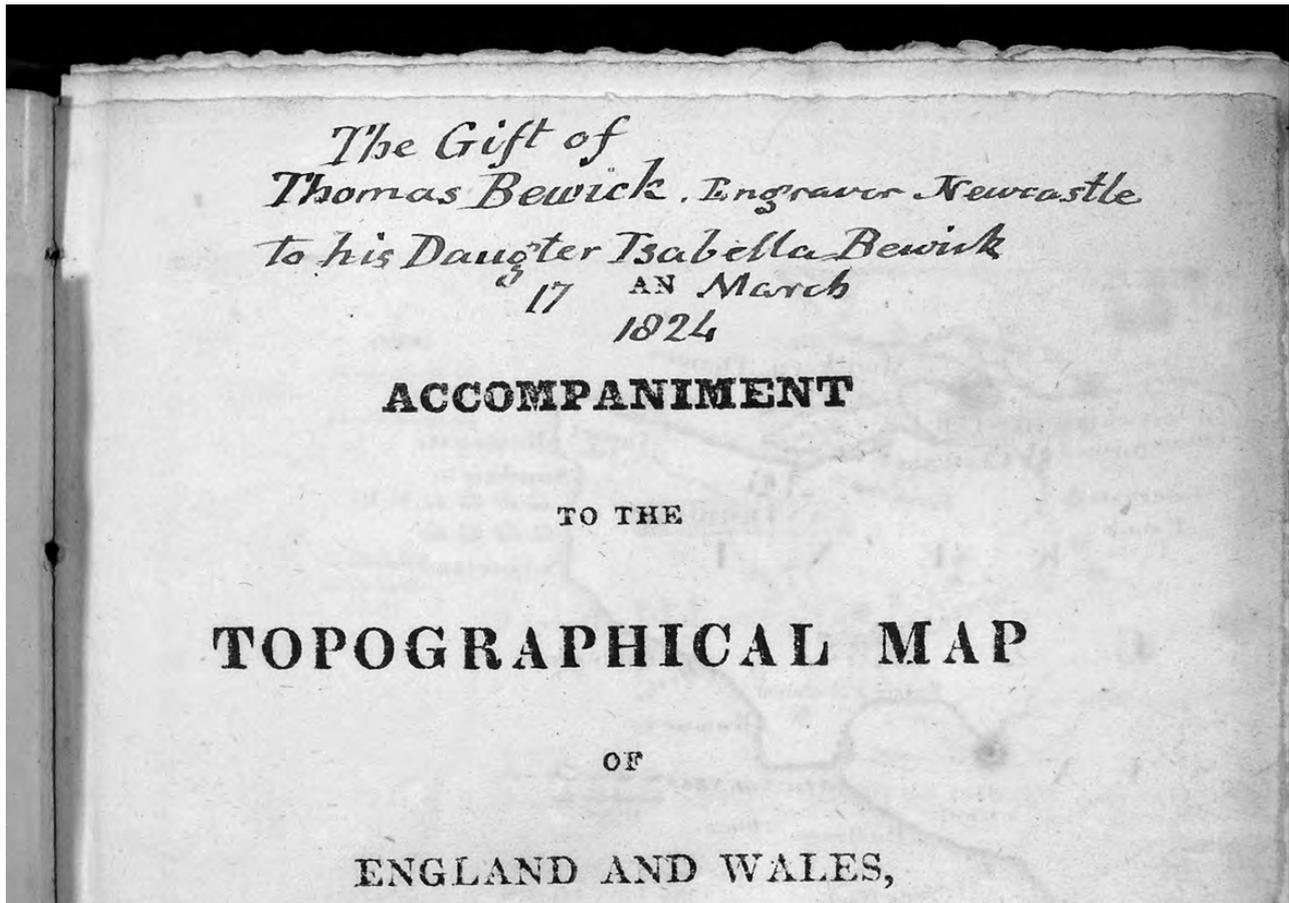




# CHERRYBURN TIMES

*The Newsletter of The Bewick Society*



## THE CHERRYBURN BOOK COLLECTION

*by Felicity Stimpson*

Visitors to Cherryburn will be familiar with the changing displays of books in the exhibition room, illustrating aspects of Bewick's works. They may not be aware, however, that there are many books at Cherryburn that are not on display to the public – some 400 in total, assembled first by the Thomas Bewick Birthplace Trust and subsequently by the National Trust. The Cherryburn collection differs from that of most Trust properties in that it is not the library of an individual, but was acquired in recent years as a study collection in accordance with the National Trust's policy to collect items relating to the life, work and influence of Thomas Bewick and his circle. This article aims to provide a brief overview of this

collection, in particular the Schiller acquisition that forms its core, and also to raise the profile of the early children's books which form a significant subsection.

