



CHERRYBURN TIMES

The Journal of The Bewick Society



Gary Malkin and Chris Daunt filming at Cherryburn March 2023.

HOME AND AWAY

by Peter Quinn

Harbin is a city in the north of the People's Republic of China. It is the provincial capital and the largest city of Heilongjiang province. It has very cold winters and is well known for its annual ice sculpture festivals. The metropolitan area of Harbin is extensive: 10 million people live there. This spring they have the opportunity of learning about Thomas Bewick. *The World in the Palm of Your Hand* opens at the Heilongjiang Museum of Printmaking. Curated by Weimin Hei the exhibition is a celebration of English wood engraving to mark the 270th birthday of Thomas Bewick. Work by current members of the Society of Wood Engravers also feature and there is a short film to introduce exhibition-goers to Bewick, Cherryburn and wood engraving. Made by Gary Malkin, the film features Peter Quinn and Chris Daunt. There will be a report of the exhibition on Zoom on June 22nd.

Bewick Society members living in the UK will soon have two opportunities to tune into television programmes

featuring Cherryburn and Thomas Bewick. First up will be an episode in the new series of 'The Great British Dig' on More 4. The Cherryburn episode featuring Hugh Dennis and a team of archaeologists will be broadcast as part of the summer schedule. We hope to have an account of the dig in the next issue of the *Cherryburn Times*. Later Cherryburn will also feature in a BBC2 series probably to be called 'Treasures of the National Trust' due for transmission later in the year. Watch Bewick Society social media and email for updates.

This issue sees us greet a major new arrival in the North East: the donation to the Natural History Society of Northumbria of volumes from the Blavatnik Honresfield collection. The volumes themselves and their many inserts (drawings, prints, cuttings, letters) will keep researchers busy for some time. We are very grateful to the Friends of the National Libraries for saving the collection and finding a home for the Bewick material.

UNEXPECTED BOUNTY

by Les Jessop

In 2022 the Friends of National Libraries (F.N.L.) offered to donate some Bewick material to the NHSN. Comprising only 23 titles (some being 2-volume titles, there are 28 books in all) It is a small yet very significant collection, including early editions of *Fables*, large-paper copies of *Quadrupeds* and *British Birds*, copies owned (and coloured) by Thomas Bewick and his family and others, and about 50 drawings and watercolours. The latter includes a pencil drawing of a Chillingham bull and cow.

The books had been part of the Blavatnik Honresfield Library, which was originally assembled towards the end of the 1800s by William Law (1836-1901), a mill owner who brought together an exceptional collection of books and manuscripts that had the Brontës at its heart but also included significant items of Jane Austen, Robert Burns, Sir Walter Scott and others.

William Law's library was largely inaccessible for 80 years until it was offered for sale in 2021: the F.N.L. successfully raised £15.3 million to buy the collection and place the books in publicly accessible libraries. Half of the sum was donated by Sir Leonard Blavatnik.

Most of the rare and important Bewick items in William Law's library were sold in the major auction sales of the Hugo and Jupp collections in the 1870s. William Law could have acquired most of them through two sources, Mr Hayes and the Newcastle bookseller Robert Robinson.



Watercolour vignette, probably copied from the original by William Ward in the 1880s.

Books from the Edward Basil Jupp sale of 1878, bought by Robert Robinson:

- Isabella Bewick's copy of *British Birds*
- Set of coloured *Quadrupeds*
- *Select Fables* of 1784
- *Gay's Fables* of 1779

Books from the Thomas Hugo sale of 1877 bought by Hayes:

- *Fables* 1818
- *Fables* 1820
- *Memoir of Thomas Bewick* 1862
- *Reading Exercises for the use of schools* 1822

Two further books from the Thomas Hugo sale that were not bought by Hayes:

- 'Office copy' of *Land Birds* 1797 ... bought by Mr Walford
- *Quadrupeds* 1820 ... bought by Robert Robinson



The Little Bustard, probably coloured by Richard Wingate; from the 'office' copy of 1797 *Land Birds*.

It seems that William Law also got material from Jane and/or Isabella Bewick – although, this might not have been through direct contact but perhaps via an intermediary. Various materials were added to the books, including pencil sketches and watercolours added to 'the album' (see below) and to the *Memoir*. Isabella Bewick's copy of *British Birds* has seven additional watercolours (and an 8th, possibly part of the same series, is in the *Memoir*), probably the work of the artist William Ward and possibly copied from the originals when they were displayed in London in the 1880s.

There is some evidence of William Law's treatment of the books when in his library. It was probably Law who had the *Memoir* rebound, interleaved with blank pages onto which he mounted illustrations. Some of those illustrations were cut out of the 'office copy' of *British Birds* ... further of these were cut out, and added to Jane Bewick's *British Birds* and to 'the album'. Also, Jane Bewick's *British Birds* is extensively annotated by somebody who had access to the Brontë copy of *British Birds*, to Ruskin's copy (in Sheffield) and other commentators, and the annotator was most likely William Law.



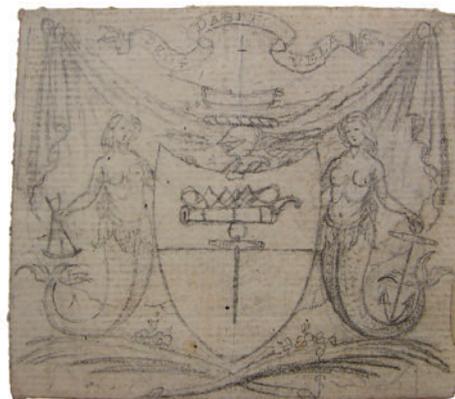
Watercolour for a vignette that was first used in *Water Birds* in 1804. A pencil note on the back states 'given me June 1882 by Miss Isabella Bewick'



Pencil sketch of a performing horse, looking at playing cards and other items on the ground and tapping a hoof.
A print of this scene is in the British Museum (cat no. 1882,0311.2418).

