



# CHERRYBURN TIMES

*The Journal of The Bewick Society*

## DR. IAIN STUART BAIN (1934-2018)

President of the Bewick Society



Printing with Iain Bain at the Wordsworth Trust, April 2015.

It is with great sadness that we learned of the death after a period of illness of Iain Bain, President of the Bewick Society. Iain was the great modern authority on the life and work of Thomas Bewick. Indeed in the two centuries since his lifetime, no-one has contributed as much to our knowledge, understanding and appreciation of Thomas Bewick.

Honoured in 2003 with a Degree of Doctor of Civil Laws by Northumbria University, he was a central figure in the establishment of Cherryburn. The Bewick Society has lost a President, friend and guide. We send all our sympathy to Iain's family. We understand a private family funeral will be followed by a memorial service at a later date.

We celebrated Iain's contribution to Bewick studies in the *Cherryburn Times* Volume 6 Number 4 Winter 2013. He is

remembered more recently by the *Daily Telegraph* as "a former Scottish hammer throw champion who became a printer and book designer. He was also an authority on the English wood engraver and natural historian Thomas Bewick." (<http://bit.ly/2t55qOS>) In a similar vein the *Glasgow Herald* described him as "the youngest of a golden generation of Scottish hammer throwers of the era." (<http://bit.ly/2MppEvA>) See also *Salon*, the Newsletter of the Society of Antiquaries in May and June of this year. (Issue 406 <http://bit.ly/2l9d3QP> and Issue 408 <http://bit.ly/2sXbZUj>).

Iain's collection of Bewick manuscripts has been housed at the Wordsworth Trust since 2013. The trust has now completed the digitisation of the project as described in the following article by Curator and Head of Learning, Jeff Cowton MBE.

# THE BEWICK COLLECTION

by Jeff Cowton

The great archive of manuscripts collected by Iain Bain, acquired by the Wordsworth Trust in 2013, is now fully available online. Very sadly, its completion coincides with Iain's death but he was very aware of the work in progress and took pleasure from seeing its development. The full archive can be searched here: <https://tinyurl.com/ydbpxbxn>. The digitisation was made possible by a generous grant from the Friends of the National Libraries, to whom the Trust is very grateful. The creation of nearly 4000 digital images was the work of Jaclyn Bradley, employed by the project. A film of Jaclyn describing her work can be seen at the same web address as above.

This digitised collection is priceless to Bewick scholars and those appreciative of his works. The sheer volume of manuscripts, many of which focus on the day-to-day of Bewick's life and workshop, provide depth to those looking for a more nuanced understanding of his observations and engravings beyond the natural history works *A General History of Quadrupeds* (1790) and *The History of British Birds* (1797 and 1804).

The digital archive exists and it is there to be used and enjoyed. The Trust invites you to investigate Bewick's business papers, to examine the doodles in the margins that demonstrate his artistic talent; to read through the early handwritten drafts of his autobiographical *Memoir* (1862); to watch as Bewick's personality reveals itself in his correspondence with friends and family. Within these papers lie stories (perhaps some yet to be discovered), the vignettes behind the vignettes. The tales behind the pieces.

Publicans request tavern signs with 'character'. Bankers

hope to use his inimitable engraving skill in the development of cutting-edge fraud prevention measures. All the while dead birds (some 'but tolerably stuffed'), sent by museums and private collectors to be 'immortalised' in grain, arrive by the boxful.

In one letter Bewick receives an unsolicited tip-off from a gamekeeper on the Duchess of Northumberland's estate regarding 'A Bull of a very curious Breed (Foreign) ... now in my charge'. The gamekeeper, William Anderson, attempts to entice Bewick into taking an interest by dubbing the unusual creature a 'Zebra Bull'. Anderson wonders optimistically if it should feature in the next edition of *Quadrupeds*, perhaps imagining his own name immortalised alongside a Bewick engraving of this 'curious breed'.

The 'Zebra Bull' is just one example of the nationwide natural history intelligence-gathering operation Bewick's field guides unwittingly spawned. There are many more like it waiting to be found in our online collection.

As ever, the most affecting sights amongst this significant collection are the letters written in Thomas Bewick's own hand. You can see a 23 year old Bewick try to mask his homesickness with humour in a letter from London written, he says, to satisfy a friend 'that I was not drown'd in my passage to the metropolis'. You can see an older Bewick's attempt at putting into words his remarkable achievements. The opening gambit on his impact on wood engraving, a masterclass in understatement:

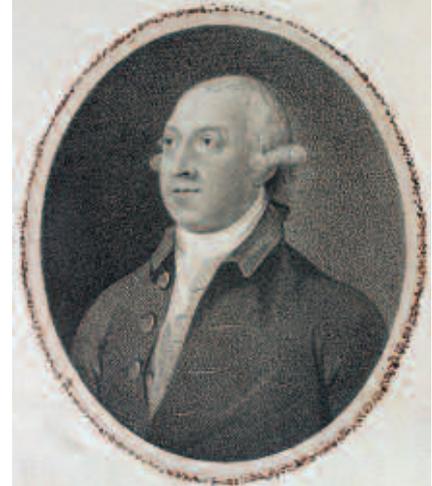
'It may be of some use, or at least may exist some curiosity to know, the part I took I restoring it, as far as I was able, with the very slender means in my hands'.



Items from Iain Bain's collection, photographed during a visit to the Wordsworth Trust, April 2015.

‘THE INGENIOUS MR. BEWICK, . . . A WONDROUS ARTIST’  
*‘The working relationship between two naturalists, Thomas Pennant and  
 Thomas Bewick as evidenced through contemporary correspondence,  
 their publications and the exchange of material.*

by R. Paul Evans



Portraits of George Allan of the Grange, Darlington in County Durham, Marmaduke Tunstall of Wycliffe in County Durham and Thomas Pennant of Downing in Flintshire, north Wales

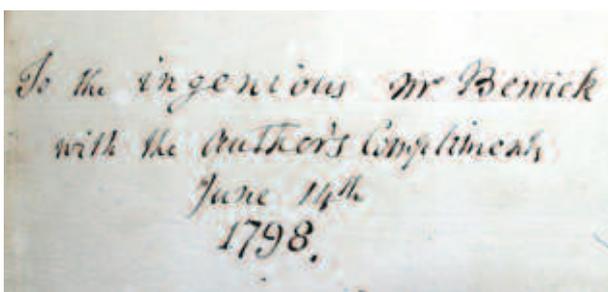
Thomas Pennant (1726-98) and Thomas Bewick (1753-1828) shared a mutual passion for the study of natural history, particularly zoology and ornithology. Being twenty-seven years senior to Bewick, Pennant had secured a reputation as one of the country’s leading naturalists by the time the latter had started his apprenticeship with Ralph Beilby in 1767. During the 1760s Pennant completed his magnum opus, a four-volume *British Zoology*, covering quadrupeds, birds, reptiles, fish and marine animals, providing one of the first comprehensive surveys of known British fauna, a work Bewick was later to use quite extensively in his own publications on quadrupeds and birds.<sup>1</sup> In 1769 Pennant published an *Indian Zoology* which he followed, in 1771, with a *Synopsis of Quadrupeds*.<sup>2</sup> A prolific author, Pennant completed a *Genera of Birds* in 1773 and a *History of Quadrupeds* in 1781, his last major scientific work being his *Arctic Zoology* which appeared in two volumes between 1785-87.<sup>3</sup>

In researching the content of these works Pennant engaged in extensive correspondence with naturalists across the British Isles and Europe, one of his useful contacts in the north-east being Marmaduke Tunstall (1743-90) of Wycliffe in north

Yorkshire who was an extensive collector of birds and animals.<sup>4</sup> Another individual, with whom Pennant corresponded on a regular basis, particularly during the 1770s, was George Allan of the Grange, Darlington, the main theme of their communications being Pennant’s other interest, topographical enquiry. In 1771 Pennant published his *Tour of Scotland, MDCCLXIX* which he followed in 1774 with a *Tour in Scotland and Voyage to the Hebrides*.<sup>5</sup> The narrative of these topographical tours contained details upon the landscape and geography of the area being traversed, supplemented with historical and antiquarian anecdote, and observations upon natural history. The success of these Scottish tours persuaded Pennant to publish a tour of his native land of Wales in the late 1770s,<sup>6</sup> followed by *A Journey from Chester to London* in 1782.

