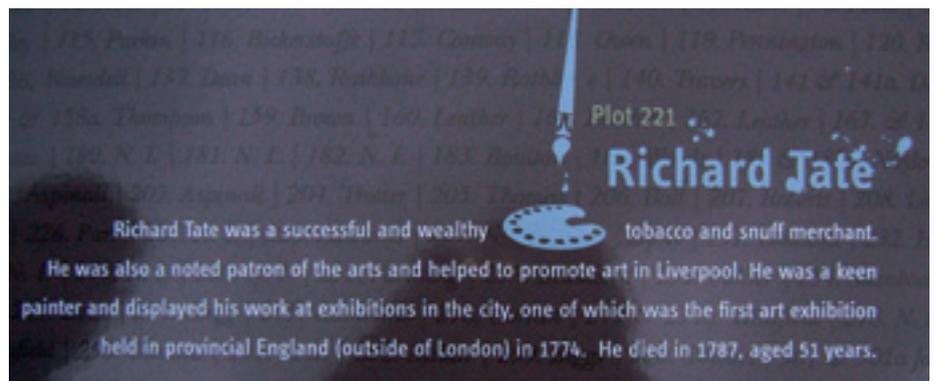
Site of St Thomas' graveyard, Liverpool with plaques to remember those buried beneath



Joseph Williamson, born at Gawber, died in Liverpool in 1840 aged 71 years



Richard Tate, born at Cawthorne, died in Liverpool in 1787 aged 50



in the early 1780s. William Tate was in Doncaster painting the Woodyears in 1781 and 1782 and the Rev. Drummond in 1785. Paul Tate, his father, had been buried in Darton churchyard in early 1782 and Richard Tate was at Gawber Hall in that year in October too.⁴⁷

Other sitters from South Yorkshire

i) The Woodyear family from Doncaster

The Woodyears lived at Crookhill Hall in Conisborough, near Doncaster. The hall is now demolished and was on the site of the present golf course. William Tate painted four portraits of the family in 1781–2; three are now not known (Frances Woodyear aged 14, John Woodyear Esq, her father, and Frances his wife). The only known portrait is of Mary Woodyear when aged 18, painted in April 1781.⁴⁸

ii) The Sanderson family

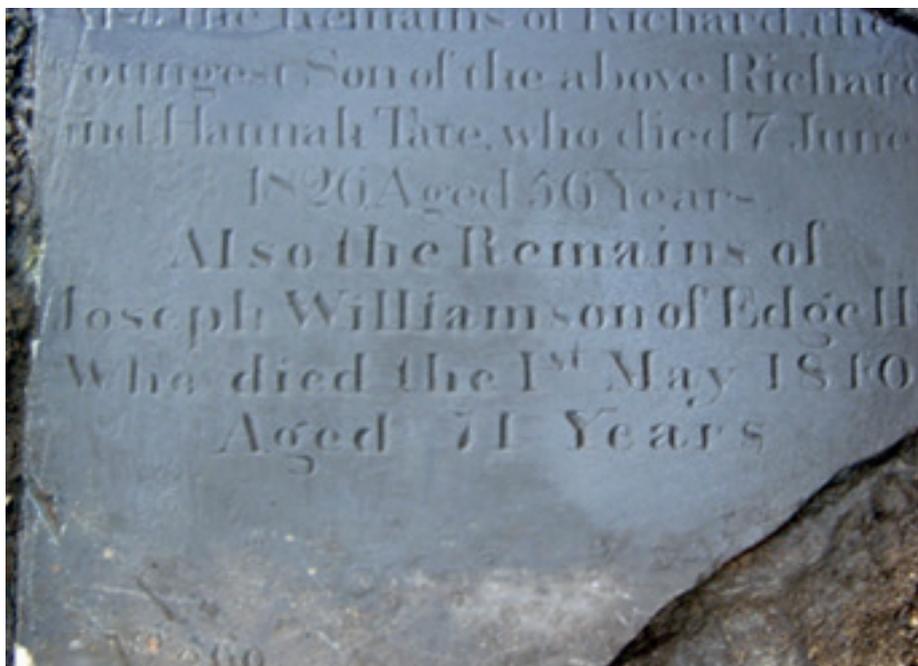
The painting is believed to be of Elizabeth, Margaret and Matthew Sanderson from Ossett near Wakefield. Little is known of them. The open book is inscribed ‘Riddles for 1775’ which may be the date of painting. An image can be seen on the BBC ‘Your Paintings’ website. It is entitled there ‘The Sanderson children’; it would appear to be two children and their mother. This could be the painting described as ‘Portrait of lady and two children’ which William Tate exhibited at the SAGB in 1791.⁴⁹