A BRIEF LIST OF BOOKS

- 1) A volume of 25 hand-coloured figures of *Quadrupeds* (1800) presented by Thomas Bewick to his daughter Isabella as a New Year's gift in 1800 (see the article by Graham Williams in *Cherryburn Times* 7(1): 5-10 for a discussion of these hand-coloured Quadrupeds).
- 2) *History of Quadrupeds* 1820, an 'extra imperial' copy.
- 3) *History of British Birds* 1797; the 'office' copy. A first edition of *Land Birds* with imperial size paper, but the paper is thin and because the book has not been hot-pressed the pages have a corrugated feel. It is certainly not one of the 24 Imperial copies printed for sale, but a one-off printed by Hodgson for Bewick. The book has seen a lot of use and has several images cut out (some have been removed after the Hugo sale, and are now inserted into other books in William Law's collection). Some figures have been coloured by either Richard or Thomas Wingate, probably the former. The reverse of the front free endpaper has an extensive annotation with names and figures but whose meaning is unclear.
- 4) *History of British Birds* 1798 and 1805 (2 vols), imperial. Each volume inscribed in Thomas Bewick's hand "The bequest of Isabella Bewick to her daughter Isabella Bewick". The book sold for £35-10-0 in the Jupp sale, the catalogue listing three volumes in boards. Since rebound in two volumes by Riviere and comprising: 1) an imperial copy of the second (1798) n.b. NOT the first, edition of *Land Birds*, 2) An imperial copy of the second edition of *Water Birds*, 3) the *Land Birds* and *Water Birds* supplements of 1821, each bound at the rear of the relevant volume and 4) the Addenda to the 1821 Birds bound at the rear of *Water Birds*.
- 5) *History of British Birds* 1805, in boards, imperial (2 vols). Jane Bewick's copy, some figures are coloured by Miss Bewick. There are many annotations, probably by William Law.
- 6) *History of British Birds* 1847 edition (2 vols).
- 7) An album of the figures-only issues of birds, quadrupeds and vignettes mounted on large sheets. With some extra printed material and engravings, including a copy of the advertising sheet for Howis's *Grand Assemblage of Living Birds and Beasts*. Importantly, with 34 additional watercolours and pencil sketches: some of these are designs for bookplates, others advertising material or possibly preparatory for silver decoration. The most interesting items include an unpublished sketch of a stonemason working in a tombstone for Thomas Bewick and the drawing of a Chillingham Bull and Cow on one sheet (mentioned by Marmaduke Tunstall in 1788 but unknown since then).
- 8) Gay's *Fables* 1779. This book was Lot 147 in the Jupp sale of 1878, where it was bought by Robinson for five pounds.
- 9) *Select Fables* 1784, 'second impression'; a nicely printed copy. This book was Lot 65 in the Jupp Sale, where it was bought by Robinson for two pounds eighteen shillings.
- 10) *Fables of Aesop* 1818, imperial.
- 11) *Charnley's edition of Select Fables* 1820. One of the twelve copies issued with proofs of the cuts on India paper, priced at 5 guineas.
- 12) *Poems by Goldsmith and Parnell* 1804 edition.
- 13) *The hive of ancient and modern literature* 1806.
- 14) *The poetical works of Robert Ferguson* circa 1813 (2 vols).
- 15) *The looking glass for the mind* 1821.
- 16) *Reading exercises for the use of schools* 1822.
- 17) *Memoir of Thomas Bewick* 1862. After leaving the Hugo collection the book was rebound and interleaved with blank pages and 'extra-illustrated' with many figures pasted in. These include several watercolours, including a transfer drawing of the Little Grebe and a watercolour of greyhounds chasing a hare.
- 18) William Dodd's *Specimens of early wood engraving* 1862. Not simply a copy of Dodd's book, but a scrap-book probably assembled by Robert Robinson and sold to William Law circa 1894. It includes printed material relating to Thomas Bewick drawn from various sources, and *Specimens* as the last item.
- 19) *The Bewick collector* by Thomas Hugo 1866-8 (2 vols).
- 20) *Bewick Woodcuts* by Thomas Hugo, 1870.
- 21) *Life and works of Thomas Bewick* by David Croal Thompson 1882.
- 22) *Thomas Bewick: his life and times* by Robert Robinson 1888.
- 23) *Notes on a collection of drawings and woodcuts* by F.G. Stephens 1888.



Pencil sketch of the coat of arms of Trinity House, Newcastle; possibly a design for engraving on silver.



COALPORT ANIMAL SERVICE IN ADELAIDE

by Geoff Sauer

Previously in the *Cherryburn Times*

Barry Newland has explored in some detail the creation and sale of the Coalport Animal Service. Painted in bright colours sometime around 1800 the service features many of the animals from Bewick's *A General History of Quadrupeds*. Just how many is something of a puzzle. This was a very large dinner service it appears.

'The survival of pieces from the now so-called *Coalport Animal Service* is tantalizing in that little is known about it, other than the white china or blanks were made by John Rose's Coalport Company in Shropshire circa 1800. Apart from that, the decorating establishment and artist or artists are unknown, and little is known about its history until some pieces made an unexpected appearance in 1970. However, of particular interest to readers of this Journal, will be the fact that a different animal is depicted and named on each surviving piece and these animals are copied from Thomas Bewick's *History of Quadrupeds*,

4th edition, published 1800. All the wood engravings of the animals selected for portrayal were in earlier editions, with the exception of the 'Long-Armed Ape', which was not included until the 4th edition.' (*Cherryburn Times* Vol 6 No 9)

Newland also wrote:

The dessert service would originally have consisted of a centre dish and a selection of side dishes of various forms (shell, square and lozenge), tureens, plates and possibly a pair of ice pails. The actual extent of this particular service is not known; obviously the make-up would have been determined by customer requirements.'

and

'At the present time, it remains a mystery as to what happened to the completed service since its creation. Whether it remained in London, found its way into the provinces or even overseas is not known.'