In 1988, a major Bewick collection belonging to Justin Schiller, the well-known American antiquarian bookseller and children's books specialist, came up for sale. Over a period of more than twenty years, Schiller had bought judiciously what he considered to be 'the top Bewick material that would surface on the market'. The Thomas Bewick Birthplace Trust was able to acquire this with the help of a major grant and it forms the basis of the library at Cherryburn: indeed, more than half of the collection comes from Schiller. Of the 273 Schiller items, 200 were

published before 1830, of which about half are children's books. 68 items bear a Newcastle imprint, 19 were printed in Alnwick and 21 in York.

The collection as a whole includes examples of the major Bewick works. A first edition of the *Quadrupeds* (with a note to the effect that this was purchased in Blackwell's for £1.6s.4d. in 1948!), two 1791 2nd editions, two from 1811 (6th ed.) and an 1824 8th edition represent Bewick's first great achievement. There are three first editions (1797) of the *Land Birds*, three of the 1804 *Water Birds* (the bicentenary of which the Society celebrated last year) and examples of later editions of both (1805, 1809, 1821, 1847 and 1881). There are five copies of the first (1818) edition of *Aesop's Fables*, all with the idiosyncratic Bewick thumbprint receipts that were intended to prevent fraud. Bewick was unhappy with the printing of this first edition and in 1823 a second one appeared with some reworking of the headpieces. Cherryburn has six copies of this in addition to copies published in the 1870s.



The Rein-deer, from Matthew Consett's *A Tour . . .* (see below). Compare this copper engraving with the wood-engraved 'Rein-deer' in *Quadrupeds*, p.97.

Cherryburn has been fortunate to receive gifts from other Bewick collectors and their families. One such, from a member of the Bewick family, is Matthew Consett's *A Tour through Sweden, Swedish-Lapland, Finland and Denmark* (1789), accurately described by a former owner on its flyleaf as 'something of a scarcity, being one of the very few publications which contain any of Mr. Bewick's engravings on copper.' The widow of Thijs Mauve, another collector, contributed some twenty volumes of her late husband's books, including one of the two copies of Julia Boyd's *Bewick Gleanings* (1886), a set of impressions from woodblocks and copper plates, edited with notes and lives of Bewick and his apprentices. Many other gifts have been gratefully received.

For students of children's literature, the Cherryburn collection is a treat, and one aspect makes them particularly interesting: while the children's books have evidently been read and re-read by their original owners and some are now extremely fragile, many of them have their original covers and have escaped the fate of rebinding that has befallen so many books of the period. We can therefore imagine more clearly the children's pleasure in handling them.

The eighteenth century is regarded as a watershed in

publishing for children and the Schiller children's books can be seen as a microcosm of this period in the history of children's literature. Before the mid-eighteenth century, children read books or listened to stories that were not intended primarily for young people. They no doubt enjoyed fables, fairy tales, romances and crudely illustrated chapbooks, while the seventeenth-century provided some Puritan fare such as Bunyan's *Pilgrim's Progress* and James Janeway's less than cheerful *A Token for Children; being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of several young Children*. But in 1744 John Newbery published *A Little Pretty pocket-Book* which claimed to instruct and amuse for a price of just 6d., thereby appealing to both parent and child. Attractively packaged in brightly coloured Dutch covers, it was a publishing success, spawning many imitations. While the books of this period might seem didactic to us, they were loved by their young owners and represent a similar shift in authorial perspective to that later 'golden age' of the mid nineteenth-century when Carroll and Lear, followed by others, wrote books whose only purpose was to entertain children.

These small, child-sized books proliferated and found a ready market. Liberally illustrated, sometimes appropriately, but sometimes containing pictures that bore scant reference to the text, they provided a new market for artists. By the time the Bewick brothers were beginning their work some thirty years after Newbery's first success, they were able to take advantage of this phenomenon.

One significant example in this section of books is *The New Robinson Crusoe*, a retelling of the Defoe story by Johann Heinrich Campe, illustrated by John Bewick. Campe created a dialogue framework for Defoe's narrative: a father tells the story of Crusoe's plight to his children over a number of evenings in such a way as to encourage the children to identify the lessons to be drawn from the text. This retelling is in the spirit of Rousseau who considered *Robinson Crusoe* the ideal book of instruction for children. The preface pays tribute to John Bewick's work: 'the addition of 32 handsome cuts cannot fail of rendering [the book] at once more sprightly and intelligible to the young reader, for whom it is intended.' The book proved popular and was quickly republished by John Stockdale as we can see from the fact that Cherryburn possesses five copies of this work, dating from 1788-1811. Although the cuts were completed quickly to meet Stockdale's deadlines and do not represent John's best work, they have a certain charm. John Bewick also illustrated Thomas Day's *History of Little Jack*, a story which, like *The New Robinson Crusoe*, includes a shipwreck and which was also influenced by Rousseau's theories. His cuts were appreciated by contemporary critics. Cherryburn has eight copies of this title which was first published in 1788 in Stockdale's *Children's Miscellany*, but was soon brought out in cheap editions with Dutch floral boards for the 'numerous class of readers whose circumstances do not permit them to become purchasers of expensive publications'.

