

WILLIAM BECKFORD AND FONTHILL ABBEY : A VICTORIAN SHOWMAN'S ACCOUNT

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Travelling shows were a familiar sight in Britain's towns and cities throughout the nineteenth century – everything from menageries to waxworks, and including such oddities as 'the pig-faced lady', a whale's skeleton and a troupe of 'industrious fleas'.¹ One of the largest and, in its day, best known, was John Bellamy's British Model Gallery, a collection of cork and card models of historic British buildings that toured the country in a number of caravans between 1837 and 1893. The models, which were on a scale of one tenth or one twelfth of an inch to one foot, were the work of a Gloucestershire-born model maker and travelling showman named John Bellamy (1808-93). Unusually for such individuals, Bellamy wrote an account of his life, which contains considerable detail about his own career as well as information about many of his contemporaries, including William Beckford.²

Bellamy's memoirs record that after an early career in agriculture and domestic service he began making models for sale, and then staged his first public exhibition of models at Southampton in March 1834. The exhibits comprised Queen's Lodge in Bushey Park (the residence of King William IV while Duke of Clarence) and Netley Abbey in Hampshire, models which he had made in 1831-2 and 1833-4 respectively, plus other models borrowed from purchasers of his work in the Southampton area. During 1834-6 Bellamy added another five models to his collection, and his second exhibition was held at Cheltenham during June and July 1836. The additional models were Raglan Castle, Flaxley Abbey, Tintern Abbey, Cheltenham's Pittville Pump Room and Fonthill Abbey, the latter being described in an advertisement for the exhibition in the *Cheltenham Free Press* for 25 June 1836 as 'that splendid and most magnificent edifice ... as it appeared previous to the falling of the High Tower'. The advertisement claimed that 'the above models have been inspected by Sir Geoffry [sic] Wyattville and Mr Nash, Architects to the Royal Family, and are pronounced by them and other scientific gentlemen to be the most accurate and beautiful specimens in the kingdom', and that the Fonthill model, which was on a scale of one tenth of an inch to one foot, had taken Bellamy twelve months to make. In order to create his models, Bellamy certainly visited each of the buildings, although in the case of Fonthill he also had to rely on published views to recreate the tower and central part of the building, which had collapsed in 1825.

During the winter of 1836-7, while his collection was being shown in one of the upper rooms at Cheltenham's Pittville Pump Room, Bellamy modelled Berkeley Castle. He also had two caravans built to house and transport his collection, which opened at Gloucester in May 1837. He was to tour his exhibition throughout Britain for the next half century, and by February 1845, when it arrived in Bath, the British Model Gallery had already travelled over 900 miles and had been shown in at least sixty-five different towns in the Midlands and southern England. Models of the castles at Dudley, Kenilworth, Goodrich and Warwick were added to the collection in 1837-9, and in 1841 Bellamy began work on the exhibition's *tour de force* – a model of Windsor Castle, which, though still incomplete (lacking St. George's Chapel), was included in the exhibition by the time of its second visit to Bath, in 1847. Heralded in Bellamy's handbills as 'the greatest achievement of the nineteenth century', the Windsor Castle model eventually measured 90 square feet and had no less than 2,128 windows.

Bellamy's exhibition was shown in the Royal Victoria Park, Bath in both 1845 and 1847. It first opened on 5 February 1845 on a site 'adjoining the Park Dairy' and remained there until early September, when it left for a sixteen-month stay at Clifton. It reopened at Bath on 1 January 1847 and stood 'opposite the Upper Gate, Victoria Park', also described in Bellamy's memoirs as 'at the bottom of the High Common on the Weston Road', until late June or early July, when it moved on to Trowbridge.³ On both occasions the exhibition was open from 10 a.m. to 9 p.m. daily, admission one shilling, with a reduction to sixpence for children and servants. Handbills for the exhibition were produced, and a copy of one of these, for his 1847 visit to Bath, is now in the John Johnson Collection at the Bodleian Library in Oxford (fig.1 overleaf). Although this handbill fails to list his model of the Pittville Pump Room (which one must presume was still included in the exhibition), it does provide evidence that further models had been added by then, including Godstow Nunnery and Cumnor Place, both near Oxford.