Through Kate Cadman (Curator of the Coalport Museum in Telford, UK) and June Holmes (Honorary Membership Secretary of the Bewick Society), I made contact with Barry Newland and told him that the David Roche Foundation House Museum in Adelaide has 9 pieces of this service. He said that that news brought all of his Christmases at once!

In Adelaide there are 8 round plates and 1 square plate. The animals illustrated are: The Fomart (p. 228), The Cur Fox (p. 280), The Greyhound (p.313), The Springer (spaniel) (p.331), The Hare (p. 337), The Guinea Pig or Restless Cavy (p.345), The Spotted Cavy (p.346), The Water Shrew Mouse (p.390), The Spotted Opossum of New South Wales (p.400)

The page numbers are from the 3rd edition (1792) of Thomas Bewick's *A General History of Quadrupeds*.



Bewick's Spotted Opossum

It is very likely that this service is a "one-off" and the matter of who commissioned it and why, remains a mystery. The other surviving plates are in the private Collection of Barry Newland; at Cherryburn in the care of the National Trust; 8 pieces in the Shrewsbury Museum and Art Gallery; and one in the collection of the Coalport Museum, Telford;

Other examples have turned up in auction houses in the recent past. In December 2005 Christies sold a Coalport dark blue ground oval sauce tureen and cover and a plate featuring a cat and a dormouse. The lot came with an attached note or essay acknowledging the Bewick source:

'The 'Animal Service' was manufactured by John Rose and painted by independent artists. Designs were taken from Bewick's, *A General History of Quadrupeds* which documented both wild and domestic animals. Cf., Michael Messenger, Coalport, 1795-1926, (1998, Suffolk), p. 15, colour plate 4.'



Bonhams 2011

In 2011 Bonhams sold at auction a Coalport dessert tureen, cover and stand. Described 'Of 'Animal Service' type, the tureen of oval form with gilt handles, painted with two oval medallions of exotic animals, the cover with a gilt handle framed by four winged insects, the stand painted with a cottage by a river, against a dark blue ground, the stand 20.5cm wide' Interestingly one of the exotic animals is a Spotted Opossum. The pattern of the gilding is different to those studied by Barry Newland, however.

Furthermore an earlier auction at Christies, in 2003, featured a complete service of a different design featuring animal images a number of which can be said to have been inspired by Bewick illustrations. Described as a *Coalport (John Rose) Documentary Zoological part dessert service circa 1800*, the lot bore the following description

Probably painted by an independent decorator after Bewick's *A General History of Quadrupeds*, each piece painted with domestic animals in rural settings, named iron-red script in English on the underside, the border enriched in gilt trellis and variant diaper-pattern cartouches suspending flower garlands, comprising:

A centerpiece bowl and cover on tripod pawfoot stand and further stepped circular base, gilt ram's head handles, 13in. (33cm.) high overall, 9 1/4in. (23.5cm.) wide overall
Two circular sauce-tureens and covers raised on three swan feet, with eagle finials, 5 1/2in. (13.9cm.) high, 6 7/8in. (17.4cm.) diam.

Two large bowls, 11 in. (27.9cm.) diam.

Four shaped oval dishes, 11 1/2in. (29.2cm.) long

Four shell-shaped dishes, 9in. (22.8cm.) wide

Four canted square dishes, 8 7/8in. (22.5cm.) square

Sixteen dessert plates, 9 1/4in. (24.7 cm.) diam. (34)

This auction lot came with a provenance: Fred Harvey (1835-1901), Leavenworth, Kansas. According to the lot essay:

English by birth, Fred Harvey started a chain of fine restaurants offering good food and impeccable service at reasonable prices. Established along the route of the Atchison, Topeka & Santa Fe railroad, the first opened in Topeka in 1876. It was quickly followed by sixteen others within seven years. At his death in 1901, the empire included forty-five restaurants and twenty dining cars in twelve states.

Harvey spared no expense in his bid to bring fine dining elegance to the Southwest, importing porcelain services such as the present dessert service, glass, silver and linens from Europe. In 1881, he hit upon the marketing gimmick of replacing waiters with well-mannered attractive young

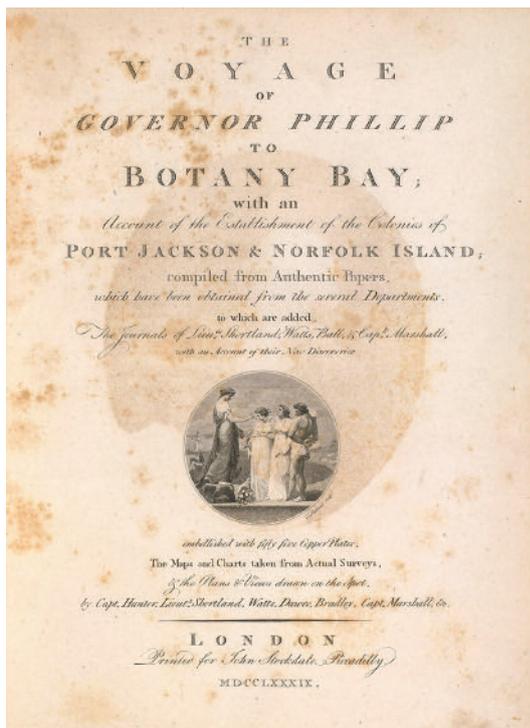
women, known as 'Harvey Girls'. Harvey and his staff were immortalized in the 1946 Hollywood musical extravaganza of the same name starring Judy Garland and Van Johnson.

If nothing else, the existence of at least 3 different dessert services featuring animals from *Quadrupeds* probably reflects the popularity of that publication at the time. There is also the matter of cost. Thomas Brocas who had a "china warehouse" in Shrewsbury advertised Coalport dessert services for between 12 guineas and 35 guineas in 1801 – today that would be £960 and £2700. These were luxury items.