It was whilst working on his manuscript of a tour through northern England in 1773, with the view to its eventual publication that Pennant first made his acquaintance with George Allan, a useful contact who supplied him with topographical detail and historical anecdote pertaining to the north-eastern counties of England.<sup>7</sup> It would therefore seem probable that Bewick’s first introduction to Pennant came through their mutual friends, Tunstall and Allan, the most likely avenue being the latter. Whatever the exact origin of the point of contact, the result for Bewick was that he was able to gain invaluable access to one of Britain’s leading naturalists, at precisely the time he was formulating plans for the writing of his own work on quadrupeds.

One of Pennant’s last topographical publications was an account of London which first appeared in 1790 and such was its popularity that it quickly ran through five editions.<sup>8</sup> In 2009 I purchased a copy of the third edition of Pennant’s *Some Account of London* which had been published in 1793.<sup>9</sup>



The inscription inside the presentation copy of Pennant’s *Some Account of London*, 3rd Edit., (1793).



The title page of Pennant's presentation copy of his work Some Account of London. It bears an inscription in Bewick's hand acknowledging receipt of this book as a gift from the author.

As a Pennant scholar, what attracted me to this particular book was the inscription on the inner fly leaf which revealed that it was a presentation copy bearing the dedication: 'To the ingenious Mr Bewick with the author's compliments June 14th 1798.'<sup>10</sup> An additional autograph inscription, possibly in Bewick's hand, located at the head of the title page, bears the words: 'The Gift of Thomas Pennant Esqr. To Thomas Bewick.'<sup>11</sup> Of additional interest is the recording in the top left-hand corner of the front endpaper of the number twenty-eight. It would seem that this forms part of the numbering system used by Bewick's son Robert to record books in the family library.<sup>12</sup> Acknowledgement of Bewick's former ownership of this volume is given additional support through the insertion of a manuscript 'copy letter' written by Pennant to Bewick:

Downing, June 28th 1798.

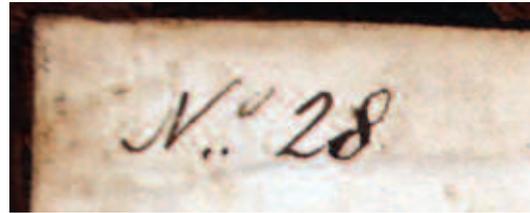
Sir,

*I am uneasy at your silence in respect of my offer of shewing my gratitude for your magnificent present of the 1st Vol. of your History of Birds.*

*I must insist on your acceptance of some token of the sense I have of the favour. I sent last week a copy of my History of London, the best Edition, to Mr White, bookseller, Fleet-Street, to be delivered to your order. May it prove some amusement to you. I am greatly disappointed at not receiving some account of my friend, Mr Allan. I hope you will indulge me with letting me know how he is.*

*I am,  
Your obliged humble servant,  
Tho. Pennant<sup>13</sup>*

The letter is not in Pennant's hand or that of his secretary and is probably that of Bewick's daughter, Jane. By the end of the nineteenth century this book was in the possession of Bewick's biographer, Robert Robinson, who records that it was Bewick's wife who had the book bound in morocco.<sup>14</sup>



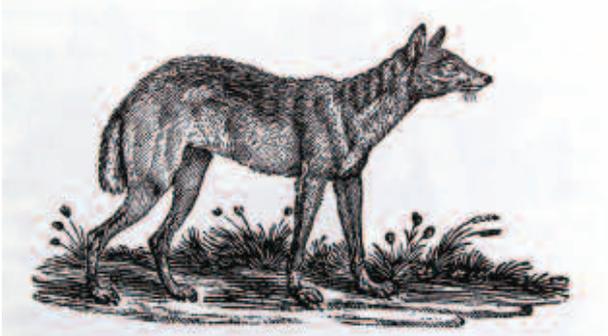
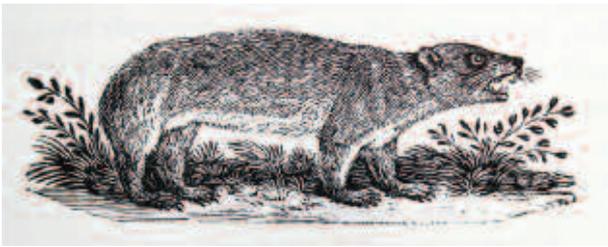
The upper outer corner of the flyleaf of the presentation copy of Pennant's Some Account of London which records the number: 28. This is probably in the hand of Robert Bewick who numbered the books in the Bewick family library in the mid-nineteenth century.

Surviving correspondence, although patchy, confirms that it was Allan who served as the go-between, acting as an intermediary between Pennant and Bewick in the exchange of watercolour illustrations, prints, woodcuts and books. Pennant corresponded with Allan for twenty-three years following their initial introduction in February 1775 via the recommendation of John Egerton, Bishop of Durham (1771-87).<sup>15</sup> The first direct mention of Bewick in their correspondence is in a letter written by Pennant to Allan in December 1783 in which the former offered to use his status as an acknowledged naturalist to help publicise the work of the up and coming Northumbrian engraver:

*'I admire, greatly, Mr. Bewick's ingenuity. The moment I can make him useful I will. To make him known, if that is your wish, I would immediately strain a point. At this moment I cannot alight on any portable Drawings; but will send the first I can. I inclose a specimen of my Arctic Zoology Prints; and another prematurely engraven for a work in embryo.'*<sup>16</sup>

Reading between the lines it would seem that Pennant thought the best form of publicity was for him to artificially create a disagreement over an aspect of Bewick's work which would then cause the public to take more notice and ask questions about the workmanship of the latter, being in a sense the eighteenth century version of spin doctoring. By the early 1780s Bewick had commenced work with Ralph Beilby on a planned 'Natural History of Quadrupeds', the former being responsible for producing the woodcuts of over two-hundred animals and over a hundred tailpieces, as well as checking the descriptive accounts written by Beilby. He was anxious to use Allan's connections to search out material for this work, and Pennant provided the ideal connection to obtain information of previously unrecorded animals. In Pennant's letter to Allan in November 1786 it is evident that he had supplied Bewick with drawings of two animals, one of which had not been included in the British Zoology, and Pennant was therefore anxious to have it recorded:

*'I am very happy in having it in my power to oblige any one connected with you, who confer so many acts of friendship on me. The Tail-less Marmot and the Jackal have never been engraven, the last never described, but I never saw more of it than the Drawing. I wish I had more to send, but I have long since been exhausted. I admire Mr. Bewick's neatness, and wish him success. Is his work by subscription?'*<sup>17</sup>



The tail-less Marmot and the Jackal, by Bewick for his *General History of Quadrupeds* from drawings supplied to him by Pennant in 1786.

Bewick used both of the above drawings in his *History of Quadrupeds*, recording specific thanks to Pennant for the use of the information on the Jackal:

*'We beg leave to make our acknowledgments to Mr Pennant for the drawing of this animal, which he assures us was drawn from the life; and we doubt not, therefore, its being a faithful representation.'*<sup>18</sup>

A similar acknowledgement was provided in the case of the tailless Marmot:

*'We are favoured by Mr Pennant with the drawing of this animal, which has hitherto been undescribed. In the form of its body, it seems to agree with the description given on the Zisel, and probably may be a variety of that animal.'*<sup>19</sup>

For his part Pennant made specific reference to the drawing of the tail-less Marmot in the revised third edition of his *History of Quadrupeds* (1793), commenting: *'I communicated a drawing of this species to Mr. Bewick, who has given an engraving of it at p.374 of his ingenious performance.'*<sup>20</sup>

A year later, in 1787, Pennant was still sending the odd drawing to Bewick, informing Allan in November of that year of his intention to *'... certainly give Mr. Bewick a Plate; and send him a Drawing as soon as I can determine.'*<sup>21</sup> It was not until April 1790 that *A General History of Quadrupeds* was finally published, its success requiring a second edition as early as July 1791. Pennant was clearly in possession of a copy when he wrote to Allan in July 1790:

*'I have bought Mr. Bewick's pretty book of Quadrupeds. As I am most intent on illustrating my own work with Prints, let me beg your interest for some of his. I have some little claim on Mr. Bewick, as my works are a considerable help to him.'*<sup>22</sup>

The reference in the letter to 'illustrating my own works with prints' was a specific mention of Pennant's passion for grangerisation. During the 1780s and 1790s he engaged in the past-time of extra-illustrating his own publications with additional prints and watercolours, in some instances more than doubling the size of the original volume through such additions. He was keen to include Bewick's woodcuts, and made the point that he felt the material was owed to him, as

the latter had made quite extensive use of Pennant's publications in preparing the text for his *General History*. Indeed, an examination of the text of this work does reveal frequent reference to the work of the Flintshire naturalist, as the following few examples illustrate:

*'THE BLUE GOAT ... Mr Pennant considers this as being next to the Goat, from the length of its hair, and form of its horns.'*<sup>23</sup>

*'THE SABLE ... An animal similar to the Sable, is mentioned by Mr Pennant under the name of the Fisher. It is found in North America; and by the number of skins imported, must be very numerous there, nearly six hundred of them having been brought in one season from New York and Pennsylvania.'*<sup>24</sup>

References in the *General History* also reveal Bewick's use of other illustrations supplied by his Welsh correspondent:

*'THE LONG-TAILED SQUIRREL .... We are indebted to Mr Pennant for the drawing of this curious animal.'*<sup>25</sup>



A transfer pencil drawing of a long-tailed squirrel executed by Bewick from an original drawing supplied by Pennant.