Sometimes earlier publishing successes were reintroduced to a new audience. Comenius' *Orbis sensualium pictus*, first published in Nuremberg in 1657/8, was



reworked by John Trusler, a publisher and educationalist for whom John Bewick collaborated on a number of occasions. Published in 1791 as *The Progress of Man and Society*, Trusler's idea was to 'cheat' the child into learning by providing him with an attractive and amusing book and, in so doing, he acknowledged the role of Bewick's illustrations: 'as knowledge conveyed by the eyes makes a greater impression on the mind than such is conveyed by words, pictures are the most intelligible books that children can have.'

Nigel Tattersfield considers John Bewick's work for the second edition of *The Looking Glass for the Mind* (1792) to be his best work. This translation by Richard Johnson of Arnaud Berquin's *L'Ami des enfants*, a collection of short moral tales, sold over 20,000 copies by 1800 and continued to be published well into the nineteenth-century, although the catalogue to the Osborne Collection of early children's books in Toronto tells us that one young reader in 1848 would have disagreed with Tattersfield as she changed the title page to read: 'The looking-glass for the mind; or unintellectual mirror: being an inelegant collection of the most disagreeable silly stories and uninteresting tales. With twentyfour ugly cuts.'

Six copies of *A Curious Hieroglyphick Bible* dating from 1784, 1791, 1793 and 1812 reveal the popularity of this book of texts in which pictures replaced some of the words. Early editions were published by Thomas Hodgson and sold for one shilling. With illustrations from the Beilby-Bewick workshop that were improved by John Bewick, it was clearly a best seller for Hodgson, who produced 3000 copies per year. Robert Bewick owned one of Cherryburn's 1791 editions, a copy that was later given to John Hancock by one of the Miss Bewicks.

Some of the children's books have a particularly local interest, such as R. Kay's *The New Preceptor, or, Young Lady's and Gentleman's True Instructor in the Rudiments of the English Tongue*, printed in 1801 by M. Angus in the Side, Newcastle, and W. Charnley in the Groat-market. Kay was described as a 'writing-master and teacher of English grammar in Newcastle'. *Mother Chit-Chat's Curious Tales and Puzzles* (1787) was addressed to 'all the little gentry in and about Newcastle' and is a strange collection of Biblical stories, riddles and jests with no obvious connection

between them to justify their inclusion between the same covers, other than the usual assurance that they would serve to both 'entertain' and 'edify'.

In addition to books, Cherryburn has a number of battledores, some printed by Davison of Alnwick. These were the successors to the early hornbooks which were intended to teach children their alphabet and usually included a prayer. They were printed on stiff paper folded twice to make a booklet with a narrow flap in front. Davison's *British Battledore*, which has three alphabets, a syllabary and two reading lessons, included cuts by Thomas Bewick. Davison kept a large stock of Bewick blocks which he frequently reused. The collection also includes a board game, *A New and Elegant Game of Birds and Beasts*, dating from 1821 with eighteen illustrations after Thomas Bewick.

Some of the books have an interesting provenance. *An Accompaniment to the Topographical Map of England and Wales* (1823) was the gift of Thomas Bewick to his daughter Isabella. Thomson's *Seasons* (1802) is inscribed 'the gift of Thomas Bewick to his daughter Elizabeth, 1st Jan'y 1824' with a later note that it was bought by J.R. Boyle on the first day of the sale of Bewick's remnants on 5th February 1884. Two subsequent owners have also inscribed their names. Other books belonged to Bewick bibliographers, Sydney Roscoe and Thomas Hugo, to John William Pease, George Skelly the Alnwick cobbler who had a Bewick collection, and many others. Among the five copies of the 1862 edition of the *Memoir* is one bearing the signature of John Dovaston, correspondent of Bewick, who noted the dates on which he read the book: 7 October 1862 and 11 August 1880. The book was presented to Cherryburn by Ann Baer, widow of Bernhard Baer who had purchased it from Foyle's Rare



Books department in 1953 for 31/6 for research on Reynolds Stone that he was carrying out as director of the Ganymed Press. This book contains a silhouette (see illustration). It differs from the silhouette of Dovaston on p. 161 of the edition of the *Memoir* edited by Iain Bain: it would be interesting to know whether it is another, later portrait of him.