The Adelaide plates

The late Mr David Roche bought these plates at a Sotheby's auction in Melbourne in 2003. The previous owner was James Oswald Fairfax (1933 – 2017) a member of a well-known Australian newspaper publishing family. Fairfax was an art collector and philanthropist, donating many works to the Art Gallery of New South Wales. The 2003 catalogue entry for the sale does not provide information about ownership history of the plates other than that they belonged to Fairfax. The plates were very likely purchased because they fitted one of Mr Roche's collecting foci, English Regency and also because of the Australian connection – *the Spotted Opossum of New South Wales*.

The annotation in red on the underside of this plate is in lower case. The spotted opossum is actually the eastern quoll (*Dasyurus viverrinus*) and as it is found only in Australia. Indeed today it is only found in the wild in Tasmania. The mainland Australian population was considered extinct in 1963. There are currently a number of attempts to reintroduce them to the mainland in fox-protected areas. The Tasmanian population is sadly in decline. The species is currently classified as Endangered by the International Union for Conservation of Nature.



Voyage of Governor Phillip frontispiece

What source material did Thomas Bewick use to produce his illustration?

The answer is most likely Bewick derived his illustration from those in a recently published book: *The voyage of Governor Phillip to Botany Bay* published in 1789.

An expedition of eleven ships, known as the 'First Fleet', carrying convicts, stores and settlers, left Portsmouth for Australia in the spring of 1787. On 18 January 1788, the fleet, led by Arthur Phillip, arrived at Botany Bay, but the swampy land did not live up to the expectations raised by Cook's descriptions from his first voyage and it was decided to venture further into Port Jackson to find a suitable anchorage. On 26 January, they made landfall at Sydney Cove, which was deemed a much better location for a settlement and the Union flag was raised.

It is apparent from this account that Phillip immediately saw the benefits of a permanent settlement in Australia. There are copious references to the medicinal properties of plants found nearby, and remarks on the stability of the climate which he noted was "equal to the finest in Europe."

26 January is now celebrated among many modern Australians as Australia Day and huge parties are held across the country. The arrival of the First Fleet, however, is also regarded among Indigenous communities as an invasion of ancestral land and the anniversary is marked by several groups as a day of mourning for those lost as a result of European settlement. [Note from the website of the Royal Collection.]

Chapter XV of *The voyage of Governor Phillip to Botany Bay* contains a detailed description of the spotted opossum and an engraving of the animal by Peter Mazell. In the engraving the animal is facing the opposite direction to the image on the Coalport plate and is sitting on a tree stump rather than the ground; the stance of both images is the same.

Peter Mazell (1733-1808) was an Irish painter and engraver, working in London between ca. 1761 and 1797. He is known for his fine engravings of natural history subjects, especially those illustrating books by John Walcott and the Welsh naturalist Thomas Pennant. He created almost 600 engravings in his career. He also exhibited paintings of landscapes and of flowers. He exhibited at the Society of Artists and at the Royal Academy. Mazell often worked on natural history illustrations for books by Thomas Pennant, using paintings of birds by Peter Paillou in *The British Zoology* (1766), *History of Quadrupeds* (1781) and *Arctic Zoology* (1784– 1785). He also illustrated some of Pennant's travel books including *Tour of Wales*, 1778. As well as works by Pennant, Mazell illustrated books by John Boydell in 1763; Charles Cordiner's *Remarkable Ruins and Romantic Prospects of North Britain* in 1792; and *Captain James Cook's Voyages*. Mazell became a Fellow of the Society of Artists in 1772, and Vice-President of the Society in 1790.

Would Bewick have been able to consult the volume?

In his *Memoir* Bewick tells us his likely source material for his animal illustrations. 'Such animals as I knew, I drew from memory upon the wood; others which I did not know, were copied from Dr Smellie's abridgement of Buffon and from other naturalists, and also from the animals which were from time to time exhibited in shows.'



Spotted Opossum Peter Mazell (1733-1808)
and John Hunter (1737-1821)

Other naturalists would include accounts of voyages of discovery such as that presented by Phillip.

In his 2010 A Provisional Checklist Of The Library Of Thomas Bewick Dr David Gardner Medwin lists the fact that Bewick owned volumes of Cook's Voyages and Cook's Last Voyage. He notes 'Beilby and Bewick engraved copperplates for a later edition of Cook's Voyages, printed by M. Brown of Newcastle in 1790 (see Pease 54). The 1784 edition may have been obtained by Bewick during the preparation of these plates' (Note to Number 35 in Checklist.). In 1790 Australia was a hot topic: that year also saw the publication of John White, *Journal of a Voyage to New South Wales*, J DeBrett (Publisher), London, 1790. John White's text is also lavishly illustrated, mainly showing the birds of New South Wales.

Bewick does not seem to have owned a copy of Governor Phillip's text. He certainly used it: the description in *Quadrupeds* accompanying the illustration of the Spotted opossum of New South Wales is a précis of the description in Phillip's *Voyage to Botany Bay*, using the same words, but unacknowledged.

The table below shows the Australian Quadrupeds featured in the first three editions of *A General History of Quadrupeds*.

	1790	1792	1800
Kanguroo	.	.	.
Kanguroo rat	.	.	.
Spotted Opossum of NSW	.	.	.
Vulpine Opossum of NSW (not illustrated)	.	.	.
Opossum of Van Diemen's Land	.	.	.
NSW Wolf (Dingo)	.	.	.
Flying Opossum of NSW	.	.	.
Squirrel Opossum	.	.	.
Wombach	.	.	.
An Aquatic Animal	.	.	.

Of these Spotted Opossum; Kanguroo rat; and the Flying Opossum of New South Wales follow the Phillip's illustrations closely.