The engraving of the long-tailed squirrel which appeared in *A General History of Quadrupeds*.

Pennant was quick to congratulate Bewick on the publication of his *General History* and in May 1791 wrote to him to praise the quality of the woodcut plates but, with a revised edition in mind, also acted as a critical friend by correcting the naming of some of the animals and also pointed out some omissions:

Mr Bewick,  
 I am sorry that I can now assist you only with the inclosed. I thank you for yr elegant plates. They are much admired. Are they cut on box? Pray call yr Bear a new species of *Bradypus* or *Sloth*. It is very faithful: I have seen the animal & have closely examined it. I will send you a drawing very soon, ... Do not forget the seal tribe in yr next Edition. Favor me with 6 copies & I will send you payment when I know the price.  
 I shall thank you much for the pretty vignets of yr work on thin paper. ... Also of any animals you have done since you favord me with proofs of last years work.....

Yr hearty well wishes  
 T. Pennant.<sup>26</sup>

Such communication proved mutually beneficial to both authors for it was at this time that Pennant was working on a revised third edition of his own *History of Quadrupeds* and requiring an illustration of an Aye-aye, a species of lemur from Madagascar, he commissioned a woodcut from Bewick which was subsequently included as a plate in the new edition.<sup>27</sup> That Pennant was impressed with the fine quality of the workmanship of the woodcut is very evident from the fulsome praise he recorded in the preface to his revised *History*:

'This figure was cut in wood by the very ingenious Mr Thomas Bewick, of Newcastle upon Tyne. His *history of quadrupeds*, illustrated with similar prints, has such merit as to clame the attention of every naturalist.'<sup>28</sup>



An engraving of the Aye-aye lemur which appeared in Pennant's *History of Quadrupeds* (3rd Edit.).

Allan was still a crucial link in this circle and in December 1791 requested a favour from Bewick:

'I suppose you correspond with my worthy friend, Mr. Pennant, to whom I have long been remiss in writing. When you write, pray acquaint him in whose hands the Wycliffe Museum now is.'<sup>29</sup>

Upon the death of Tunstall in 1790 Allan had purchased the extensive museum which the former had built up at Wycliffe. It amounted to over 800 bird specimens as well as insects and reptiles, a rich treasure trove of original material, useful to both Pennant and Bewick.<sup>30</sup> By the early 1790s

Bewick had commenced work on a new project, a survey of British birds, and the Wycliffe collection offered a unique opportunity to generate illustrations from actual specimens. Allan was keen to offer every assistance:

'On looking over Mr. Tunstall's books, there are a number of beautiful drawings of birds, in all their proper colours, within circles of 3 inches diameter, which I apprehend may save you much trouble, being ready drawn, and to the same size you mean to give them. On the other side you have their names, and if you wish to copy them, they shall be sent you, as I can easily take them out of Pennant's *Zoology*, wherein they are slightly stuck with gum.'<sup>31</sup>

As with the *Quadrupeds*, Bewick faced the difficulty of how to arrange his volume on birds, agonising over which order of classification to follow, perusing the works of Buffon, Latham and Pennant for guidance. In his *Memoirs* he was later to confess:

'While the sale of the *Quadrupeds* was going on, edition after edition with great success, I turned my thoughts to the *History of British Birds*. With these, I .... busied myself very much in reading various descriptions or accounts of them. The first, (as far as I can now recollect) was Brooks and Miller's '*Natural History*' and Dr Smellie's abridgment of Buffon – these, which were now thrown, as it were, in the background, was succeeded by Pennant's *Works* – first and last; I might name many others, which I had perused – chiefly lent to me by [my] kind friend George Allan Esqr.'<sup>32</sup>

However, it was with the works of Latham and Pennant that he chiefly came to rely on:

'I was much pleased with White's *History of Selborne* – Pennant's, however, opened out the largest field of information, and on his works I bestowed the most attention.'<sup>33</sup>

The first volume of the *History of British Birds*, subtitled 'History and Description of Land Birds' appeared in 1797, the preface to which contained direct and specific acknowledgement by Bewick and Beilby of their reliance upon the works principally of Pennant and Latham:

'In the arrangement of the various classes, as well as the descriptive part, we have taken as guides our intelligent and indefatigable countrymen, Pennant and Latham, to whose elegant and useful labours the world is indebted for a fund of the most rational entertainment, and who will be remembered by every lover of Nature as long as her works have power to charm. The communications with which we have been favoured by those gentlemen who were so good as to notice our growing work, have been generally acknowledged, each in its proper place; it remains only that we be permitted to insert this testimony of our grateful sense of them.'<sup>34</sup>

The extent of this reliance is evidenced through numerous references to Pennant's writings distributed throughout the volume, such as the following account of the Golden Eagle: 'Pennant says there are instances, though rare, of their having bred in Snowdon Hills',<sup>35</sup> and in the account of the Short-eared Owl:

'Pennant seems to have been the first who described this beautiful species, which he supposed to be a bird of passage, as it visits us only in the latter part of the year, and disappears in the spring.'<sup>36</sup>

Unfortunately there is little extant correspondence to illustrate the communication which must have taken place during the preparation of this volume, but the few extant

pieces that exist do indicate the continuance of a mutually productive and friendly exchange of material, information and advice.

Pennant who, having not heard from the Northumbrian naturalist for some time, and believing him to have passed away, was both pleased and very relieved to receive some communication from him in the early part of 1798. In February of that year he wrote to Allan asking him to forward on a letter:

*'I inclose this in a cover to the ingenious Mr. Bewick; from whom I was happy in receiving a Letter; supposing he was no more. He is a wondrous Artist.'*<sup>37</sup>

The letter to Bewick, which was reproduced by Fox in his Memoirs of Tunstall, implies that Pennant had just received a copy of the first volume of History of British Birds as a gift from the author for which he wished to repay the kindness, suggesting the possibility of sending some watercolour drawings executed by his own painter, Moses Griffith:

*'I am at a loss to shew my gratitude. Would two or three non-descripts, by Moses Griffith, be acceptable for your second volume? I would send them with pleasure. How am I to get them to you at present.'*<sup>38</sup>



A pencil and watercolour drawing of a Shelduck, signed by Pennant's artist Moses Griffith, which was used by Bewick to help his research into British birds. [Courtesy of the National History Society of Northumbria, Great North Museum: Hancock. Ref: NEWHM:1997.H67.625].

However, having made this offer Pennant quickly came to realise that the non-descripts he had promised were not of British birds and in a supplementary paragraph at the end of the letter he promised to search out some suitable alternatives.<sup>39</sup> Despite a sharp decline in his health during the first half of 1798, Pennant was still active mentally, and continued with his probing for information:

*'Do you know a linnet smaller than the common, head and breast darker than usual, black spot under lower mandible, cross line of yellow across the greater coverts of wings, bill yellow; called Thorny Linnet, in Yorkshire, found near Masham. The Twite?'*<sup>40</sup>

In his next letter to Bewick, dated 28th June 1798 (previously cited) Pennant wrote that in appreciation of having received a copy of British Birds he had decided to present his friend with a topographical work of his own which was then selling very well, namely his *Some Account of London*. Judging by Pennant's next letter, written on 20th August, it would seem that Bewick had requested a portrait of Pennant's personal artist, Moses Griffith (1747-1819), which was duly sent to him.<sup>41</sup> This portrait has survived and is now housed in the Bewick collection in the Hancock, being listed for many years as an 'unknown portrait' until Mrs June Holmes identified it as that of Moses Griffith. A comparison of this portrait with a known but later self-portrait of the artist held by the National Library of Wales has served to confirm the identification.<sup>42</sup> What particularly delighted Bewick about this portrait was that it turned out to be a very close likeness to that of his own deceased father.<sup>43</sup>



A self-portrait of Moses Griffith painted at Bewick's request and is said to be a keen likeness to Bewick's father. [Courtesy of the National History Society of Northumbria, Great North Museum: Hancock. Ref: NEWHM:1997.H67.612].