During both visits to Bath, the exhibition was advertised, and received some editorial coverage, in the local press. On 19 March 1845, the *Bath and Cheltenham Gazette* noted of the models that,

As mere works of art they may be pronounced unique, while for fidelity to nature they are deserving the highest admiration. The crumbling wall, the 'ivy-mantled tower', the graceful slender arched window, the spacious hall, the massive donjon and the 'glassy moat' are all brought before the eye as faithfully as in a visit to the ruins of some time worn specimens of departed strength and beauty which are scattered throughout our land.

FOR A LIMITED PERIOD.

**The Greatest Achievement of the Nineteenth Century is
Bellamy's Stupendous Cork Model
OF
WINDSOR CASTLE:**

Its Court Yard, State Entrance, Sovereign's Entrance, St. George's Hall, Corridor, the magnificent Keep or Round Tower, Norman Gateway, the Winchester, Henry the III's, Edward the III's, York, Lancaster, Augusta, Victoria, Clarence, Chester, Prince of Wales', Brunswick, Cornwall, George the IV's, and King John's Towers; State and Private Apartments; Castle Hill, Slopes, Terraces, Gardens, Statues, Fountain, &c., &c.

Mr. BELLAMY respectfully intimates to the Nobility, Gentry, and Public of BATH and its Vicinity that after SIX YEARS indefatigable study he has completed the above GIGANTIC MODEL, which is without parallel in the three Kingdoms, a task in itself so herculean never before attempted.

From the very distinguished patronage which he was honoured with during his visit to Bath two years since, he has been induced to open his Exhibition again for a limited period, feeling assured that the addition to his Collection of a Model of a building of such vast national and historical importance, will afford the highest gratification to those who may be pleased to honour him with their patronage.

Mr. Bellamy would state that the above ELABORATELY FINISHED MODEL has been executed from drawings and actual measurements of the Castle taken by himself with especial permission; in order to give some idea of the Grandeur of this Model, it may not be out of place in stating that the surface of the frame on which it stands exceeds 70 square feet, being executed on a scale of 1-10 of an inch to a foot. The Royal Pile and Terraces, to which in every particular this Splendid Model conveys the mind, stands on more than twenty-four acres of land, it is the largest and by far the most

Majestic Castellated Palace.

in the known world; containing, as represented in this *chef-d'œuvre* of modelling, 1428 WINDOWS, executed with that precision as to set criticism at defiance.

Antiquities of Windsor Castle.

During a period of nearly 800 years, Windsor Castle has been distinguished as the most favored residence of the Sovereigns of England. Tradition has assigned its origin to King Arthur, and assembled here the Knights of the Round Table. The earliest authentic notice of Windsor occurs in the reign of Edward the Confessor, who granted Wyndleshore with all its appurtenances to the Abbot of Westminster; it was however re-annexed to the Crown property in the first year of William the Conqueror. It is not until the reign of Henry the First, by whom it was entirely rebuilt, that Windsor Castle assumes any importance in History, and from this period it becomes conspicuous as a Royal Residence, and as one of the principal fortresses of the kingdom.

To enter into a lengthened account of the Antiquities of this interesting Castle, and the many remarkable occurrences connected with a building of such vast importance, is past the limits of a bill.

THE COLLECTION ALSO COMPRISES CORK MODELS OF

Warwick Castle.

Including the Mount, the Court Yard, and the River Avon. This Model contains 350 Windows.

Ruins of Kenilworth Castle.

Embracing Mervyn's Tower, in which Amie Robsart was concealed, Lun's Tower, Mortimer's Tower, and the surrounding Walls.