It is intriguing how Bewick managed to include 'The Spotted Opossum of New South Wales' in his first (1790) edition of *Quadrupeds*. The Literary and Philosophical Society in Newcastle began in 1793, and the *Voyage to Botany Bay* was not accessioned by that Society's library until 1798; Bewick was not elected to membership of that Society until 1799; and Bewick did not have a copy in his own library. One possible answer to this is that the subscribers to Governor Phillip's book included 'Robinson, Messrs, booksellers 200 copies' and 'Dilly, bookseller, 50 copies' — both of these booksellers sold the first edition of *Quadrupeds* and one of those may have provided access to Bewick.

The David Roche Foundation was established in 1999 by the late Mr David J Roche AM (1930–2013) to be the recipient and custodian of the exceptional collection of antiques, paintings and objets d'art accumulated by him over his lifetime and to be preserved for future generations. The David Roche Foundation collection, housed in David's *Fermoy House* in Adelaide, South Australia, is one of the greatest decorative arts collections in a private institution in Australia. It spans two centuries of European design from the early rococo of France to Fabergé in Russia.

The House is open by guided tour Tuesday to Saturday 10am, 12pm & 2pm.

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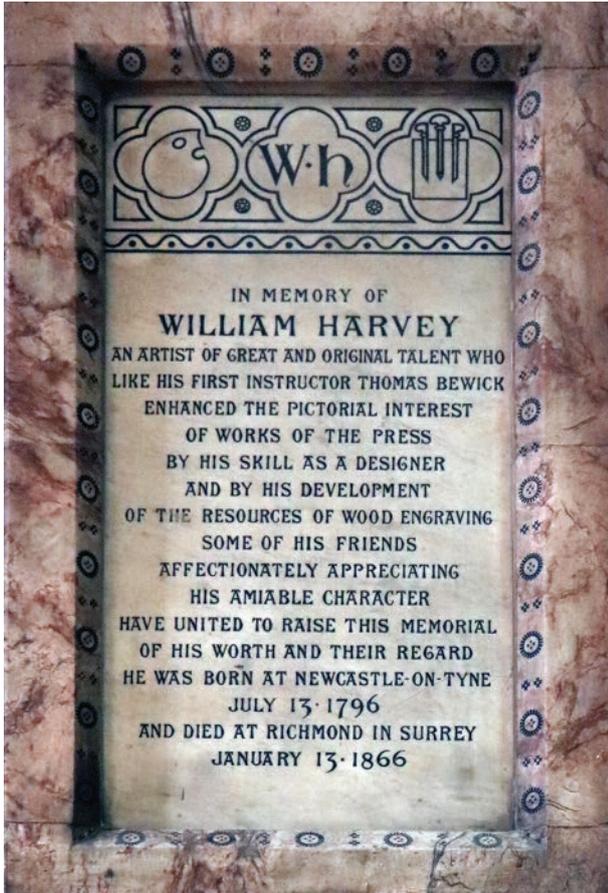


Flying Opossum of New South Wales

CATHEDRAL CONNECTIONS

by Pat Halcro

In 2017 the Bewick Society was given a tour of the interior of St Nicholas' Cathedral by volunteer guide Pat Halcro. Pat has updated her tour to take account of the substantial refurbishments to the Cathedral of the past few years. The great and the good of Newcastle are remembered in the memorials and ledger stones of the Cathedral. Many of them were customers of the Bewick workshop and one an apprentice there.



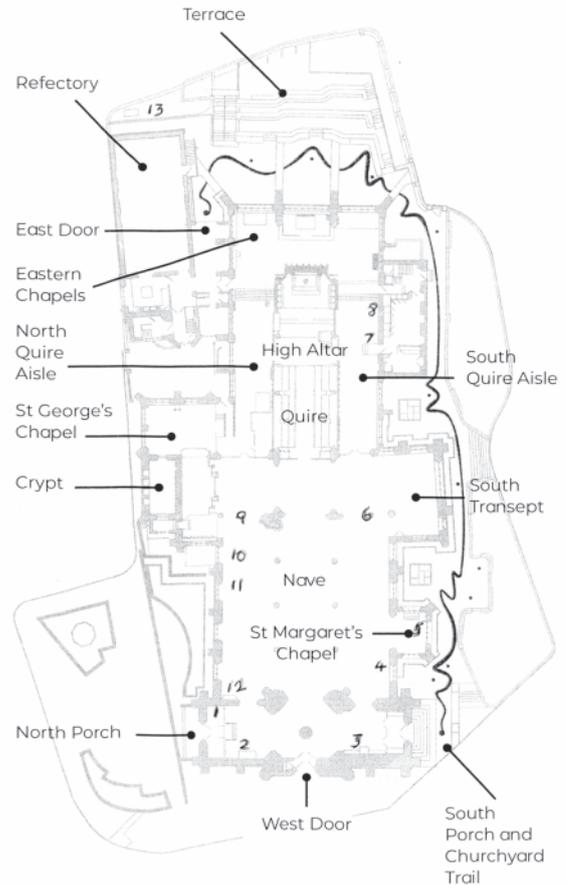
To begin a self-guided tour enter through the North Door. On your left, above head height, on the wall dividing the porch from the nave is the monument to

1. William Harvey (1796-1866)

Harvey was born in Newcastle; his father, amongst other jobs, became the superintendent of the new City Baths where family living accommodation was supplied. In 1810 aged 14 William became apprenticed to Thomas Bewick. A talented apprentice he was one of the engravers working on Bewick's *Fables of Aesop*. He moved to London in 1817 where he studied drawing with Benjamin Haydon and anatomy with Charles Bell. He remained in contact with Bewick, receiving great praise in Bewick's then unpublished *Memoir*: Harvey, Bewick tells us, 'stands pre-eminent in his day.' Indeed William engraved the giant woodblock *The Assassination of L.S. Dentatus* (1821) after a drawing by Haydon and would engrave designs by John Thurston to great critical acclaim. He died in Richmond, Surrey in January 1866. The wall monument in St Nicholas' Cathedral was funded by friends and colleagues.