In his last extant letter to Bewick, written just four months before his death, Pennant was keen that the short comings of his own work should be rectified and he requested that in the second volume of British Birds there should be included within it all the birds which had not been mentioned in his British Zoology which was by then over thirty years old:

*'If possible, introduce into your book all the birds omitted in mine, which will make yours a perfect copy.'*<sup>44</sup>

When the second volume, subtitled *History and Description of Water Birds*, did appear in 1804 it contained numerous references to the authority of Pennant, highlighting the high regard in which his work was held by Bewick, as the following examples serve to indicate:

‘THE GREAT WHITE HERON: ... It is rarely been seen in Great Britain. Pennant, in his *Arctic Zoology*, says it is found in the Russian dominions, about the Caspian and Black Seas, the lakes of Great Tartary, and the river Irtisch, and sometimes as far north as latitude 53.’<sup>45</sup>

‘THE SPOONBILL: ... In England, they are rare visitants: Pennant mentions that a flock of them migrated into the marshes near Yarmouth, in April, 1774.’<sup>46</sup>

‘THE GREENSHANK: ... From the changes which take place in the plumage of this genus, ornithologists have always been puzzled in making out distinctly the different species. Pennant first gave the name of Cinereous Godwit to this bird, and from him Latham, and then Montagu, have taken their descriptions.’<sup>47</sup>

Sadly for Pennant, he did not live long enough to see the success of the second volume and the praise which was directed towards the fine woodcuts which illustrated it. However, the many references to the former naturalist distributed throughout both volumes of *British Birds* serves as an admirable indicator of his standing in British ornithological study.

The chance purchase I made some years ago of Bewick’s

presentation copy of *Some Account of London* has resulted in a journey of discovery, fuelling an investigation to explore the relationship between two naturalists and their inner circle who, in their own ways, did much to popularise the study of natural history at the end of the eighteenth century. Rather than regard each other as rivals competing in the same market, both men adopted an attitude of mutual respect, quickly recognising the benefits of co-operation and the exchange of materials. For Pennant, it was primarily a case of acquiring additional visual material to augment his passion for grangerisation of his natural history publications and to offer advice to a junior colleague who was just embarking upon a publishing career of which he was the experienced hand. For Bewick, it was a unique opportunity to seek advice and guidance on how to order his system of classification and to obtain anecdote to fill out his descriptive accounts with information about locations and sightings of birds and quadrupeds. While only a part of the correspondence which passed between them has survived, it is enough to outline the nature of the productive relationship that developed between two pioneering naturalists, ‘the intelligent and indefatigable [Mr] Pennant’ and ‘the ingenious Mr Bewick’.

## NOTES

1. T. Pennant, *British Zoology*, (London, 1761-66). It was the four volume edition of 1768-70 which established the commercial success of this publication, resulting in the appearance of a total of five editions of this work between 1768 and 1812, and in doing so secured Pennant’s reputation as one of the country’s leading naturalists.
2. T. Pennant, *Indian Zoology* (Edinburgh, 1769). Only a small number of copies of the 1769 edition were published and it is the second edition of 1790 which is normally cited (London, 1790); T. Pennant, *Synopsis of Quadrupeds* (Chester, 1771).
3. T. Pennant, *Genera of Birds* (London, 1773), this work is more commonly known by its second edition of 1781 (London, 1781); T. Pennant, *History of Quadrupeds* (London, 1781), this was an enlarged edition of the *Synopsis of Quadrupeds*; T. Pennant, *Arctic Zoology* 2 Vols., (London, 1784 & 1785).
4. M.J. Boyd & L. Jessop, ‘A “truly amiable gentleman”: new light on the life and work of Marmaduke Tunstall (1743-1790) of Wycliffe, North Yorkshire’, *Archives of Natural History* (1998), 25(2), pp.221-36, esp. pp.226-29.
5. T. Pennant, *A Tour in Scotland*, MDCCLXIX, (Chester, 1771); T. Pennant, *A Tour in Scotland and a Voyage to the Hebrides*, (London, 1774).
6. T. Pennant, *A Tour in Wales*, MDCCLXXIII, Vol. I, (London, 1778), Vol. II, Part I (London, 1781), Part II (London, 1783).
7. The northern tour was not published during Pennant’s lifetime, appearing as a posthumous publication under the editorship of his son, David Pennant, in two volumes in 1801 and 1804 respectively. See: T. Pennant, *A Tour from Downing to Alston-Moor*, Vol. I, (London, 1802); T. Pennant, *A Tour from Alston-Moor to Harrowgate and Brimham Crags*, Vol. II, (London, 1804).
8. T. Pennant, *Of London*, (London, 1790); all subsequent editions (2nd 1791, 3rd 1793, 4th 1805 & 5th 1813) carried the revised title *Some Account of London*.
9. T. Pennant, *Some Account of London*, 3rd ed., (London, 1793).
10. This inscription is not in Pennant’s hand and is most likely that of his secretary, Thomas Jones. Pennant was in declining health during 1798 and died on 16th December 1798.
11. A comparison with other Bewick signatures strongly indicates that this inscription is in the hand of Thomas Bewick.
12. I am grateful to Mrs June Holmes, Archivist of the Natural History Society of Northumbria, who first brought to my attention Bewick’s numbering system. The Library holds Bewick’s copy of Pennant’s *Genera of Birds* (London, 1781) which is numbered ‘No. 25’ [NEWHM: 1997.H95] and also Pennant’s *Arctic Zoology*, 2 Vols., (London, 1784-85), which is numbered ‘No. 65’ on the front endpaper [NEWHM: 1997.H96].
13. A copy of this letter is reprinted in G. T. Fox, *Memoirs of Marmaduke Tunstall, and George Allan Esq.*, Together with *Notices of the Works of Thomas Bewick*, (Newcastle, 1827), p.25.
14. Robert Robinson, *Thomas Bewick: His Life and Times*, (Newcastle, 1887; facsimile reprint 1972), pp.102-03. This appears to be the volume recorded in David Gardner-Medwin’s ‘Provisional Checklist of the Library of Thomas Bewick’ drawn up for the Bewick Society (last updated March 2010). Item No.44 records a book containing the manuscript inscription ‘To the ingenious Mr Bewick with the author’s compliments. June 14th 1798’ but with the additional comment ‘The bequest of Isabella Bewick to her Daughter Elizabeth’ and with a bookplate of Newcastle City Library. The book does not contain a number and is bound in dark red morocco. My volume is numbered ‘No:28’ and is bound in plain brown leather. A comparison is now required between the two volumes, the existence of which begs the question – did Pennant supply Bewick with two copies of this book?
15. It was Bishop Egerton who informed Pennant about Allan,