iii) The Rev George W.A.H. Drummond

George William Auriol Hay Drummond (1761–1807) was sixth son of the Hon. Dr Robert Drummond of Brodsworth Hall, just north west of Doncaster,



Tate family gravestone excavated and reburied on site of St Thomas's graveyard, Liverpool from <http://www.williamsontunnels.com/news/23oct05.htm>



Detail of Joseph Williamson of Edge Hill, died 1st May 1840, aged 71



William Thorp of Gawber Hall, attributed to William Tate, early 1770s. Private owner



Samuel Thorp by William Tate c. 1782 (unsigned, provenance by family letters). Private owner

who was Archbishop of York. George became a vicar in 1785 at the age of 24 and this is the date given for the painting. He became Prebendary of Ulleskelf in York Minster, Rector of Tankersley and Rawmarsh and vicar of Doncaster, Brodsworth and Braithwell. He was drowned at sea. This painting was sold at auction in 1995 and we are seeking an image of it.⁵⁰

iv) Andrew Wilkinson

The sitter in the black and white picture is Andrew Wilkinson (born in 1728), briefly Captain of His Majesty's ship Grafton 1777–1779 and seemingly active in fox hunting. He was the third son of Andrew Wilkinson (1697–1784) of Boroughbridge who had been MP for Aldborough, North Yorkshire and Storekeeper of the Ordnance and who inherited Broom Hall in Sheffield. The eldest son was Rev. James Wilkinson, vicar of Sheffield, who lived in the hall from 1784. The painting itself is lost but many engravings of it are held in public galleries and museums (British Museum, National Portrait Gallery and the National Maritime Museum, Greenwich).⁵¹

Sitters in Manchester

James Massey Esq (1713–1796) of Chapel Street, Salford, was first president of Manchester Royal Infirmary (MRI) 1773–1796 and previously Chairman 1756–8.



Mary Woodyear by William Tate
Private owner



Mezzotint by Henry Hudson, 1787 of a painting of Andrew Wilkinson by William Tate. Photograph of a print purchased from the National Portrait Gallery



James Massey by William Tate. Courtesy of Central Manchester University Hospitals NHS Foundation Trust



Charles White by William Tate. Courtesy of Central Manchester University Hospitals NHS Foundation Trust

He was also the first Joint-President of Manchester Literary and Philosophical Society which was formally instituted in February 1781. He was head of the firm of James Massey and Co., fustian dyers. The label on the painting records that it was presented to MRI by the artist in 1793. This currently hangs in the boardroom of MRI following cleaning.

Charles White FRS, FRCS (1728–1813) of King Street, Manchester, was joint founder of Manchester Royal Infirmary in 1752 and their first surgeon 1752–1790. He later founded what is now St Mary's Hospital, Manchester in 1790. He was also one of the first Vice Presidents of the Manchester Literary and Philosophical Society. This painting is also hung in the MRI Boardroom.

MRI also own a third painting of another significant figure of that period namely Henry Worrall who was MRI Treasurer between 1786 and 1792. Stylistically this could well have been painted by William Tate but more research is required. MRI record it as by an unknown artist. It can be seen on the BBC 'Your Paintings' website.