Critical and bibliographical material also forms part of the collection at Cherryburn. The major bibliographies, such as those by Hugo and Roscoe, are represented, as are catalogues from the sales of Bewick materials after the death of Bewick's daughters and of Thomas Hugo. There are biographies from the nineteenth and twentieth centuries, including the first posthumous biography in the *Gentleman's Magazine* of 1829, while studies by Iain Bain and Nigel Tattersfield bring Bewick scholarship up to date. Periodicals, pamphlets and books also reflect a more general interest in engraving and the history of the book in the North East.

The Cherryburn collection is small by the standards of many of the National Trust's properties, but has been considered of sufficient significance to be included in the Trust's ongoing project to create a union catalogue of its holdings. The Trust hopes shortly to upgrade its current cataloguing system to enable researchers to search its

# The Frightened Hare : Thomas Bewick and Animals

By Charles Bird



In his youth Thomas Bewick loved hunting. When the Tyne was flooded or school was not taking place he would join in the various hunting parties to pursue the Fox or the Hare, or track the Fomart (the polecat) in the snow, or hunt the Badger at midnight. He would draw and paint the hunters, their horses and their dogs, and the walls of their houses were ornamented by these 'rude productions' rather like prehistoric cave paintings. In the winter evenings the young Thomas listened to the conversations of these Nimrods 'in which the instincts and peculiar properties of the various wild animals were described in glowing terms.'

The *Memoir*, which recounts these pleasures in its first chapter, then has a remarkable passage:

*The pursuing, baiting or killing these animals, never at that time struck me as being cruel, - the mind had not yet been impressed with the feelings of humanity - This however came upon me at last, and the first time I felt the change, happened by my having (in hunting) caught the Hare in my Arms, while surrounded by the Dogs & the Hunters, when the poor terrified creature screamed out so pitiously, like a child, that I would have given any thing to have saved its life; in this however I was prevented, for a Farmer, well known to me, who stood close by, pressed upon me & desired I would give her to him & from his being better able (as I thought) to save its life, I complied with his wishes; this was no sooner done than he proposed to those about him to have "a bit more sport with her" and this was done by his first breaking one of its legs and then again setting the poor Animal off, a little before the Dogs - I wandered off to a little distance, oppressed by my own feelings, & could not join the Crew again, but I learned with pleasure that their intended victim had made its escape. [Thomas Bewick, *A Memoir*, edited by Iain Bain, Oxford University Press, 1979, p. 6. This edition reinstates Bewick's own orthography and punctuation, which will be followed here.]*

This intense experience did not produce a Pauline conversion against all blood sports. Thomas continued to go hunting. But he thereafter seemed to have a sympathy with the animals which were pursued and hoped that hares might escape with their lives. He also developed an idea of fair play and respect for those animals which acquitted themselves well against the hunting dogs:

*The worrying of Foxes, the baiting of Fomarts, Otters & Badgers &c did not awaken in me similar feelings; for in the fierce conflicts between them & the Dogs, there was, something like an exchange of retaliation and not infrequently the aggressors were beaten - and I have with pleasure seen that wonderfully courageous Animal the Badger (with fair play) beat all the Dogs, of a whole Neighbourhood (one after another) completely off.*

[*Memoir*; p. 6]

Thomas also records in the first chapter of his *Memoir* that he looked after a flock of sheep part of which was his own. How he had to take their winter fodder; and milk the cows when the serving maid did not come soon enough; and prepare a mash for the horses out of whins. Then, in chapter 2, winter turns to spring and Thomas is set to work in the fields levelling molehills and gardening. Much of his free time he spent in angling or dangerous activities such as scaling high trees for rooks' nests, or riding an untamed horse for his Father until it was broken in. On one occasion with his friend Joseph Liddell he startled two oxen that were grazing near the riverbank. The boys jumped out on the oxen so that they bolted into the river, where they were carried downstream.

Thomas clearly spent quite a bit of time getting eggs from birds' nests or throwing stones at birds. But there came a time - after his experience with the hare - when his sympathies began to extend themselves to birds. He records that he had knocked a bird out of a tree and he picked it up. Then struck by its beauty he went into the house:

*-it was alive and looked at me so piteously in the face and as I thought (could it have spoken) it would have asked me why I had taken away its life. - I felt greatly hurt, at what I had done & did not quit it all afternoon - I turned it over & over, admiring its plumage - its feet its Bill & every part of it - It was a Bulfinch [...] this was the last bird I killed, but many indeed have been killed since on my Account.*

[*Memoir*, p. 15]

Following this passage Bewick talks about fights between men, dogs and cocks. He says that he attended such things without feeling much compassion. Indeed at cockfights he was (like a young Hogarth) more entertained with the antics of the crowd than the contests between the cocks. He did however have an experience