page eight

PLAN OF THE CATHEDRAL

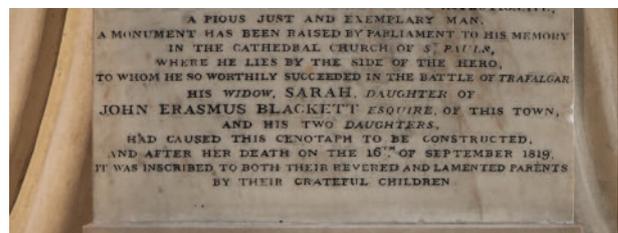


2. Sarah Blackett (1762-1819)

Her name is inscribed at the bottom of the Collingwood Monument, behind you as you inspect Harvey's monument (on your right on entry at the North Door)

Sarah was the daughter of John Erasmus Blackett and wife of Admiral Collingwood. She is a representative of an important Newcastle family. The Blackett family dynasty had been significant in Newcastle since the fourteenth century, however, by mid-nineteenth century they had fallen out of public favour, and also lived out of the parish. All large monuments to the family had been removed.

Blackett family members commissioned two known pieces from the Beilby Bewick workshop. In 1770, a *perspective view of Wylam House* and gardens and in 1781 a plan for the *New Public Baths in Newcastle*. (See Tattersfield TB 7.3.5. and TB 7.3.2.) These were the baths to be supervised by William Harvey's father.





3. Sir Matthew White Ridley (1745-1819)

A large marble monument towards the south west corner of the cathedral. It was sculpted by Flaxman and depicts Ridley in Roman dress.

The Ridley dynastic family have been significant in Newcastle since the start of the seventeenth century. Family members had, and still have, significant mining and industrial interests and many were, and are, involved with local and national politics. This Sir Matthew White Ridley supported the building of the Assembly Rooms and the Moot Hall in Newcastle. He married Sarah Colborne in 1777 and the family lived mostly at Blagdon Hall, Newcastle. In September 1778 he ordered a bookplate with his coat of arms. Later he ordered a second for his wife. (Bookplates p.203) In 1808, Sir Matthew commissioned a plan of Blyth Harbour from the Bewick workshop. (See Tattersfield 7.2.19.)

4. Rev. James Stephen Lushington (1734-1801)

Noted as the secondary name on Ledger stone 58 in the south aisle. Also represented on a marble monument on the south wall just west of St. Margaret's Chapel.

Born Rodersham, Kent, educated at Peterhouse, Cambridge. Married twice, 1764 to Mary Law, and 1775 to Mary Christian; he fathered 6 surviving children. 1770-1780, Vicar of Crossthwaite; Prebendary of Carlisle 1777-1801; Rector of Latton, Essex 1782-1787; Vicar of Newcastle 1783-1801. Justice of Peace for Northumberland and Chaplain to General York's Dragoons 1759. When Vicar of Newcastle he was complicit in the "renovation scandal" of St Nicholas' Church in 1783, and accused by some parishioners of misappropriation of church funds in 1784. Died in Corbridge 1801.

Despite being contemporaries the Reverend Lushington and Bewick are not recorded as having met.



5. Calverly Bewicke (1755-1815)

Ledger stone and large wall monument in St Margaret's Chapel off the south aisle. The latter was sculpted by Edward Hodges Baily RA FRS (1788-1867; sometimes misspelled Bailey) and commissioned by Calverly's widow, Margaret. Bewicke was High Sheriff of Northumberland in 1782; Lt. Col. in the Durham Militia and MP for Winchelsea for three terms. Other members of the family have served as MPs and High Sheriffs of Northumberland.

The first of a series of orders for bookplates was made in April 1792. In 1797, Bewicke ordered a plan of Close House Estate from the Beilby Bewick workshop. This was one of the estate plans used to contest the proposed canal north of the Tyne. (Tattersfield, TB 7.2.11.) The workshop also engraved his coffin plate when he died aged 60 years. (Bookplates, p.64)

The family coat of arms and the similarities of the Bewick and Bewicke names, are alluded to in the tailpiece vignette 'The boy & the dogs' from *History of British Birds*. (First location LB1826:382)



6. William Ingham (1753-1817)

Ledger stone 123 in the crossing near the south aisle. Also, several plaques on the south and north walls commemorating members of the Ingham family.

1753, Born in Whitby, father a surgeon. William served as apprentice to Richard Lambert, eminent Newcastle surgeon, and subsequently became Lambert's business partner after studying with the celebrated Hunter brothers in London for one year. Served as a surgeon at the Newcastle Infirmary, and was Honorary Surgeon to the Newcastle Loyal Armed Association of Volunteer Infantry in 1803. Also had a large private practice.

William married Jane Walker in 1779, and had two surviving children. His daughter Sarah married Christopher Blackett of Wylam, and his son Robert became the first MP for South Shields. He died in Newcastle 1817, a portrait of him can be

seen in the Peacock Hall of the Royal Victoria Infirmary. In 1804 William commissioned an engraving of a 'Human figure' from the Bewick workshop for his *Directions for the Application of the Tourniquet* published for the use of the Newcastle Loyal Armed Association of Volunteer Infantry.



7. Sarah Blackett (1740-1775.)

Marble plaque above the door of the vestry in the south aisle. This is a companion piece to item 2, see Blackett details and Bewick commissions. Sarah Blackett, nee Roddam, was the beloved wife of John Erasmus Blackett, and mother of Sarah Collingwood, nee Blackett, featured on the Collingwood memorial.