Known Liverpool sitters

Daniel Daulby junior (1745/6–1798), was a Liverpool patron of both Wright and William Tate, collector and Rembrandt scholar, who is variously described as lawyer, banker, and fruit farmer. He married firstly Elizabeth Knowles (1751–1775) and after her death, Margaret Roscoe (1754–1819), sister of the Liverpool collector, historian and writer William Roscoe (1753–1831), who was also an anti-slavery campaigner.

Faraday refers to another Liverpool sitter⁵² – “Tate has painted Mr Richard Heywood (half length)” – for the 1784 Liverpool exhibition. This painting is not known but may be of Richard Heywood (1751–1800) who was a partner in Arthur Heywood, Sons and Company, bankers in Liverpool.



Daniel Daulby c.1774, Elizabeth Knowles c. 1774, Margaret Roscoe c. 1784. All three by William Tate
 Courtesy of National Museums Liverpool (the Walker)

WHAT WERE RICHARD AND WILLIAM TATE LIKE?

It is unclear where the two brothers might have acquired their artistic interest, parental encouragement or a teacher or a governess maybe? Their mother's origins at Cawthorne, later an artistic hub resulting from the patronage from Cannon Hall, may have had an influence or the fact that their father was a glassmaker. Glass blowing is an aspect of design that requires a feel for material, an ability to imagine shapes and show manual dexterity.

The family's involvement in Liverpool begs the question of their attitude to the slave trade. There is no direct evidence. However when Richard worked for John Knight's glasshouse, John Knight was known to be a slave trader. Wright on the other hand had friends who were associates of William Wilberforce, the abolitionist, and their patron Daniel Daulby had married the daughter of the anti-slavery campaigner, William Roscoe.

There is little evidence about Richard Tate's personality except for transmitting his passion for art to his children. In terms of his appearance, Elizabeth Barker has expressed the view that a drawing by Wright held by the Speed Art Museum might be Richard Tate, based on some resemblance to the appearance of Thomas Moss Tate his son.

For William we have a little more to go on. He showed loyalty to his friends and family, particularly to Wright, all his life, to Manchester Royal Infirmary by donating two paintings to the hospital, and to his niece after his brother died.⁵³ He was in business with his nephew Thomas Moss Tate.

He has many varied styles and seems to have found it difficult to establish consistency. Vaughan says that the most successful painters were those who established an obviously individual style such as Ramsay and Gainsborough; less successful painters had to be constantly adapting their style to fit in with current fashions.⁵⁴

He was energetic after the Royal Academy schools with his most prolific exhibiting year being 1784 but after that he seems to have been less active perhaps because he did not get the success he wanted; we can infer that he needed encouragement which Wright certainly seems to have given him. However, when Wright in his last years was ill, he too seems to have lessened his output. Did he lack confidence in himself? This letter gives a hint:

Letter February 1795 to John Leigh Philips, which is assumed to be referring to William rather than to his nephew Thomas:

...I am sorry to learn from my friend Tate that he does not acquit himself in the picture of the Lakes to his expectation. He is acquainted with my principles, & such as they are, I wonder he does not, with more certainty avail himself of them – but they are difficult subjects...⁵⁵

The writer of his obituary in Bath spoke of portrait painting as being how he established his reputation: "few of his contemporaries have excelled him". He is said to have excelled in colouring and his portraits were considered a faithful likeness. Evidence of this must come from the Woodyear family commissions for whom he painted four paintings over two years – two young daughters and

'Head of a Young Man in a Fur Cap' by Wright c.1770–1 (Black and white chalk) courtesy of the Speed Art Museum, Louisville, Kentucky, USA. This is possibly Richard Tate



both parents – they must have been satisfied customers. The obituarist refers to William Tate's amiable manners, warm heart and liberal disposition.

A final word goes to Wright in his letter to Mr Holland on 3rd April 1794: "I have had my friend Wm Tate with me ... his laughing has done me good..."⁵⁶

ENDNOTES AND SOURCES

1. "The population of Barnsley in 1750 was 1,740, but in 1801, when the first census was taken, it was 3,606." 'Barnsley Family History Society' (2009) [Online] Available from: <http://www.barnsleyfhs.co.uk/barn1.html> [Accessed: 3rd November 2014].