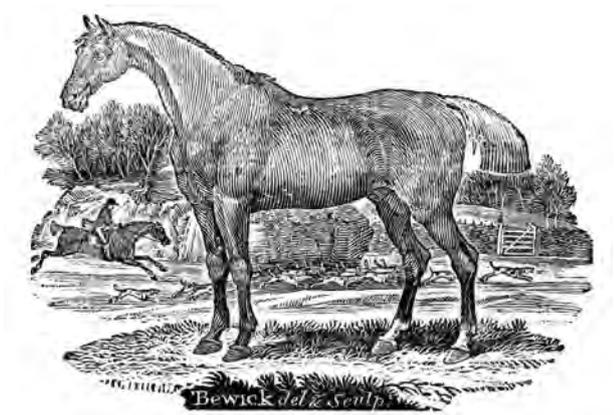
when a travelling salesman or pedlar got into a fight and was soundly thrashed by a local, who then continued to assault the poor man even after he had been knocked down. At this unmanly treatment, Bewick says that he became frantic with rage and indignation and would have shot the local had he had a Pistol.

Thomas could, when young, be cruel to animals. He recounts how he deliberately frightened the little lap dog (or Messet Dog) of Betty Gregson, the daughter of his schoolmaster the Reverend Christopher Gregson. He also entangled a wasp in a spider's web to see whether the spider would be able to deal with a more dangerous captive than the more easily dispatched flies.

These early parts of the *Memoir* were written in 1822, some 50 years after the events they describe. How true are they to the attitude and behaviour of Thomas Bewick in those intervening years? Certainly the love of animals carried on and developed from his childhood. His three great works, the *Fables*, *Quadrupeds* and *Birds* are all concerned with animals. As well as the book engraving and publishing side to his work, there will also have been a very considerable amount of work carried out engraving hunting whips and collars, hunt buttons, presentation plates and cups with hunting scenes. In the early part of his apprenticeship in Newcastle, Thomas may well have frequented the races. His token dated 1768 shows the famous racehorse Matchem. Matchem was owned by W. Fenwick of Bywell, which is close to Bewick's home at Cherryburn. And it is with the horse that his *Quadrupeds* of 1790 begins. In the introductory text to the Horse the natural relationship between horse and master is praised:

*... he gives up his whole powers to the service of his master; though bold and intrepid, he represses the natural vivacity and fire of his temper, and not only yields to the hand, but seems to consult the inclination of his rider.*

[*Quadrupeds*, 1790, p. 9]



The Hunter. *Quadrupeds*, p.6.

But such excellent qualities in the horse were often abused by man. The text ends with a *cri de coeur* :

*But it must continue to be a matter of regret to every feeling mind, that these excellent qualities should be often shamefully abused in the most unnecessary exertions; and the honest labours of this noble animal thrown away in the ungrateful task of accomplishing the purposes of unfeeling folly, or lavished in gratifying the expectations of an intemperate moment. [ibid.]*

This is very close to the sentiments expressed in the letterpress to *Waiting for Death* composed in 1795. There the history of a horse is set out in a way that does not redound to the kindness of most of its human owners. Elsewhere I have set out some similarities between the story of Bewick's *Waiting for Death* and that of Anna Sewell's *Black Beauty*. (See *Cherryburn Times*, vol. 4, no. 6, Spring, 2004.) Both are pioneering texts drawing attention to the maltreatment of the horse, though Bewick's is 50 years earlier.

An instance of Bewick's concern for animals can be seen in the text for the Black Horse [p. 11 of the 1800-24 editions of *Quadrupeds*; not in 1st edition]. In talking of carriage horses he says:

*The docked tail, offensive both to humanity and decency, is rarely to be seen; Propriety and good sense have at length prevailed over a custom replete with absurdity; and our Horses are permitted to retain a member both useful and ornamental. But we still have to regret, that a cruel practice of forming the tail, by cutting and nicking it on the under side, is yet continued.*



Here Bewick, whilst accepting the use of animals for the benefit of mankind is expressing the view that they should not be subjected to painful treatment that brings no real benefit to their owners. The cut on page 12 shows a gentleman riding a blinkered horse with a very closely cropped tail whilst a young squire races ahead on a brisk pony with a full tail and a Dalmation running alongside. There is an indistinct tower or gallows on the right. But there is no doubt about the gallows in the cut on the next page where an overloaded and underfed horse with a docked tail is being beaten by a ragged and savage looking rider.