Ruins of England Castle.

Monmouthshire, the property of His Grace the Duke of Beaufort.

Ruins of Dudley Castle.

Worcestershire, the property of Lord Ward.

Fiazley Abbey.

Gloucestershire, the residence of Sir Thomas Crawley Beovey.

Ruins of Goodrich Castle.

Near Ross, Herefordshire.

Ruins of Netley Abbey.

Near Southampton.

Goodstow Abbey, Cunmer Place, &c., near Oxford.

Berkelley Castle.

Gloucestershire, the residence of Lord Segrave, which is the most ancient and perfect Castle in the kingdom.

To the correctness of this Model, the following is Earl Fitz-Harding's testimonial:—

"Cheltenham, April 3rd, 1837.

"I have examined, with great satisfaction Mr. Bellamy's Model of Berkelley Castle, it is most correct both in detail and proportion.

"SEGRAVE."

Bushy Park, Middlesex.

Residence of the Queen Dowager. This Model has been inspected by Her Majesty the Queen Dowager, and His late Majesty King William the IV, which obtained their patronage.

Ruins of Tintern Abbey.

Monmouthshire, which is one of the most magnificent Ruins in the kingdom.

Ponthill Abbey.

Near Salisbury, as it appeared before the falling of the High Tower

Open daily from TEN until NINE, at the

BRITISH MODEL GALLERY, Opposite THE UPPER GATE, VICTORIA PARK.

Admission to the whole 1s.; Children & Servants half-price.

* * * The Exhibition Room will be found well aired, as fires are constantly kept.

Fig.1 Handbill for Bellamy's exhibition at Bath, 1847.

(reproduced by courtesy of the Bodleian Library, University of Oxford: John Johnson Collection; Dioramas 1)

Bellamy's memoirs include some comment on his 1845 visit to Bath, where he 'did pretty well most of the time. Nearly all the Nobility and Gentry of Bath visited the Exhibition. Fine afternoons we were generally busy, but rainy days, nothing to do, as the Bath people are very fussy, always afraid of taking colds'. Visitors to the exhibition were provided with a magnifying glass with which to study the models, and might also be given an historical account of the various buildings, by Bellamy himself. While reporting a visit to the exhibition at Wolverhampton in 1850, for example, a reporter for the *Wolverhampton Chronicle* assured its readers that 'an intelligent *cicerone*, we can promise, will be found in the proprietor of the exhibition. With the historical events and architectural details connected with the models shown he is thoroughly acquainted'.

Some idea of the information that visitors might have received about the Fonthill Abbey model may be found in the only published catalogue of the exhibition to have come to light, for a showing at Glasgow's Egyptian Hall in 1873.⁴ The catalogue provides a numerical list of the principal parts of the building at Fonthill, implying perhaps that the model itself was numbered in some way. The twelve features listed were: 'The Oratory, or Chapel; King Edward's Gallery; Great Octagon Tower, 270 feet high; The Grand Entrance to the Hall; The Cloisters; St. Michael's Gallery; Oak Dining-room; The Grand Drawing-room; The Entrance to the south end of the Building; The Baronial Hall Windows; The Octagon Turrets, 120 feet high, copied from St. Augustin's [*sic*] Gateway at Canterbury; Kitchen Yard'. The catalogue also provides a descriptive account of the building, which reads as follows:

This magnificent Abbey was built by the late William Beckford, Esq., as his private residence; he was the only son of William Beckford, Esq., who was twice Lord Mayor of London, in 1763 and again in 1769, and great-grandfather of the present Duke of Hamilton. After the death of his father he became the richest commoner in England. In 1795 he commenced the building of Fonthill Abbey by erecting a high wall six miles in extent round the park, with lodge-gates at each entrance, through which no strangers were allowed to pass within the estate. The building of the Abbey was continued so rapidly, that in November, 1800, nearly 500 men were employed to expedite the work by day and by torch-light at night; at one time 450 men were taken from the works of Windsor Castle to work at Fonthill, the building of which is said to have cost Mr. Beckford upwards of £300,000. It was universally acknowledged to be the most magnificent private residence in the kingdom of modern erection. The paintings and furnishing decorations of the interior were

more costly and excelled in splendour any of the royal palaces. In 1822 he sold the Abbey and its valuable contents to John Farquhar Esq. On December 21, 1825, the great tower fell, which destroyed all the centre of the building. Soon after the falling of the tower Mr. Farquhar sold the remains of the Abbey and the estate to John Bennett, Esq., M.P. for Wiltshire. The Marquis of Westminster is now the owner of the estate; he has removed nearly the whole of the remains of the Abbey.

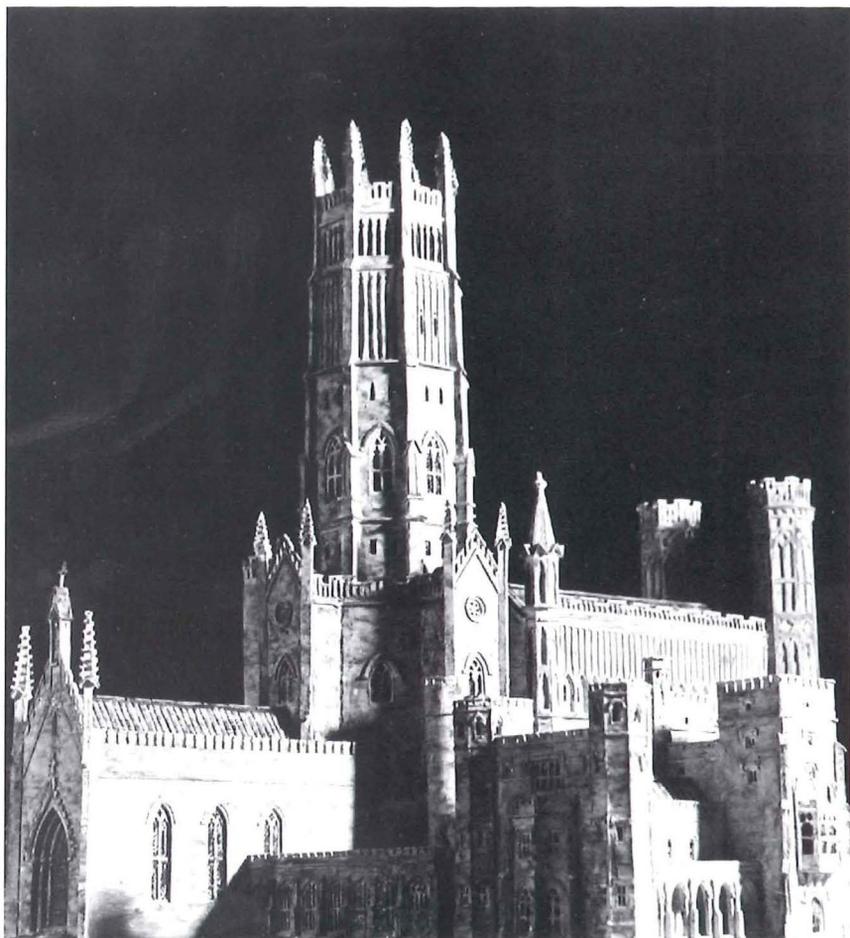


Fig.2 Model of Fonthill Abbey, completed by Michael Bishop in 1981, now vested in the Bath Preservation Trust as sole trustee of the Beckford Tower Trust, by whom the model was commissioned. *(reproduced by courtesy of Michael Bishop)*