2. To the south was Skiers Moor. After the Enclosure Act in Darton in 1820, this became Gawber which meant Gallows Hill, ominous evidence of its early role. Bretton W. *History of Gawber*.
3. His baptism was at All Saints Church, Cawthorne on 20th January 1736 (Wakefield Archives).
4. Paul Tate was baptised at Kippax on 7th September 1714 by Richard Taite of Kippax (born 1688) and Ann (Thorp) of Houghton (born 1678); they had married at Houghton on 14th November 1711 (Wakefield Archives).
5. Ann Longley was baptised on 17th June 1716 (from parish registers).
6. From the Cawthorne parish registers, they married on 10th October 1736. After calendar reform in 1752, the new year started on 1st January instead of 25th March. October 1736 was before January 1736 when their first child was born.
Spathaky, M. (1995, 2006) 'Old Style and New Style Dates and the change to the Gregorian Calendar: A summary for genealogists' [Online] Available from <http://www.cree.name/genuki/dates.htm> [Accessed: 3rd November 2014].
7. Will of John Longley 14th March 1767. Wakefield Archives (Sp St 237/2).
8. In the Darton parish registers, Paul is referred to as a glassmaker of Gawber Hall. William Tate their sixth child was baptised on 14th November 1747. For one child only, John (baptised 1743), Paul Tate was described as being "of Skiers Moor".
9. Derbyshire Archives (1733) Document 2257 D1000/1/1 'Agreement to take possession of a glasshouse at Gawber Hall, Yorkshire between William Thorp and Francis Sitwell 1733'.
10. Ashurst, Denis. *The History of South Yorkshire Glass* p. 47, Sheffield: J.R. Collis Publications.
11. Ashurst, Denis (as above 10). A subsequent analysis of Darton parish registers by the author reveals a regular turnover of glassmakers at Gawber Hall between 1735 and 1821. Thirty-eight glassmakers are shown there from 27 families. The Morton family were heavily involved.
12. A day hole results from tunnelling nearly horizontally into the side of a hill to obtain coal.
13. Excavations at Gawber revealed a circular foundation. Ashurst, Denis. (1970) 'Excavations at Gawber Glasshouse, near Barnsley, Yorkshire'. *Post-Medieval Archaeology*. (4). pp. 92–141.
14. Sources for the marriage are: *The London Evening Post* of Saturday 15th May 1762 and the *St James' Chronicle* or *British Evening Post* of the same date. They refer to him as "of the New Glass-house"; his marriage record describes him as "book keeper". An unpublished paper from the Research Team of the Williamson Tunnels Heritage Centre shows evidence that this is John Knight and Co.'s Glass House (1759-1803) near Liverpool's South Dock. This paper says that in a 1767 lease of its property, Richard Tate, "merchant", is shown as having a 1/20th share.
15. Barker, Elizabeth & Kidson, Alex. (2007) *Joseph Wright of Derby in Liverpool*, Liverpool and Yale: National Museums Liverpool and Yale Center for British Art. Footnote 48 p. 77.
16. She was buried in 1791 in the Tate family vault, now under the garden on the site of the demolished St Thomas' Church, Liverpool. For an image of the church see Barker and Kitson (as footnote 15) plate 5 p. 3. Of Richard and William Tate's seven siblings, Thomas Tate (born 1750) was a house painter in Sheffield. James Tate (born 1753) married in Bombay; his three children were born there, one of whom was William Ashmead Tate who became a Professor of Military Drawing. William Tate left his self-portrait to this nephew, to take effect after the death of Ann his wife. It is referred to in her will. Martha Tate (born January 1753) married John Benson of Liverpool (Darton parish registers). It was clearly an artistic family.
17. He was probably a tobacco and snuff manufacturer. Tate Alexander and Wilson were tobacconists in Wolstenholme's Square in 1773. Gore (1773) *Directory of Liverpool* [Online] Available from: <http://www.old-liverpool.co.uk/Directories.html> [Accessed: 3rd November 2014].
18. Barker & Kitson (as footnote 15) p. 45. Also Nicholson, Benedict. (1968) *Joseph Wright of Derby* (1), London and New York: The Paul Mellon Foundation for British Art.
19. Davies, Paul. Unpublished research on the Brooke family of Dodworth. Heritage Silkstone.
20. John Milnes of Wakefield from the early 1770s (Nicholson, as footnote 18, (1) pp. 16 & 107). Nicholson has probably confused father and son of the same name. The patron seems more likely to be the son (born 1751) since the father died in 1771.
21. Barker & Kidson (as footnote 15, p. 45).
22. Hargraves, Matthew. (2005) *Candidates for Fame, The Society of Artists of Great Britain 1760–1791*, pp. 68 & 106, New Haven and London: Yale University Press.