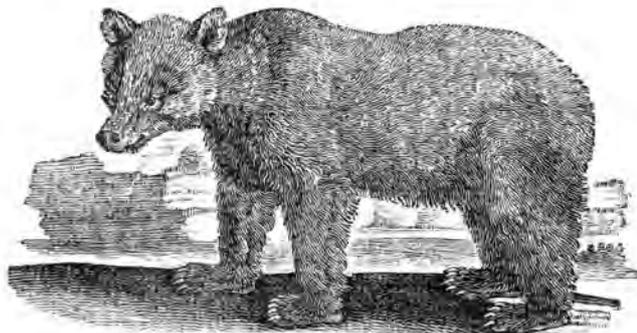


In his woodcuts Bewick often illustrates cruelty or unthinking behaviour to animals on the part of children. Perhaps he does so because he remembers his own behaviour. On page 18 of the *Quadrupeds* there is a vignette

of a mule being goaded by two boys, one perched on his back and the other urging it on by beating it with a branch. In the background are a gallows (to indicate disapproval) and a windmill (also a common Bewick feature whose meaning is less certain: perhaps that things may change and the children may realise the error of their ways).



In the description of the Ass the rough treatment accorded the animal is said to derive from it generally being the property of the poor and so 'it partakes of their wants and their distresses.' If it were properly cultivated and employed then it could do many of the tasks of the horse rather than being generally degraded into the most useless and neglected of domestic quadrupeds.



It is perhaps the text describing the Brown Bear that the *Quadrupeds* reaches its most extreme outcry against animal cruelty:

*The excessive cruelties practised upon this poor animal, in teaching it to walk erect, and regulate its motions to the sound of the flagelet, are such as to make the sensibility shudder. Its eyes are put out; and an iron ring being put through the cartilage of the nose to lead it by, it is kept from food, and beaten, till it yield obedience to the will of its savage tutors. Some of them are taught to perform by setting their feet upon hot iron plates, and then playing to them whilst in this uneasy situation.—It is truly shocking to every feeling mind to reflect, that such cruelties should be exercised upon any part of the brute creation by our fellow men. That they should be rewarded by numbers of unthinking people, who crowd around them to see the animal's rude attempts to imitate human actions, is not to be wondered at; but it is much to be wished that the timely interference of the magistrate would prevent every exhibition of this kind, in Britain, at least, we might not be reproached with tolerating practices so disgraceful to humanity. [Quadrupeds, 1790, pp.247-8, where text refers to England, not Britain; 1800 and later editions, pp. 290-1]*

The cut on page 292 at the end of the entry for the Brown bear shows a troupe of performers with a bear. In the background is a three-sided gallows: one side for each of the three members of the troupe.



Similar critical comments are passed in the *Quadrupeds* on badger baiting (an 'inhuman diversion chiefly confined to the idle and the vicious) and bull baiting by bulldogs (a 'barbarous custom'). But there is no criticism of the hunting of the hare, the fox or the otter.

So much for what we can glean of Bewick's attitude to animals from his *Memoir* and his works. How did these fit in to the contemporary thinking and behaviour towards animals? Against a general view that animals were principally for the use and recreation of man, there were beginning to be those who argued for some kind of rights for animals which could be enforced by the courts. In 1796 John Lawrence, a gentleman farmer and author, wrote a 700 page work entitled *A Philosophical Treatise on Horses, and on the Moral Duties of Man towards the Brute Creation*. In this he proposed:

*. . . that the Rights of beasts be formally acknowledged by the state, and that a law be framed upon that principle, to guard and protect them from flagrant and wanton cruelty, whether committed by their owners or others.*

Lawrence advocated a system where:

*the rights of animals... arise... spontaneously from the conscience or sense of moral obligation in man, which is indispensably bound to bestow upon animals, in return for the benefit he derives from their services, good and sufficient nourishment, comfortable shelter, and merciful treatment; to commit no wanton outrage upon their feelings, whilst alive, and to put them to the speediest and least painful death, when it shall be necessary to deprive them of life.*

Whether Bewick read or knew of this work I do not know, but he later illustrated a book by Lawrence on the Horse, so one may assume that he knew about the author and was broadly sympathetic to his views.

As well as Lawrence there are other writers, poets and artists who believed that animals had rights and ought not to be maltreated. William Hogarth had, in 1750, produced a set of engravings called *The Four Stages of Cruelty* in which he sought to teach the truth that brutality to animals leads to brutality to one's fellow creatures:

*If my pictures have the effect of checking cruelty to dumb animals I am more proud of having been their author than I should be of having painted Raphael's cartoons.*

William Blake (1753-1828 – exactly the same lifespan as Thomas Bewick) wrote in his 'Auguries of Innocence' in 1803

*Each outcry of the hunted Hare*

*A fibre from the brain doth tear*

In law animals were the personal property of their owner. They had no rights, nor were there any laws to prevent cruel treatment. There was a large body of statute law to protect landowners' rights to game and to punish poachers. In 1723 the so-called 'Black Act' made it an offence punishable by death to poach deer, rabbits, hares, fish or cattle.