John Bellamy appears to have had a particular interest in Beckford and Fonthill, for of all the models it is the only one to have a full account within his memoirs, including many personal details about Beckford, gleaned, at least in part, from stories about the man and his buildings that Bellamy had heard during his travels. As a previously unknown contemporary account of one of Bath's most celebrated residents, his account of Beckford is worth quoting in full.⁵ Bellamy notes that he had visited Fonthill during the summer of 1834 and had begun work on the model during the winter of 1834-5, while staying with relatives in Birmingham. He wrote in his memoirs that,

... the centre part of the building was all gone. When the great tower fell some years before, it carried all the middle part down with it. Fonthill Abbey was built by William Beckford Esq. It was one of the grandest places in England. It is said to have cost three hundred thousand in building. Mr. Beckford first built a wall 16 feet high, six miles in circumference round the Park with Lodges to prevent any persons getting in except the workmen employed. When finished George the Fourth sent to him saying he should like to see the Abbey. Mr. Beckford sent him an answer that when he made a show of his house, His Majesty was welcome to see it. I was anxious to get a model of such a noted place. The middle part of the Abbey I made from architectural drawings. Mr. Bennett at Liverpool have got that model with my old collection.

Fonthill Abbey is situated near Hindon, Wiltshire, sixteen miles from Salisbury. Mr Beckford was the son of Alderman Beckford of London, a great slave owner in Jamaica. After he had built Fonthill his income became greatly reduced in consequence of the Government emancipation of the slaves in Jamaica. He said the paltry sum that the Government granted him for the loss of his slaves was not enough to keep up his establishment at Fonthill. It was now offered for sale with its contents, which was of the most costly description. During the early part of his life he lived abroad, where he collected everything that was rare in paintings, cabinets, china and all things of vertu. All this was arranged in Fonthill Abbey, but the things he prized most he removed to Bath. There was loads of valuable things brought down from London by the auctioneers in place of them. The catalogues of the sale were one guinea each and no one was admitted to see the Abbey without one. This set all the fashionable world mad to see this wonderful Fonthill. People flocked from all parts abroad. All had to travel by coach or post horse. All the towns within miles of the Abbey was filled with sightseers.

Beds let at a guinea a night each and everything else in proportion. The sale of Fonthill caused more consternation than any sale ever known in this Kingdom. A rich stock-broker the name of Farquar [*sic*] ultimately bought the Abbey and Estate. Gave an enormous sum for it and soon after he bought it the centre tower fell, destroying all the centre of the building. The tower was 270 feet high. At the time it fell Mr. Beckford lived in Lansdown Crescent, Bath. He had two houses in the Crescent, with a roadway between them, and a passage under the road from one to the other. His servants lived in one house and he at the other. He also had a beautiful garden and pleasure ground on the top of Lansdown Hill, and a tower with splendid rooms in it, in which he spent a deal of his time. From the top of this tower, on a clear day, he could see Fonthill Abbey which stood on a hill nearly four hundred feet above the level of the sea. It so happened that the day the Fonthill tower fell he went to the top of his tower on Lansdown and missed the Fonthill tower, when he exclaimed, by Jove, it's down at last. I would have given any money to have seen it come down. I was sure it would fall. It made curtseys in my time and now it has bowed down.

Beckford was one of the most eccentric men of his day. He was author of many works, was very charitable. At Bath he subscribed almost to every charitable cause. His £50 or £100 could always be depended on, but never put his name on the list. He was said to be the proudest man living. He always prided himself as acting like a Prince in all his movements. He resided at Bath all the later part of his life. When walking about Bath he always had two menservants walking behind him and several dogs, carried a sort of huntsman's whip in hand. If anything took his fancy in the shops he would take it. The shopkeeper had to send the bill for it, price was not asked. He was a great man for flowers. If he saw any new sort of flower in the seed shops he would pluck it off and put in his coat, if it destroyed the sale of the plant it did not matter to him, the seedsman had only to send the bill for it. While building Fonthill it was said he never looked over the bills at the different items, only the sum total, and paid it. When I was at Andover in 1844 with my Exhibition, the landlord at the Star Hotel told me that Mr. Beckford, on his way to London, always stayed to breakfast at the Star. He always travelled with four horses to his carriage, with an out rider in advance and two footmen behind, altogether five men in attendance. He always brought a large hamper of delicacies from Fonthill. This was set out on a sideboard and the landlord always