- who in turn wrote to the Darlington antiquarian in February 1775 requesting his assistance in researching information on his region of north-east England, as the latter was in the process of writing up his tour of northern England. They continued to correspond until Pennant's death in 1798 and some of their letters were later reproduced by John Nichols in his *Literary Anecdotes of the Eighteenth Century*, Vol. VIII (London, 1814), pp.719-55.
16. John Nichols (ed.), *op. cit.*, Vol. VIII (London, 1814), p.750. The letter is dated from Downing, 16th December 1783 and addressed to George Allan.
  17. John Nichols (ed.), *op. cit.*, Vol. VIII, (London, 1814), p.750. The letter is dated from Downing, 27th November 1786 and addressed to George Allan.
  18. Thomas Bewick, *A General History of Quadrupeds*, (Newcastle upon Tyne, 1807; facsimile reprint by Windward Press, 1980), p.320.
  19. Thomas Bewick, *op. cit.*, (Newcastle upon Tyne, 1807; facsimile reprint by Windward Press, 1980), p.408.
  20. T. Pennant, *History of Quadrupeds*, 2 Vols., 3rd edit., (London, 1793), Vol. II, p.137.
  21. John Nichols (ed.), *op. cit.*, Vol. VIII, (London, 1814), p.751. The letter is dated from Downing, 29th November 1787 and addressed to George Allan.
  22. John Nichols (ed.), *op. cit.*, Vol. VIII, (London, 1814), p.752. The letter is dated from Downing, 17th July 1790 and addressed to George Allan.
  23. Thomas Bewick, *op. cit.*, (Newcastle upon Tyne, 1807; facsimile reprint by Windward Press, 1980), p.90.
  24. Thomas Bewick, *op. cit.*, (Newcastle upon Tyne, 1807; facsimile reprint by Windward Press, 1980), pp.260-61.
  25. Thomas Bewick, *op. cit.*, (Newcastle upon Tyne, 1807; facsimile reprint by Windward Press, 1980), p.396. Both illustrations [Figs.6 & 7] are reproduced by Iain Bain in *The Watercolours and Drawings of Thomas Bewick and his Workshop and Apprentices*, 2 Vols., (Thomas Bewick Birthplace Trust, 1989), Vol.I, p.112. The transfer drawing is held by the Natural History Society of Northumbria.
  26. NLW MS 6972D. The letter, dated from Downing, 4th May 1791, is addressed to 'Mr Thomas Bewick, Newcastle upon Tyne'.
  27. Bewick's Day Book records that Pennant was charged £1-5s-0d for the woodcut on 5th November 1791. See: Nigel Tattersfield, *Thomas Bewick: The Complete Illustrative Work*, 3 Vols., (London, 2011), Vol.II, pp.332-33.
  28. T. Pennant, *History of Quadrupeds*, 3rd Edit., 2 Vols., (London, 1793), Vol.I, preface, p.xxviii.
  29. G. T. Fox, *op. cit.*, (Newcastle, 1827), pp.38-9. Letter from Allan to Bewick, dated from the Grange, 2nd December 1791.
  30. At the sale of the Wycliffe Library in May 1792 Bewick was successful in purchasing Tunstall's copy of Pennant's *Arctic Zoology* for 16s. 6d. See: Jenny Uglow, *Nature's Engraver: A Life of Thomas Bewick*, (London, 2006), p.200.
  31. G. T. Fox, *op. cit.*, (Newcastle, 1827), pp.38-9. Letter from Allan to Bewick, dated from the Grange, 2nd December 1791. It would seem from this reference that Tunstall had grangerised his copies of Pennant's volumes, inserting coloured watercolours of birds between the printed pages.
  32. Iain Bain (ed.), *Thomas Bewick: My Life*, (London, 1981), p.133.
  33. Iain Bain (ed.), *op. cit.*, (London, 1981), p.133.
  34. Thomas Bewick, *A History of British Birds*, Vol. I, (Newcastle, 1847), preface, p.v.
  35. Thomas Bewick, *op. cit.*, Vol. I, (Newcastle, 1847), p.22.
  36. Thomas Bewick, *op. cit.*, Vol. I, (Newcastle, 1847), p.62.
  37. John Nichols (ed.), *op. cit.*, Vol. VIII, (London, 1814), p.755. The letter is dated from Downing, 13th February 1798 and addressed to George Allan.
  38. G. T. Fox, *op. cit.*, (Newcastle, 1827), p25. Letter from Pennant to Bewick, dated from Downing, 13th February, 1798.
  39. Within the Bewick collection in the NEWHM is a pencil and watercolour drawing of a shelduck signed by Moses Griffith (See Fig.9). This is very similar in size and design to bird illustrations contained in Tunstall's extra-illustrated collection and there is a possibility it was obtained from this collection.
  40. G. T. Fox, *op. cit.*, (Newcastle, 1827), p25. Letter from Pennant to Bewick, dated from Downing, 13th February, 1798.
  41. An interesting comparison is made by Bewick in terms of the public's perception of his working relationship with Ralph Beilby, and Pennant's relationship with his artist, Moses Griffith. It occurred in a letter he wrote to a Mr William Charnley on 9th September 1797. It would appear that Bewick was concerned that the public would think that Beilby had written the main text for the *British Birds* and that he would be consigned in the lesser role of executing the woodcuts, when in reality he had undertaken considerable research and had supported the writing of the text in a substantial way. He used the relationship between Pennant and his artist to illustrate the point:  
'As I do not wish to conceal from the Public the part Mr Beilby has taken in compiling the History of Birds, and require nothing but truth and candour, a very short statement will be sufficient to shew my Motives for opposing his taking upon himself the Parade of Authorship and representing me merely employ'd as a Workman to engrave Figures to embellish a Work of his composing - making himself the Mr Pennant and me the Moses Griffith.'  
[V & A copy of manuscript letter. Quoted by Iain Bain.]
  42. I am grateful to Mrs June Holmes for drawing my attention to this portrait and for her co-operation in confirming its identity as that of Moses Griffith. This was done by means of a comparison with a signed self-portrait by Moses held by the National Library of Wales [NLW MS 12706].
  43. This anecdote is told by Robert Robertson in *Thomas Bewick: His Life and Times* (Newcastle, 1887; facsimile reprint 1972), pp.103: 'This portrait, when sent, proved to be an admirable likeness of Bewick's father, and in the opinion of himself and his wife the resemblance was so perfect that had he sat for it nothing better could have been produced.'
  44. G. T. Fox, *op. cit.*, (Newcastle, 1827), p25. Letter from Pennant to Bewick, dated from Downing, 20th August, 1798.
  45. Thomas Bewick, *A History of British Birds*, Vol. II, (Newcastle, 1847), p.46.
  46. *Ibid*, Vol. II, (Newcastle, 1847), p.62.
  47. *Ibid*, Vol. II, (Newcastle, 1847), p.108.

A FRAGMENT OF A LOST MASTERPIECE BY JOHN ANDERSON (1775-1807)  
by Virginia van der Lande, F.L.S.



This is only half the Piece, which was engraved upon brass, by Mr. Anderson, for the use of the House, the Seat of Mr. Baker, written by J. Smith who, very obligingly, presented me with the original and informed me that the block split and became useless; and that the only perfect impression is in his own copy of the work. To offer any Insurrection upon this precious Manuscript will be unnecessary for those who are able to appreciate its Merits, and the Merits of those Prints, which since he found in this Volume, executed by the same great Artist.

May 30<sup>th</sup> 1766

W. Mason.

**1. Wood engraving of Cascade Creek by John Anderson.**

Engraving inserted in mount with double ink frame lines, showing a countrywoman walking across a bridge spanning Cascade Creek. The junctions between the blocks are just visible.

Courtesy of Brown University

Relatively few authenticated wood engravings by Thomas Bewick's talented apprentice, John Anderson, are known as his work is unsigned. However in 2001 Brown University acquired a mounted engraving by his hand whose quality is such that he can be ranked with the leading wood-engravers of his day, perhaps even with his master, to whom some of his work has been attributed.<sup>1</sup> But the only extant impression is partial, printed from an incomplete block approximately half the original size, although at least one was obtained before the block disintegrated.

To make the engraving, several blocks of boxwood had been clamped or glued together but they had separated after a brief printing.<sup>2</sup> Three were rejoined but those responsible for the right hand side of the original image were omitted. Brown University's impression (16.5 x 13.8 cm) was printed from blocks measuring 2.4 x 13.8 cm. across the bottom, 14.1 x 8.0 cm. on the upper left, and 14.1 x 5.8 cm. on the upper right.<sup>3</sup> Although skillfully reassembled, some junctions are just visible.

The catalogue entry states that the impression is 'Mounted on flyleaf (watermarked "1804") of Brown University Library copy of Maurice, Thomas, *Grove Hill* (London, 1799), facing the half title'.<sup>4</sup> According to contemporary handwritten notes on the mount it is 'only half the Print, which was engraved upon wood by Mr Anderson, for the Account of Hafod, the Seat of Mr Johnes, written by Sir J.E. Smith who, very obligingly, presented me with the above, and informed me that, the block Split and became Useless; and that the only perfect impression is in his own Copy of the Book...'. The inscription is dated May 30th. 1816 and signed 'Wm Stevenson'.