In chapter 20 of his *Memoir* Bewick discusses the game laws. His sympathy is with the farmers rather than the landowners or the poachers. As to fish, he thinks these should be nationalised and that fishing licences should be available to local inhabitants upon payment for a licence. But he acknowledges that the urge to hunt and kill appears in all men both rich and poor:

*This excitement, or an extreme desire to exhilarate the spirits and to give them energy as well as pleasure, pervades more or less the minds of all mankind and shews itself in every species of gambling, from cock fighting, Dog & man fighting – hunting – Horse racing and even up to the acme of excitement or excitement run mad, that of horrid War.*

[*Memoir*, p. 171]

Indeed, Bewick says that a man who does not indulge in such sports is likely to become lethargic and depressed.

In the first years of the 19th century there were attempts to introduce Acts of Parliament against bull baiting. This was on the basis that it was cruel but also on the basis that it drew the poorer classes away from their work and produced unrest. Later, in 1809, Lord Erskine introduced a more general Bill against cruelty to a wider class of animals even if they were his own property. The Bill passed through the Lords, but not the Commons.

The first Bill to be accepted was that of Richard Martin ('Humanity Dick'), MP for Galway. In 1822 an Act to Prevent the Cruel and Improper Treatment of Cattle became law. The Act outlawed the wanton and cruel beating, ill-treatment or abuse of any horse, mule, ass, ox, cow, sheep or other cattle. In the following years Martin unsuccessfully tried to ban bull-baiting, bear-baiting, badger-baiting and dog-fighting.

In 1824 the Society for the Prevention of Cruelty to Animals was formed in London. It proposed to improve the lot of animals by education and enforcement. William Wilberforce, the slave trade reformer, was one of the founder members. Later, Princess Victoria was to be a patroness of the Society together with her mother the Duchess of Kent. When Victoria ascended to the throne she continued her interest and in 1840 allowed it to be known as the Royal Society – the RSPCA.

In the 1830s Joseph Pease, MP, succeeded in extending the animal protection legislation in parliament to cover bull-baiting and cock fighting.

The initial failure of attempts to legislate from 1802 and then the successes in the 1820s shows perhaps that public opinion had swung in favour of measures to protect animals from the worst types of ill-treatment. In 1802, for instance, a tract was published in Alnwick entitled *A Remonstrance against Inhumanity to Animals and particularly Against the Savage Practice of Bull-baiting*. In 1809 Lord Erskine received three trunk-loads of letters in support of

his Bill. Millions of people supported his measure according to Martin and he received many Petitions from large numbers of people from all over the Kingdom. It may be considered that some of these people would have read the works of Thomas Bewick. They would therefore have a greater knowledge of the extent of the animal creation. And they would also have been open to the morals illustrated in the vignettes in the works about animal cruelty.

Bewick was not the first to protest against cruelty to animals. There was a considerable tide flowing in his lifetime with which he went along. The main textbooks on the subject, however, do not always give Bewick the credit due to him. He is not mentioned in the background chapters of *Animal Welfare Law in Britain* (OUP, 2001), by Mike Radford (to which book I am indebted for much of the above description). Nor does he appear in Fairholme and Pain's *A Century of Work for Animals: the History of the RSPCA 1824-1924* (John Murray, London, 1924). Indeed, the latter work describes the book written by Thomas Young in 1798 (*An Essay on Humanity to Animals*) and says that the author must surely have been the first man to protest in print against performing animals. But the text and the vignette to Bewick and Beilby's entry on the Brown Bear in the *Quadrupeds* of 1790 show clearly that Thomas Young was not the first.

Where did Bewick stand on animal rights? He was not the dangerous radical implied by Simon Schama in his recent television series *The History of Britain*, which devoted a ten-minute section to Bewick. Nor was he a crank. He campaigned against cruelty to horses and dogs and he gave early voice to typically strong feelings about the treatment of bears. In his vignettes he returned again and again to themes touching on, or explicitly dealing with, the mistreatment of any animals, and was consistent in this for the last forty years of his life. Where he was standing was in the liberal forefront of the British middle classes of his era.



Vignette, *Quadrupeds* (1790), p.274.

The author of this article has started some research on the **Rev. Thomas Hugo** (1820-76), whose *Bewick Collector* (2 vols.) and *Bewick Cuts* were the first attempts at really comprehensive and critical scholarly treatment of Bewick's work. If any member of the Bewick Society has any material on Hugo (other than copies of the two works mentioned), he would be grateful if they could contact him at the following e-mail address:

**bird.charles@gmail.com**

## Editor's comment

This year there will be three issues of the Cherryburn Times, to make up for the non-appearance of the second issue last year. (This was caused by unexpected demands on the editor's time as he prepared for retirement from his full-time job.)