provided the choicest things he could from London for his breakfast. Sometimes he would partake entirely of what he brought. No bill must be given in. After he had left, the landlord would find a £10 note on the table for the breakfast of himself and servants. Many years before his death he had his tomb made of an enormous block of red granite in which a space was made for his coffin to fit in. Over the coffin another large block of granite was fixed which formed the lid, with pillars at each corner. It was all of polished granite. This tomb was fixed in his pleasure ground at the tower on Lansdown Hill, where he intended his remains to lie.

He died at his residence at Bath. His daughter, the Duchess of Hamilton, was prevented carrying out his wishes in placing his remains in the pleasure ground as the ground was not consecrated, therefore she had the tomb removed to Bathwick Cemetery where he lay a few years. In the meantime the tower and ground were sold by auction. An inn keeper in Bath bid for it and as there was not many bidders, it was knocked down to him at half its worth, but he was in a fix to know what to do with it. In fact he did not want it, however he decided to open it as Tea Gardens for pleasure parties, entertainment etc., which came to the knowledge of the Duchess of Hamilton who was quite upset to think of her father's favourite place should be turned to such a purpose. She now appointed a person to make the publican an offer for it and she succeeded in getting possession of it again by paying a good price for it, she then gave it to the city of Bath on condition that it was converted into a Cemetery, which was done. She then removed the body and the tomb from Bathwick Cemetery to the tower on Lansdown Hill.

The Duchess of Hamilton herself is known to have been among the visitors to the exhibition, in either 1837 or 1838, for Bellamy records in his memoirs that 'it was at Leamington that the Duchess of Hamilton, daughter of Mr. Beckford of Fonthill Abbey came, accompanied by a Mr. Hamilton. While looking at the Fonthill model and pointing out the windows belonging to certain rooms, Mr. Hamilton made the remark "this model, Duchess, must bring to your recollection many things". She replied, "indeed it does. Some very pleasant and others distressing to think of"'.

Bellamy's exhibition continued to grow steadily after 1847. The Windsor Castle model was completed, with the addition of St. George's Chapel, by 1851, on 28 April of which year the collection was viewed at Windsor by Queen Victoria and Prince Albert, following which Bellamy renamed his exhibition the Royal Model Gallery. The Royal family revisited the exhibition

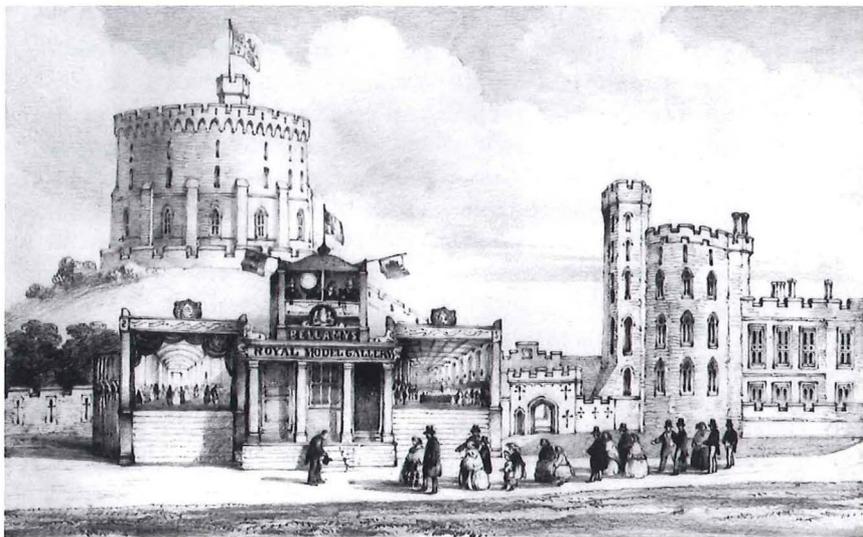


Fig.3 Queen Victoria, Prince Albert and members of the Royal household visiting Bellamy's exhibition at Windsor, 1857. (anonymous pencil drawing, reproduced by courtesy of Mrs Pat Fairfax)