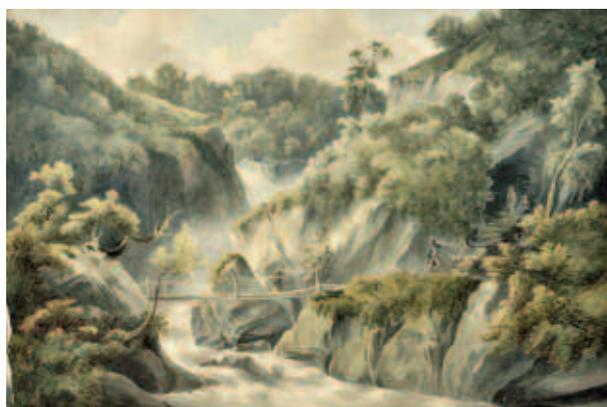
**2. Detail of Wood engraving of Cascade Creek showing John Anderson's technique.**  
*Courtesy of Brown University*

William Stevenson, F.S.A. (1750-1821) was a neighbour of Sir James Edward Smith in Surrey Street, Norwich where Smith resided permanently after his marriage (1796).<sup>5</sup>

Stevenson, antiquarian, miniature painter, proprietor of the *Norfolk Chronicle*, Sheriff of Norwich (1799), bookseller and writer had much in common with Sir James Edward Smith, F.R.S. (1759-1828) the founder and (first) President of the Linnean Society of London. Stevenson's identity is confirmed by a letter with the same handwriting as on the mount.<sup>6</sup>

After Stevenson died in 1821 Smith wrote that 'Poor Mr Stevenson's treasures are preparing for sale by Auction', which was held at his house on October 16th and the four days following.<sup>7</sup> Mr Christie of London handled the sale.<sup>8</sup> Brown's copy of *Grove Hill* (1799) with engravings by John Anderson and the inserted Cascade Creek impression, had probably been given to Stevenson by Smith at the same time. Later they were acquired by John H. A. Sparrow (1906-1992), Warden of All Souls, Oxford, a notable book-collector and bibliographer, and enthusiastic collector of 18th and 19th century wood engravings.<sup>9</sup>

The context of the engraving is relevant. Having received a substantial inheritance, following his marriage, Thomas Johnes (1748-1816) moved (1783) from Croft Castle, Herefordshire, to his property of Hafod in Cardiganshire, attracted by its remote and wild beauty and potential for development. At that time there was a traditional proprietor's residence and many tenanted farms. Johnes was highly-educated, a scholar and writer, who had recently completed the Grand Tour. He was lord-lieutenant, a colonel in the militia, and an MP. Very wealthy, he spared no expense in laying out a model estate in the fashionable Picturesque style and he replaced the traditional proprietor's residence with a Gothic Revival mansion suitable for entertaining and his scholarly pursuits. Some twenty years later he established a private printing press.

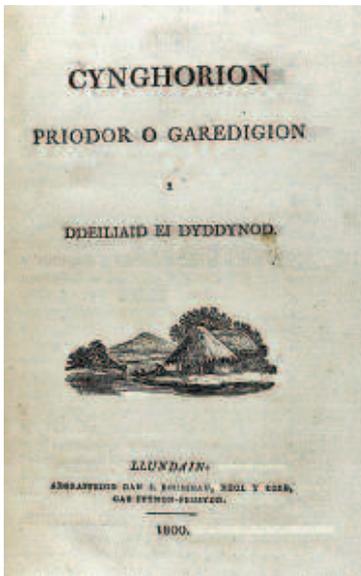


**3. Watercolour of Cascade Creek by James 'Warwick' Smith**  
*By permission of Llyfrgell Genedlaethol Cymru/  
National Library of Wales*

But Johnes wanted to do more than create a beautiful landscape: he was philanthropic and determined to improve the low living standard of his tenants by encouraging them to increase the profitability of their holdings. For expert advice on agricultural matters he consulted John Anderson's father, Dr James Anderson, LL.D. (1739-1808), agriculturalist and minor figure of the Scottish Enlightenment, much respected for his writings, who was already known to him.<sup>10</sup> At the same time he designed a private garden for Mrs Johnes, (recently restored) and another for their daughter, Mariamne. For his second visit (1795) Dr Anderson was accompanied by his

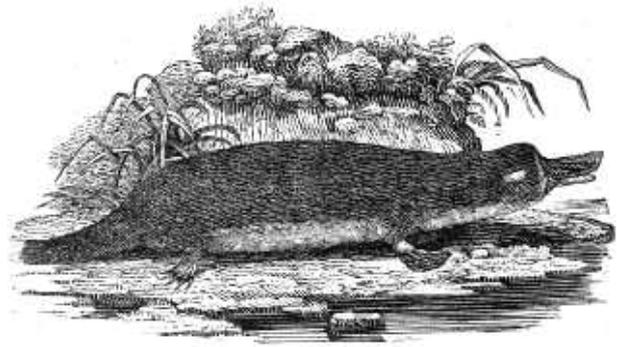


Impressions of a trade card bearing his name are extant.<sup>22</sup> He is named on the verso of an engraving of a pamphlet in George Nicholson's *Literary Miscellany* (1798, 1801).<sup>23</sup> The decorations of his father's letter of 1797 have been mentioned. But he is best known for his cuts for Maurice's Grove Hill, published by Bensley in 1799, which names him on the title page. In 1800 several editions of Robert Bloomfield's *The Farmer's Boy* were published and the title page of the 'provincial' (first) edition (Bury St. Edmunds and Norwich as well as London) is inscribed 'With Ornaments engraved in Wood by Anderson'. In 1802 the frontispiece of volume VI of his father's *Recreations in Agriculture* had superb cuts of a Duck-billed Platypus, John's identity confirmed in the text (p. 562).<sup>24</sup> Brown University's 'Cascade Creek' wood engraving can now be added to the list of unequivocally authenticated engravings by his hand.



**7. Title page of  
CYNGHORION  
Prior O  
Garedigion**

John Anderson's decorative engraving. The scene is identical to his endpieces in Bensley's edition of *Junius*, vol. II, 1799 (pp. 103, 183 & 222).  
Courtesy of the Roderic Brown Library and Archives, Lampeter



**8. Duck-billed Platypus**

From the frontispiece of Dr James Anderson's *Recreations in Agriculture*, vol. VI, 1802. John Anderson's technique for depicting rocks and foliage closely resembles that in his Cascade Creek impression.

It is intriguing that a small cut adorning the title page of the Welsh-language edition (London, 1800) of the 134-page handbook (*Cynghorion Priodor O Garedigion*) by Johnes for his tenants, had appeared the previous year in *Junius* (vol. II), published by the quality London bookseller Vernor and Hood for whom John Anderson was providing many decorative head- and tail-pieces.<sup>25</sup> However there is no evidence that he was responsible for the text illustrations in the three versions of Johnes's handbook, or his scholarly publications, or indeed any work printed by the Hafod press.<sup>26</sup>

William Stevenson's inscription concludes: 'To offer any Encomium upon the Precious Morceau will be unnecessary for those who are able to appreciate its Merits, and the merits of those Prints which will be found in this Volume, executed by the same great artist'. This was elegantly reaffirmed by the art critic Ernest Radford (1885): 'Historians of the wood-engraver's art should give to the author of such work as has been described a more important place than he has yet obtained'.<sup>27</sup>

**NOTES**

1. One Instance: F.G. Stephens (1827-1907), referring to Robert Bloomfield's *Farmer's Boy* and unaware of the title-page of the (1800) 'provincial' imprint which named J. Anderson, wrote that it contained 'Several cuts, said to be by Thomas Bewick. This work is entered in British Museum Catalogue as being illustrated by Bewick, ...' [*Notes on a Collection of Drawings and Woodcuts by Thomas Bewick. The Fine Art Society, 1881, p.19*].
2. See *Cherryburn Times* Volume 7 Number 2 for a detailed account of Thomas Bewick's use of compound block in the engraving of the *Wild Bull*.
3. Brown University Library Catalogue: HAY STAR 1-SIZE PR3548.M35 G7x 1799.
4. Website (accessed 7.7.2016) < <https://beta.worldcat.org/archivegrid/collection/data/78769672>>.
5. Sir Thomas Gery Cullum to Sir James Edward Smith (1 January 1820): 'Pray let your servant leave the enclosed at your neighbour Mr Stevenson' [Linnean Society's J.E. Smith collection: GB-110/JES/COR/13/62]. Stevenson's will [PROB 11/1645] and an obituary notice (p. 199) in G. Matchett's (1822) *Norfolk and Norwich Remembrancer and Vade-mecum* confirm his Norwich address.
6. Letter of condolence (15 June 1809) from William Stevenson ('Sepulchre') to 'Brother Beckwith' of the United Friars (Friendly Society), [Norfolk Record Office: COL 9/46/78].
7. Sir James Edward Smith to John Bowyer Nichols (printer, author and antiquary), 9 September 1821 [Linnean Society's J.E. Smith collection: GB-110/JES/JN/19].
8. Advertised in *The Times*, Oct. 4, 1821, p. 4. The sale of Stevenson's effects at Surrey Street by 'Mr Christie of Pall-mall' extended from 16 to 20 October. It included 'Books [three days], Pictures, Prints, China, Coins, Medals, ancient Stained Glass, &c'. Many numbered lots were batched and not subdivided into etchings, engravings etc: most have very little information; and *Grove Hill* and Anderson's impression were not separately listed [Lynda McLeod of Christie's, pers.comm. 2017].
9. *Grove Hill*, with printed label 'John Sparrow' and the engraving, were acquired by Brown University in March 2001 [pers. comm. A. Dodge, Brown University, 9.1.2017]. This title (lot 65) priced at £230, was sold by Bloomsbury Book Auctions in London in March that year. However the catalogue entry [Maurice, Thomas - Grove Hill ... with an Ode to Mithra. - L, 1799 - Folio, - contemp calf - worn & upper cover detached - With engraved title & 15 plates. - Foxed - Bloomsbury, Mar 1, 2001] does not mention either impression or the label [Joanna Wilson pers.comm. 2016].