23. Hargraves (as footnote 22) pp. 182–3.
24. Four oil paintings, three black chalk drawings, three pencil ('black lead') drawings and a pastel ('crayon drawing'). Dibdin, E. Rimbault. (1918) 'Liverpool Art and Artists in the Eighteenth Century' pp. 68 & 81. *The Walpole Society* (6) Oxford: University Press. Barker & Kidson (as footnote 15) pp. 46 & 47. Most of these were copies from contemporary prints. None are currently known.
25. Dibdin (as footnote 24) pp. 68, 81 & 86; and Barker & Kidson (as footnote 15) p. 47.
26. Barker & Kidson (as footnote 15) p. 74. Nicholson (as footnote 18) p. 4 note 7.
27. Barker & Kidson (as footnote 15) pp. 47 & 48. Nicholson p. 138 & 139.
28. Elizabeth Tate's letter to Isabella Strutt of Derby 21st January 1798, provided by Williamson Tunnels Heritage Centre, Liverpool. Nicholson (as footnote 18) p. 99 (letter from John Holland of Ford to John Leigh Philips 16th January 1798).
29. Barker, Elizabeth. (2009) 'Documents relating to Joseph Wright of Derby (1734–97)' pp. 4, 5 & 206. *The Walpole Society* (71): Wakefield: The Charlesworth Group.
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31. Barker & Kidson (as footnote 15) p. 188.
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33. (1806) *Monthly Magazine and British Register* p. 200 (22)
34. Papers in Manchester Reference library.
35. Hargraves (as footnote 22) pp. 169 & 170.
36. Hargraves (as footnote 22) pp. 170–173.
37. Barker in *The Walpole Society* (as footnote 29) p. 125.
38. Barker in *The Walpole Society* (as footnote 29) p. 125.
39. Barker in *The Walpole Society* (as footnote 29) p. 134.
40. Barker in *The Walpole Society* (as footnote 29) p. 140.
41. Wakefield archives.
42. Known sitters from Yorkshire, Manchester and Liverpool are shown. Other paintings can be seen on the BBC 'Your Paintings' website.
43. Barker & Kidson (as footnote 15) p. 74.
44. Paper by research team at Williamson Tunnels Heritage Centre. Nicholson (as footnote 18) p. 139. Barker & Kidson (as footnote 15) p. 76 note 17 (Parr Street is incorrectly referred to as Pan Street). He was an active member of Philips Tate and Company which developed land in relation to the canals in Manchester from the late 1790s.
45. Further information about the Thorp's coal mines is in Goodchild, John. (1986) *Coals from Barnsley*. pp. 1–20. Wakefield: Wakefield Publications 1986.
46. Informal view by Alex Kidson.
47. In Wright's account book, he records that he sent money to Richard Tate at Gawber Hall in October 1782, January 1783 and March 1783 (Barker in *The Walpole Society* as footnote 29 – p. 21).
48. *Catalogue of Sale* by Christie, Manson and Woods, 13th February 1925.
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50. Blouin art sales index [Online] Available from: <http://artsalesindex.artinfo.com/asi/results.action> [Accessed: 25th November 2014]
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53. Surviving letters from Elizabeth Tate in 1797–8 talk about her uncle as having been a father to her from when Richard Tate died in 1787.
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