on 9 November 1857, an event that has given us our only view of the entrance to the exhibition, in an anonymous pencil drawing (fig.3). By then the exhibition occupied five caravans and in 1860 these were adapted for travel by rail, so that Bellamy was able to reach increasing numbers of destinations each year, although there is no evidence that he ever revisited Bath. Further models were certainly added to the exhibition, and no less than thirty-two different models have been identified from surviving handbills, catalogues and newspaper advertisements.

The model of Fonthill Abbey remained part of Bellamy's exhibition until sometime between 1878 and 1881, when, along with seventeen other models, it was sold to William Bennett of Heysham Tower in Lancashire. According to his obituary in the *Gloucester Journal* for 28 January 1893, Bellamy 'afterwards made a smaller collection and travelled through the west of England, and had been in Wales for the last twelve months, still travelling, though in very delicate health'. He died at Cardiff, in his caravan, on 14 January 1893, and was buried six days later at Westbury on Severn, in west Gloucestershire, where members of his family had lived since the seventeenth century. The burial register entry records him as 'John Bellamy who for many years past has travelled the Country with Architectural Models made of cork, and is said to have been the oldest showman in England'.⁶



Fig.4 Bellamy's card model of the Pittville Pump Room, Cheltenham, 1835. (reproduced by courtesy of Cheltenham Art Gallery & Museum)

Sadly, none of the models purchased by William Bennett, including that of Fonthill Abbey, appear to have survived. In 1882-4, Bennett donated them to the Walker Art Gallery at Liverpool, of which city he was an Alderman, and although the models were audited in 1917 they can no longer be traced and are assumed to have been destroyed during the Second World War.⁷ A number of others have, however, survived, including that of the Pittville Pump Room, which is now in Cheltenham Art Gallery & Museum (fig.4). Made of card in 1835, it is the only model that was included in the two Bath exhibitions that has yet been located, although neither Queen's Lodge nor Flaxley Abbey were sold to Alderman Bennett, so they too might just have survived somewhere. So far, ten models that may confidently be attributed to John Bellamy have been located, in public or private collections, but there must have been many more, as he undertook private commissions and made models for sale or raffle throughout his career.⁸ One can only hope that, one day, more might come to light, to add further to the story of 'the oldest showman in England'.⁹