10. By 1792 Thomas Johnes had provided Dr Anderson with a biography and portrait of Jean Froissart for vol. 7 of his periodical *The Bee or Literary Weekly Intelligencer*. Dr James Anderson is mentioned by Johnes in the Linnean Society's Smith Correspondence (15X) between 1794 and 1800, also by Mariamne (4X).
11. Outram, Mary Frances, 1932, *Margaret Anderson: the mother of Sir James Outram*. London: John Murray, (pp. 25-30, 128). Dr Anderson was a widower, and Margaret his only daughter.
12. Advertised (no price) in *Morning Chronicle* June 22 1810, and for twelve guineas in Johnes's *Memoirs of the Life of Sir John Froissart ... with Index* (1810: p. 224). No advertisement for the folder of loose, undated sheets has been found.
13. A watercolour of Devil's Bridge is dated August, 1787 [Long, Basil S., 1920, John (Warwick) Smith, *Walker's Quarterly*, vol. 24]. The preface in *A Tour of Hafod* mentions his visit in 1796.
14. The volume in the Linnean Society's Library was not Smith's personal copy whose whereabouts is not known. [I am grateful to Lynda Brooks, Librarian, for images and information about the Society's copy as well as other publications]. Cambridge University library has a bound volume of *Tour to Hafod* with text and coloured plates on date-marked paper, each sub-titled 'Pub. Jany 1 1809 by J. White, Fleet Street' [Rare Books: bb.33]. It also has a set of loose uncoloured plates in contemporary folder labelled 'Smith's HAFOD FIFTEEN VIEWS Price £2. 12s 6d'. They lack any sub-title inscription and are printed on inferior, un-watermarked paper [bb.24].
15. (Dr) James Anderson, 9 Bells Building, Salisbury Square, Fleet Street, to James Edward Smith, Surrey Street, Norwich, 6 February 1797 [Linnean Society's J.E. Smith collection: GB-110/JES/COR/1/43]. Dr Anderson wrote again the following month on plain paper [writer's collection].
16. Letter (10 July 1800) to James Edward Smith from Sir Thomas Frankland [Linnean Society's J.E. Smith collection: GB-110/JES/ADD/32]. As early as 1794 Johnes intended 'to have 'some of the best illuminations engraven on wood, by a young man of most promising abilities'. However he was probably not referring to Smith's proposed HAFOD, but to his own publication (May, 15, 1794 to Bishop Percy of Dromore, Co Down, cited by J.B. Nichols, in vol. 8, p.303, *Literary History of the Eighteenth Century*). John was then in the last year of his Newcastle apprenticeship.
17. Unlike wood engraved blocks for which the relief surface is inked and easily cleaned after each impression, the damage to copperplates after the removal of ink from the incisions limits the number of quality impressions. (A block engraved [Tattersfield: TB 6.19C] by Bewick [BM: 1882.03114557] provided 900,000 impressions before needing refurbishment!)
18. van der Lande, V., 2014, A note on John Anderson (1775-1807), the Tilloch testimonial, and the diary of William Godwin, *Cherryburn Times*, vol. 6, pp. 1-3. [I am grateful to Nigel Tattersfield who has helped me with many aspects of John Anderson's career].
19. Letter 26 February 1803: Alexander Anderson Seton to James Allen, Factor of Mounie estate: 'I have had so many calls upon me on account of my Father's affairs & my brother John whom I was obliged to assist as much as I could' [Aberdeen University Archives: MS2787/2/6/1].
20. *The Times*, 23 August 1804, p. 3: 'Mr ANDERSON (the son of Dr. Anderson well known for his publications on wool, and other important subjects), is to embark with Mr McArthur for that country, in a very short time, to collect materials for the history of the Colony'.
21. Seton of Mounie papers [Aberdeen University Archives: MS 2787].
22. van der Lande, V., 2012-13, A drawing by John Anderson, pupil of Thomas Bewick, *Cherryburn Times*, vol. 6, pp. 5-6. Comparison of the Brown University impression with his engraved bookplate and trade card show identical techniques for rendering foliage and rock.
23. George Nicholson's volumes entitled *Literary Miscellany* comprise selections of pamphlets with various dates (or none). The title page of no.13 (On Human Pursuits; on inconsistent Expectations; Character of Antiope; ...) has an engraving of a seated girl reading a book, *verso* inscribed 'The Vignette, in the title-page, was ... engraved on wood by Mr. J. Anderson; ...' [For information about this series I am indebted to Harry Field, 2012].
24. Anderson's platypus was different from the one depicted in Bewick's *General History of Quadrupeds* (1800). [My article: A note on Richard Latham, FLS: donor of the Holotype of *Ornithorhynchus anatinus* (Shaw, 1799) to the British Museum, 2007, *The Linnean*, vol. 23(2), pp. 37-43].
25. *CYNGHORION Priodor O Garedigion*, 1800, Llundain. Johnes also published two english-language versions of *A Cardiganshire Landlord's Advice to his Tenants*. All three contain extracts from the writings of Dr James Anderson. The title page of the Hafod Press printing (1803) carries its 'Gillyflower' colophon.
26. The wood engraving of the view of Hafod designed by John Britton on the title page of Johnes's *Memoirs of John Lord de Joinville* (1807) was commissioned from Bewick's workshop after Anderson had left [Tattersfield TB 2.381]. The same view, more expertly engraved by William Angus (1752-1821), was also used for some other scholarly publications [Deardon, James A., 1973, Thomas Johnes and the Hafod Press, 1803-10, *The Book Collector*, vol. 33, pp. 315-336].
27. *Dictionary of National Biography*, 1885, vol. 1. Ernest Radford (1857-1919) contributed biographical articles for many figures in the art world.

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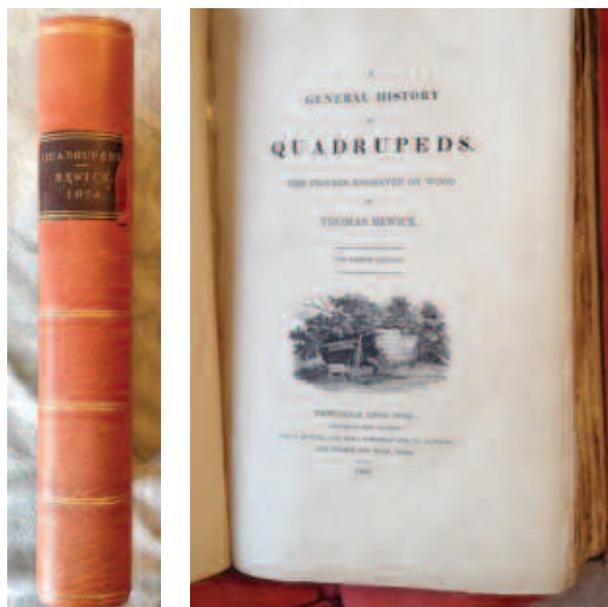
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## DENIS HEALEY'S COPY OF *QUADRUPEDS* by Felicity Stimpson

In December last year, my husband and I were browsing in a bookshop in the little Sussex village of Alfriston. *Much Ado Books* is a shop which cleverly combines the sale of new and old in an attractive and comfortable environment. While talking to the owners, Cate Olson and Nash Robbins, we learned that they had acquired the extensive library of local residents Denis and Edna Healey, following Denis's death in 2015. They showed us a scrapbook that Cate had compiled from material that the Healeys had inserted into their books: invitations, letters and so on. Here I saw a receipt dated October 19th 1979; it showed that a copy of "*Bewick Quadrupeds*" had been bought from The Book Chest, in the Antiquarian Booksellers' Centre, Rockefeller Plaza, New York and was to be shipped to "Mr Denis Healey Pingles Place, Alfriston, East Sussex, England". I was intrigued by this, and discovered that this was one of 250 royal size copies of the eighth edition of *A General History of Quadrupeds*, published in 1824 (Roscoe 8a), printed by "Edw. Walker, for T. Bewick, and son; Longman and Co. London; and Wilson and sons, York." Roscoe tells us that Bewick's share of this edition sold slowly: it seems that the Longman copies were the first to be sold, and it was not until shortly before Bewick's death in 1828 that he was able to sell the remaining stock.<sup>1</sup> As a Bewick enthusiast, and having an interest in Healey's reading practices, I decided to buy the book.