The Easter issue, No. 7, was our first in colour. This was obviously called for by the spectacular acquisition of the new Bewick portrait. We do not intend, however, to go over to colour for all future issues, since there will be many occasions - such as this issue - when the content does not justify the extra expense of colour. Wood engraving is mainly black ink on white paper, and although coloured papers and tints sometimes enliven an image, we usually appreciate the simplicity of black and white print. If we have future reason to use colour we shall certainly use it. We are planning an article on coloured copies of Bewick's books, for instance, and that will certainly deserve, even require, colour. There might also be occasion to reproduce colour photographs. The question of colour was discussed at the Annual General Meeting on June 9th; the principle was agreed that we should use colour if and when required by the content.

Readers may be interested to hear that at the same Annual Meeting, **Hugh Dixon** was elected to the Chair of the Society again. We announce with great regret that Dilys Harding has stepped down as Honorary Secretary. As yet, we have no replacement for her.

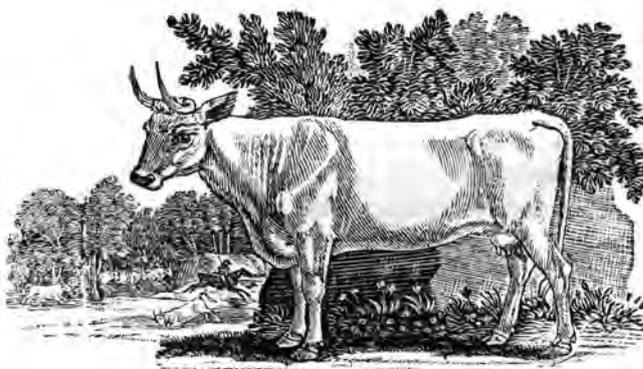
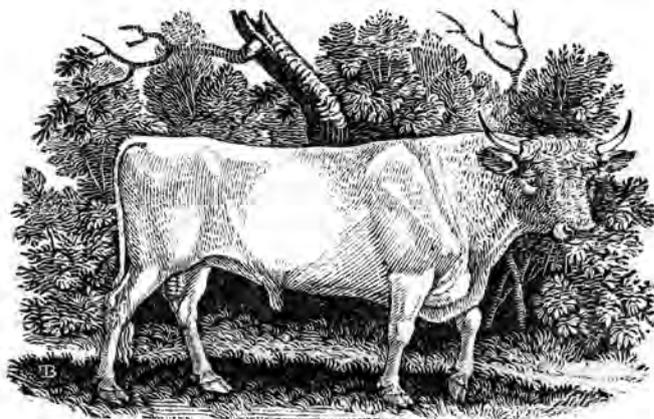
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## Chillingham Visit 25th June

As announced in the last issue, members of the Society will be visiting the Chillingham Estate on the afternoon of 25th June to see the unique herd of cattle which has roamed wild there for many centuries. We will meet at 1.45pm at the main entrance to the estate. Please see the map shown on the right. Roads in the area have signposts to the estate from the A1 and the A697. There will be an entrance charge of £4.50 per head, concessions at £3 and children at £1.50. The visit will take about one and a half hours. Suitable strong footwear is recommended; we advise that those with walking difficulties may find the going hard.

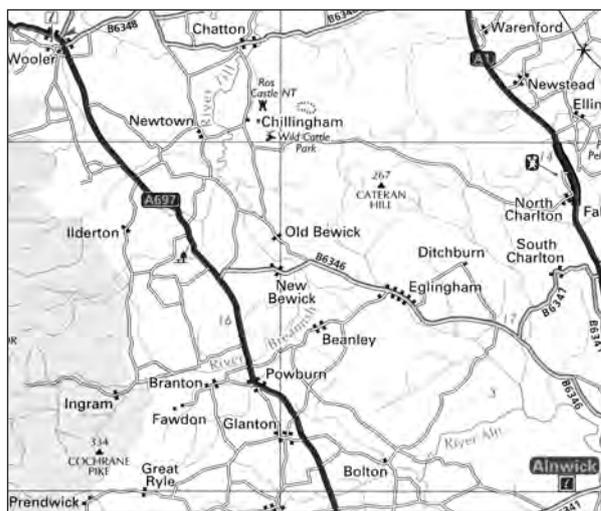
All visits *must* be conducted by the Warden, for the protection of the cattle as well as for the visitors, since 'wild' really does mean what it says. The Warden will ensure our safety, and he will know where they are to be found. He will also tell us the history of the herd. We will have with us in addition the Chairman of the Chillingham Cattle Association, Mr P.T. Deakin, a member of the Society.

The 365-acre park was enclosed in the 13th century and the numbers in the herd vary between 40 and 60. As preparation for the visit, members may like to read the section in chapter 12 of the *Memoir* where Bewick describes his own visit; similarly, the entry for the wild cattle in *Quadrupeds*, from which we reproduce the cuts in the next column. There are also many other animals to be seen, such as roe deer and fallow deer; red squirrels, foxes and badgers are there too, but are rather shy...



## WILD CATTLE.

*To find the estate from A1 or A697*



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