Notes

- 1 For background information on travelling shows in general, see Thomas Frost, *Old Showmen and the Old London Fairs* (1874); Edward Bostock, *Menageries, Circuses and Theatres* (Chapman & Hall, 1927); Richard Altick, *The Shows of London* (Harvard University Press, Cambridge, Mass., 1978) and David Kerr Cameron, *The English Fair* (Sutton Publishing, Stroud, 1998).
- 2 I am most grateful to Mrs Pat Fairfax for kindly providing access to, and permission to quote from, Bellamy's manuscript memoirs, on which much of this account is based. I would also like to record my thanks to Mrs Fairfax, and to Mrs Marion Hodson, for access to other relevant material, and for their help and encouragement during my research into John Bellamy's career. In order to assist modern readers, quotations from the memoirs have been punctuated, something which is completely lacking in the original manuscript, and Bellamy's poor spelling and erratic use of capital letters has been corrected. Additional information about Bellamy's career has been obtained from a small number of surviving handbills and exhibition catalogues, and from extensive searches through the British provincial press between 1837 and 1893. Comparable published autobiographies of travelling showmen include David Prince Miller, *The Life of a Showman to which is added Managerial Struggles* (1849); G. Van Hare, *Fifty Years of a Showman's Life or The Life and travels of Van Hare by Himself* (W. H. Allen, 1888) and George Sanger, *70 Years a Showman* (C. A. Pearson, 1914).
3. For the history of the Royal Victoria Park, see Robin Whalley, 'The Royal Victoria Park', *Bath History*, Vol.V (Millstream Books, Bath, 1994), pp.147-169, which includes plans of the Park in 1829 and 1879. The article also reproduces a photograph (c.1900) of the surviving Park Farm, near the Victoria Gate, which is titled 'The Dairy Victoria Park, Bath'. Bellamy's exhibition must have stood close to here in 1845. The location of the exhibition in 1847 appears to have been on the High Commons, opposite the Upper or Weston Road Gate to the Park. A map of Bath in the 1840s, including the Park, may be found on page 112.
- 4 Catalogue in the possession of Mrs Marion Hodson.
- 5 Modern published accounts of William Beckford (1760-1844) include James Lees-Milne, *William Beckford* (Compton Russell, Tisbury, 1976); Brian Fothergill, *Beckford of Fonthill* (Faber & Faber, 1979) and Timothy Mowl, *William Beckford. Composing for Mozart* (John Murray, 1998). Beckford's Bath connections, including an account of the purchase of his two houses in Lansdown Crescent, the building of Beckford's Tower and the laying out of the connecting gardens, are discussed in Philippa Bishop, 'Beckford in Bath', *Bath History*, Vol.II (Alan Sutton, Gloucester, 1988), pp. 85 -112. See also Jon Millington, *Beckford's Tower, Bath : an illustrated guide* (Bath Preservation Trust, Bath, 7th edition, 2002).
- 6 Westbury on Severn burials (Gloucestershire Record Office P354 IN 1/17).
- 7 Personal communication with Mr. Timothy Stevens, Director of the Walker Art Gallery, Liverpool, 1984, and confirmed by Mr. Julian Treuherz, the present Keeper of Art Galleries with the National Museums & Galleries on Merseyside, 2002.
- 8 Apart from the model of the Pittville Pump Room, several others have been located: three are in the collections of Tullie House Museum & Art Gallery, Carlisle, namely Penrith Castle Keep, the Fraternity, Carlisle, and a model of a Carlisle cockpit; and six in private ownership, namely St. Martin's Church, Canterbury,

the Abbot's Kitchen, Glastonbury Abbey, Holyrood Abbey, Edinburgh, and three private houses – Much Fawley Court, Herefordshire, The Cliffe at Warwick and a model labelled 'Horstway House', although no such house has been identified. Card models of Flaxley Abbey and Church, of which Bellamy is known to have produced several models, also survive in a private collection and are perhaps by Bellamy.

- 9 It is interesting to note that Bellamy's model was not the only one of Fonthill. An original *papier mâché* model of the Abbey, attributed to its architect, James Wyatt, still survives in a private collection and was displayed in exhibitions about Beckford in 1966 (Bath) and 1976 (Bath and Salisbury). The model is discussed and illustrated in John Wilton-Ely, 'A Model for Fonthill Abbey', in Howard Colvin & John Harris eds., *The Country Seat. Studies in the History of the British Country House* (Allen Lane: The Penguin Press, 1970), pp.199-204, and in John Wilton-Ely, 'Beckford, Fonthill Abbey and the Picturesque', in Dana Arnold ed., *The Picturesque in late Georgian England* (The Georgian Group, 1994) pp.35-44. A more recent model of the Abbey, made over two years by Michael Bishop and placed on display in Beckford's Tower in 1981, was included in the 2001-2 exhibition *William Beckford 1760-1844 : an eye for the magnificent* (New York and Dulwich); a photograph of Mr. Bishop's model is shown as fig.2 on p.130.