Denis Healey 1917-2015, one of the great figures of post-war Labour party, and indeed British, politics, is almost as well-known for his "hinterland" as for his political career. "I have always been as interested in music, painting and poetry as in politics" he wrote.<sup>2</sup> He played the piano, loved opera, being a regular visitor to Glyndebourne, and took up photography seriously when he became too busy to give sufficient time any longer to painting. He had a happy family life with his wife Edna, who was a well-reviewed biographer, and their three children. He wrote one of my favourite books, *My Secret Planet*,<sup>3</sup> in which he revealed the works that had most shaped his life and thought. Books were central to Healey's life, and when Margaret Willes wrote *Reading Matters* in 2008, she selected Denis and Edna as "Children of the Revolution" to represent the post-war period of book ownership, although in one respect at least they were far from typical: at the time that Willes visited the couple in their house on the edge of Alfriston where they had lived since the mid-1970s, they owned a library of more than 17,000 volumes. Healey wrote: "It was the *need* for book-space, and a room large enough to take a grand piano, which led us finally to buy a large family house in four acres of downland at Alfriston, where the Cuckmere valley winds down to the sea. The newspapers, of course, insisted on calling it my 'farm'. In fact it was my earthly paradise."<sup>4</sup>

Edna Healey died in 2010, after 64 years of marriage, and Denis lived for a further five years. When he died, the family had to consider what would happen to his large library. Although the couple had considered their house becoming a writer's retreat, this proved impractical. Most of the books



were acquired by Cate and Nash who had known the Healeys.

I have been unable to confirm whether Healey bought this volume in person while in New York, or from a catalogue. It was paid for in cash, so perhaps he was in New York for a meeting, and the address was simply for the bookseller's records rather than for shipping. The date falls between the Labour defeat in May of that year, and Healey's election as Labour's Deputy Leader in the autumn of the following year.

Books acquired second-hand frequently carry traces of previous ownership and how they were read. In this case, an unknown reader was clearly intrigued by certain 'tale-pieces': the final endpaper has a manuscript list of some of these, with page references and "titles". This is not in Healey's hand, but from an earlier probably turn of the century owner. There are no marginal marks, other than a pencil cross in the section on the Bull-dog (p.334-335).

Unfortunately, the volume has suffered some unsympathetic conservation work at some point before it was acquired by Healey. The lining papers have been replaced, and so any traces of earlier provenance are no longer visible, and there does not appear to be a hidden bookplate. The plain boards are original, but the red morocco spine is later and has a black label, gold-lettered: *Quadrupeds Bewick 1824*. Healey did not inscribe this book, which was unusual for him. His untidy name is in many of the books from his library in contrast to Edna, who rarely signed hers.

I was very pleased that a chance visit to a local village enabled me to own a small part of the Healey library.

- 1 S. Roscoe, *Thomas Bewick: a bibliography raisonné ... repr.* (Folkestone, 1973) p. 37.
- 2 Denis Healey, *The Time of My Life* (London, 1989), p. xiii.
- 3 Denis Healey *My Secret Planet* (London, 1992)
- 4 Denis Healey, *The Time of My Life*, p. 386

# THOMAS BOWMAN'S BEWICK WOOD ENGRAVINGS

by *Leslie Anne Hendra*

This sheet of three wood engravings, measuring 27.5 x 16.5 cm, has been in my family for a long time. My grandfather Kenneth Bowman (b.1875 Barmston, d.1955 Edmonton Canada), who must have brought it to Canada when he emigrated from England in 1904, always maintained that they were 'Bewick' woodcuts. There are, of course, legends in every family but there is some provenance for Kenneth's claim. He was descended from a family of printers and booksellers in the north east of England. Kenneth's grandfather Robert Benson Bowman (b.1808 Richmond YKS, d.1882 Newcastle Upon Tyne) was a partner in Currie and Bowman, printers and booksellers in Newcastle upon Tyne, from 1834 to 1841 before taking up a career in chemical manufacturing. And Robert's father Thomas Bowman (b.1771 Stanwick St John YKS, d.1862 Richmond YKS) had been a printer and bookseller in Richmond from 1799 to about 1830, operating initially under the name The Albion Press and later as T. Bowman, Richmond. When Thomas retired around 1830, his eldest son and daughter took over the business and ran it under the name T. & A. Bowman, Richmond.

The three woodcuts are not as detailed as the work of Thomas Bewick himself, which made me wonder whether Kenneth Bowman was mistaken. Recently, however, I found a reference to these woodcuts in a newspaper article in *The Yorkshire Post and Leeds Intelligencer* of 2 December 1874, entitled "Leeds Philosophical and Literary Society's Conversazione". It mentioned that several people had contributed works of art and engravings to the conversazione's exhibition, including "three unpublished wood blocks cut by Bewick, contributed by Mr R. B. Bowman, Gateshead."

The 'legend', then, went back to Robert, but for some reason he was unaware that two of the woodcuts had, in fact, been published by his father Thomas. The fox and the peacock appear as tail pieces of two chapters in a book I have, *The History of Richmond in the County of York; including a description of the Castle, Friary, Easbey-Abbey, and other Remains of Antiquity in the Neighbourhood*, published by and for T. Bowman at the Albion Press, Richmond: 1814. The author was Christopher Clarkson of the same town, a friend of Thomas Bowman.

I sent copies of the newspaper article and the sheet of three woodcuts to June Holmes, Archivist of The Natural History Society of Northumbria, and her initial impression was that the three woodcuts were probably apprentice work from the Thomas Bewick workshop. When she checked Nigel Tattersfield's *The complete illustrative works of Thomas Bewick*, v.2, she found confirmation of this. He refers to the 1814 *History of Richmond* and states that Bowman "pressed other minor decorative devices from the TB workshop into service in this *History*, including the strawberry plant (p.84), boy with hoop (p.104), fox (p.229), peacock (p.236), thrush (p.353), and orange bush (p.429). Of these the fox, peacock and thrush had all been engraved in the week ending 12 August 1808 [...] but their intended title – perhaps a child's spelling book – has not been traced." In addition to the images Tattersfield lists, there is also a small flower design on p.421 of the *History*.



Tattersfield includes an image of the arms of Richmond in his book but says, "Not traced in the archive, the arms of Richmond were almost certainly executed for a piece of local ephemeral printing and not commissioned for this particular title." However, this image does appear in the *History*, not as a tail piece like the others, but embedded in the text on p.144. Surprisingly, the only engraving not included in the *History* is the one of the castle on the sheet of three woodcuts. It shows an iconic view of Richmond Castle from the banks of the River Swale, with Green Bridge in the middle distance.

In 1821, Thomas Bowman printed a much expanded version of Christopher Clarkson's history, *The History & Antiquities of Richmond in the County of York With a Brief Description of the Neighbourhood*, but none of the Bewick Workshop images from the 1814 edition were reused in it. Instead, it was illustrated with numerous engravings by W. R. Robinson of Richmond.

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*Cherryburn Times* is normally published twice a year. We have an ambition to publish more frequently when time and material allows. The committee of the Bewick Society is actively seeking a new editor. If you feel you would like to help out or if you would like to contribute to future issues in any way, please get in touch. We can be contacted via the Bewick Society email and address: June Holmes, Membership Secretary, The Bewick Society, c/o Great North Hancock Museum, Newcastle upon Tyne, NE2 4PT [bewick.society@newcastle.ac.uk](mailto:bewick.society@newcastle.ac.uk)  
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