8. Matthew White Ridley (1711-1778)

A large wall monument on the south aisle just past the vestry, sculpted by John Flaxman, depicting Matthew in Roman dress. This is a historical companion piece to item 3. Matthew was the son of Richard Ridley, a successful coal merchant and twice Mayor of Newcastle. His mother was Margaret White. Matthew was educated at Westminster School, and St John's Oxford, before reading law at Lincoln's Inn. In 1732 he secretly married Hannah Barnes, daughter of Joseph Barnes, the Recorder for Newcastle. Hannah died in 1741. In 1742, Matthew married Elizabeth White of Blagdon Hall, his first cousin, subsequently building Heaton Hall in Heaton. He was the father of Sir Matthew White Ridley. Matthew was Mayor of Newcastle 4 times and MP for Newcastle 1747-1774. He also defended Newcastle interests during the Jacobite rebellion. Matthew died in 1778



9. Thomas Loggan senior (1740-1817)

Ledge stone 26 in the north aisle, also commemorating his wife Margaret and father-in-law Nathaniel Bailes. Thomas senior was born in Newcastle in 1740; he became a mariner and part owner of at least five ships used for whaling and general trade. He also owned the privateer, 'Heart of Oak',

available for private hire, possibly including piracy. He married Margaret Bailes, daughter of Nathaniel Bailes surgeon. Nathaniel Bailes (or Bayles) (1717-91) was the medical man consulted by Ralph Beilby when his young apprentice seemed not to be thriving. Bailes' surgery and home was in the corner of St Nicholas Churchyard. When the doctor late in life was struggling with his own health, the Beilby Bewick partnership moved into his old premises, converting it into an engraver's workshop.

Thomas Loggan apparently placed several orders with the Bewick workshop. In 1799 a bookplate was engraved (Bookplates p.164)

Thomas Loggan junior (1783- 1840)

Unlike his father and three brothers, Thomas was not a mariner, but became a ships' underwriter, himself part owning two ships and several properties for rental. He was Sheriff in 1816 aged 35 years, and in 1827, Quaymaster for Newcastle Corporation. Thomas was a founding member of the Antiquarian Society, 1813. Thomas never married and died in 1840 leaving his considerable wealth to his daughter Margaret Anne Bayles Robson. His 'select library' was auctioned in 322 lots, including several Bewick volumes. Thomas also ordered a bookplate in 1804. (Bookplates p.164)



10. Lady Jane Clavering (1670-1735)

Lady Jane is represented on ledger stone 74 in the north aisle. This stone was originally that of the former James Clavering and his family and has been altered to accommodate Lady Jane.

Lady Jane was born Jane Mallabar, parents Robert and Alice Mallabar whose details are on ledger stone 98 also in the north aisle. At the age of 21 years, Jane inherited £400-0 from her father's will which she invested in properties, and formed a business cartel with her two brothers, two half-brothers and three merchants, including John Clavering member of the prestigious dynastic Clavering family. The cartel invested in various businesses, but principally in coal mining. In 1702, Jane married John Clavering, later the 3rd Baronet of Axwell; the couple had four children of which only two daughters survived into adulthood. Sir John died in 1714, and the now

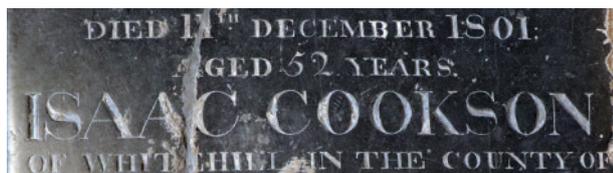
Lady Jane continued to run her family's affairs and was involved in *The War of the Waggonways* with the Bowes family. She was found guilty in a London court, and served a sentence of one week house arrest. She continued to run her family's business until her death in February 1735. Her two daughters, and subsequent granddaughters married into the aristocracy including the Marquis of Bute. The family business was latterly run from London. The final Clavering mine to close was Chopwell Colliery in 1960.

There are a number of Bewick connections with the Clavering family.

Bookplates were engraved for both Charles John Clavering (1762-1838) and William Clavering (1800-72) (Bookplates, page 95)

Lady Jane's grand-daughter married John Stuart the fourth Earl of Bute. It was this Earl who purchased a set of drawings by Robert Johnson while passing through Newcastle in October 1793. The purchase eventually led to a court case as apprentice Johnson asserted his right to be paid as a watercolour artist. (Tattersfield volume 1 pp 107) Johnson also painted Charles Clavering's Castle at Widdrington during his apprenticeship.

The Claverings were regular customers for silver engraving. These large scale commissions were clearly difficult to organise. Charles Clavering wrote to Bewick suggesting it would be easier for the engraver to come to the castle than to pack up all the silver teapots, salvers and cutlery for delivery to the workshop. (Uglow p230)



11. Isaac Cookson. (1741-1831)

His details are on ledger stone 22 in the north aisle.

The Cookson family were one of the most important families in Newcastle from 1673. They purchased a flint glass house from the Dagnia family, and from humble beginnings became one of most influential industrial families in Tyneside. Unitarians, John Cookson was one of the founders of the 'Old Bank' in Newcastle in 1755. Isaac Cookson, here remembered, expanded businesses on both sides of the River Tyne and instigated a lucrative export trade. He was Sheriff of Newcastle in 1779 and Mayor in 1809, and on his death in 1831 he left assets of £370,000 as well as mining and mineral rights.

In 1816 Isaac Cookson commissioned an etching on copper for transfer to pottery ware. *Cookson's Lobster* can be found printed in black, red and in blue. Drawn by Robert Bewick, the plate cost £2-12s-6d. (Tattersfield TB 7.1.9.)

12. John Hodgson of Elswick (1774-1820)

John Hodgson is commemorated in a wall monument, sculpted by Dalziel, situated high on the wall between the north aisle and the north porch. The lettering is from the Wisdom of Solomon chapter 4, verses 8-9.

The Hodgson, or Hodshon family, were a large dynastic family in the North East since the fourteenth century. Several members of the family are represented in the cathedral.

John inherited the Elswick estate in the east end of Newcastle. He renovated the mansion house, built a smelting works and enlarged the grounds. He was also involved in banking, and a

Major in the Newcastle Loyal Association of Voluntary Infantry. John was also involved in local politics, and a keen participant in the expansion of the arts and sciences of the period. John married Sarah Huntly in 1803, and the couple had three living sons. He died in 1829 aged 45 years, his wife died in 1858 aged 76 years.

John commissioned a plan of the Elswick Estate from the Beilby/Bewick workshop: the fourth in the series of plans used to oppose the proposed canal development. (Tattersfield TB 7.2.12.)

Another family member, John Hodgson, (1748-1824) and also buried in the cathedral, commissioned the Bewick workshop to engrave a Key to R.J. Lambton's house in 1822. (TB 7.2.25.) He lived on the Forth and clearly prized Bewick editions: he owned a copy of *Quadrupeds The Figures Engraved on Wood* (1820) (Tattersfield v.3 p.10)

A third family member, Rev. John Hodgson (1773-1845) the historian, used the Bewick workshop to produce illustrations for his *The Picture of Newcastle upon Tyne* (1807) and *A History of Northumberland* (1820). (Tattersfield TB 2. 464 and TB 2. 273)



13. Joseph Barber. (1706-1781)

Joseph and his family members, are represented on a table top tomb, in the north east section of St Nicholas; churchyard.

Joseph was born in Dunshaughlin, Dublin, and came to Newcastle at the age of 34 years. He was apparently the first copperplate printer in the north-east, and founded the first circulating library in the town as well as selling stationery and optical goods. At one time Joseph lived next door to the Beilby/ Bewick workshop, later building a large property in Elswick. He called the house Summerhill in memory of his childhood home. Sadly this property burned down but the whole area is now called Summerhill Estate. His son, Martin, had his own printing business, and Joseph's son-in-law Edward Humble took over Joseph's business in 1781

Martin Barber ordered twelve Fable cuts on wood from the Bewick workshop costing £6-6s, with a frontispiece costing £2-2s. The cuts were for *The Beauties of Aesop* published in 1786 by Ashburner of Kendal. (Tattersfield TB 2.40)

Edward Humble made several trips to the workshop over the years including ordering a masthead illustration for the Newcastle Advertiser in 1811 (Tattersfield TB 6.18C) and a number of bookplates (Bookplates p.146).

In 1881, the table top tomb was restored and recut by order of Joseph's great grandson, Lord Bishop of Durham, Joseph Barber Lightfoot. The discarded stone was used as a base for the pillars. The tomb was moved to its present situation in 2021 during the renovations of the churchyard.

CUNNINGHAM : A THUMBNAIL SKETCH

by Les Jessop

This year marks the 250th anniversary of the death of poet John Cunningham. (1729-1773). Here Dr Leslie Jessop investigates the likelihood of the survival of Bewick's original thumbnail sketch of the poet.



Cunningham's portrait as it appears in *Select Scottish Songs* 1810. Wood engraving probably by Luke Clennell.

On page 40 of *Thomas Bewick, his life and times*, Robert Robinson mentions a miniature portrait of poet John Cunningham drawn by Thomas Bewick. It was bought by Robinson at the Jupp sale in 1878 and he sold it to William Law.

"His form, indeed, was then attenuated by sickness. The portraits profess to be copied from a miniature by Bewick, which is not the case; his drawing being three-quarters length and oval, 2 ½ inches by 2 inches, including the margin, which bears the following inscription: "Mr Jno. Cunningham, Pastoral Poet. Drawn a few days before his death by Bewick." Above the head is a laurel crown, omitted in the engraving. This miniature formerly belonged to the late Miss Hornby of Newcastle, and was bought by me when in London at the sale of the Jupp collection, and afterwards sold to William Law, Esq of Littelborough."

John Cunningham died in September 1773, so the portrait would have been done while Thomas Bewick (then 20 years old) was still an apprentice.

John Sykes, in *Local Records* (1833) Volume I, page 296, tells us

"Miss Hornby, late of Albion Street, Newcastle, had an original portrait of Cunningham, done from the life, by the late Mr Thomas Bewick. The poet was averse to his

portrait being taken, therefore Mr Bewick sketched it from seeing him in the streets".

The portrait was loaned to the engraver Robert H. Cromeck early in 1808 and engraved, apparently by Luke Clennell, as a woodcut in *Select Scottish Songs ancient and modern* edited by Cromeck and published in 1810 (see Tattersfield TB 2.577).

It is from Cromeck that we learn how Thomas Bewick followed the poet and made the portrait surreptitiously.

'He walked after the poet in the streets of Newcastle, stopped, loitered behind, repassed him; and in this manner, unobserved by the poor dying Bard, obtained the sketch which the Editor now presents to the public. The little handkerchief, or rather the remains of a handkerchief, in his hand, contained a herring, and some other small matter of food.'

Its next appearance is as a copperplate engraving issued in 1821. Captioned as being drawn by J. Thurston and engraved by W.H. Worthington. It carries the legend 'JOHN CUNNINGHAM From a drawing by Bewick in the Possession of Miss Hornby'. Tattersfield (vol 3 page 107, under footnotes for TB 2.577) gave details of this print and its various states.

Who was Miss Hornby? Perhaps a relative of the Rev. Thomas Hornby? He was the son of Hugh Hornby who was an Alderman, and Mayor (in 1778) of Newcastle, and was appointed lecturer at St John's (the church where John Cunningham was buried). Miss Hornby moved away in 1826, as the *Newcastle Courant* carried notices in March that year advertising the sale by auction of furniture, books etc belonging to Miss Hornby.

A note by Robert Robinson. This has come to light as part of the Blavatnik-Hornesfield donation. It states that Miss Bewick told Robinson that her father drew the portrait on his thumbnail before finishing the drawing at home. It also points out that the Rev. Hornby was godfather to Elizabeth, the youngest of Thomas Bewick's daughters.

It seems Law had doubts about acquiring the portrait. Initially he held it 'on approval'. On the 4th March 1878 Robinson wrote to Law "I shall be glad to receive the little portrait of Cunningham when convenient to send it". Five days later he wrote "You do well to keep poor Cunningham's portrait, I wished you to have it when at the sale, if ever you part with it, think of me".

Sadly to date the drawing has not surfaced. Perhaps it will one day.

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