



CHERRYBURN TIMES

The Journal of The Bewick Society

JAMES STEAD EDINGTON (1824-1898) AND HIS COLLECTION OF PRINTS

JOHN MILLARD



Detail of a letter from Luke Clennell to Mark Lambert, dated 'Nov'16', showing a pen and ink drawing of a class of men drawing from a model. The model is standing on a box with 'Royal Academy' written on the side. The Edington Bequest, Vol. 12. part 7, p.4, North Tyneside Council.

At his death in 1898 James Stead Edington left a large collection of prints and letters to the Borough of Tynemouth.

Edington's legacy covers a period from the middle of the 18th century to the middle of the 19th century, when a craze for printmaking led to a spate of hand-produced engravings, etchings and mezzotints. He set out to represent a very productive period of British art, and he gave particular prominence to the greatest artist of the period - J.M.W. Turner.

Edington amassed a collection of nearly 7,000 prints and letters, in an era when collecting prints was a popular hobby. His collection is remarkable for its size, and for the light it shines on amateur taste and cultural ambition in the North East.

The collection offers potential for new research

into the mechanics of art acquisition in 19th century North Shields and Newcastle, and opportunities for collecting by the new middle class. It is also possible to examine how the story of James Stead Edington and his collection overlaps the creation of libraries and other educational and social structures, and to look at the roles undertaken by Quaker families. The collection would also benefit from direct examination, with potential for checking condition, photography, cataloguing and exhibiting to provide the basis for its improved use.

Born in Tynemouth, Edington kept a shop in King Street, North Shields. He was a Quaker (member of the Religious Society of Friends) and a notable print enthusiast. Edington described himself as a combination of chemist or druggist, and a grocer

at his shop in North Shields. In about 1870 he retired from shop-keeping, and for the remaining 30 or so years of his life, Edington wrote for a local paper, worked for public good causes and composed verses, performing them at every opportunity.

Edington worked tirelessly for the establishment of a 'Tradesmen's and Mechanics' Institute' and public library in North Shields. The Mechanics' Institute opened on Howard Street, North Shields on 16 September 1858, with an *Exhibition of Paintings, Works of Art, Models, Machinery, &c.*, and Edington was its secretary. North Shields Free Library opened on Thursday 4 November 1869. Edington was also secretary to the library, and remained in this role until his death in 1898.



Volunteers John Millard and Chris Bacon with a volume of the Edington Bequest. August 2016

Edington died tragically in 1898. Suffering from depression following a fall, he attempted suicide by cutting his throat. His death followed a few days later.

When Edington died his collection of prints was donated to the public library. Although it is not formally specified at the time, it is clear that the collection was amassed by Edington in order to follow on from the Mechanics Institute and the public library. Edington had a vision of an exceptional cultural infrastructure in Tynemouth / North Shields with free access to images of art. Edington's collection had a didactic purpose intended to complement the books and classes of the other institutions.

Important among local contacts of James Stead Edington were John Philipson and John Hare. At their shop in North Shields, Philipson and Hare operated as printers, stationers, and dealers in fine art. In about 1840, Hare had arrived in Philipson's shop as an apprentice, and Philipson and Hare were later partners, with shops in North Shields and Newcastle. In 1860 they dissolved their partnership, and from then on they operated separately, Philipson in North Shields and Hare in Newcastle.



Tynemouth Tradesmen's and Mechanics' Institute, built 1857-58 to the designs of John Johnson, with possible alterations by John Dobson, in the Italianate style. Free Library opened 1870.

A quotation in John Hare's obituary of 1909 provides a glimpse of the enthusiasm among North Shields collectors of prints:

'[James Stead Edington] took a keen interest in engravings, and bequeathed his remarkable collection to the Public Free Library. "We must not forget," writes the contributor of the article alluded to, "that the posts were costly and infrequent, and that the parcel post van was not the familiar sight it is today. The collier, which made its weekly visit to London, seems to have been the favourite means of bringing the book of engravings to the shop of Messrs Philipson and Hare in Tyne Street". The veteran Mr Hare well remembered the time when the local picture connoisseurs gathered in his shop on Tyne Street, and anxiously awaited the opening of the London Parcel.'

(*Newcastle Daily Journal*, Monday 11 January 1909, p.5, obituary of John Hare.)



Some of the Edington Bequest prints, bound into forty volumes, now housed within the North Tyneside Council reserve collections. August 2016.



Part of the Edington Bequest, stored on pallets. August 2016.

When Edington bequeathed his collection to Tynemouth Public Library it was housed in numerous boxes. The task of organising it was undertaken by the North Shields artist John Park (1851-1919) and his work was overseen by a Council sub-committee headed by Charles James Spence (1848-1905). Both Park and Spence were chosen because they were experienced print-makers, and also Quakers. John Park was trained in Newcastle, London and Paris, and lived in the Park family houses in Ravensbourne Terrace, South Shields and Waterville Terrace, North Shields. He made etched reproductions of oil paintings, including John Constable's painting of 1821 *The Cornfield*. He also represented a new generation of printmakers who were inspired by James McNeill Whistler to use etching tools to draw directly and freely. Park's etchings of North Shields and South Shields show a dramatic use of light and shade in his original compositions. Charles James Spence was a banker and his etchings illustrated early editions of Dr John Collingwood Bruce's *Handbook to the Roman Wall*.

The Committee of the Tynemouth Free Library reported on their work in 1904:

'The whole of the large and valuable "Edington Collection" of prints and drawings is in progress of being arranged by Mr J. Park. To this work, which he is fortunately so eminently qualified to carry out, he has devoted much of his leisure time, and it is pleasant to be able to report that as the first fruits of his labours, the material for the Turner volumes is now in the binder's hands, The progress of the work has been supervised by the chairman, Mr C.J. Spence, acting with a small consulting sub-committee. The first five volumes of the collection will contain the whole of the examples of Turner's work, many of them proof impressions and rare states, to the number of about a thousand, and may be expected to be shortly available for public use. But before this can be, some special provision will have to be made in our already much too small reference room for their shelving and safekeeping, and also facilities provided for their consultation or inspection.'

(*Shields Daily Gazette, Monday 20 June 1904, p.2*)

On 25 February 1905, *The Chemist and Druggist* also described Edington's extraordinary bequest:

'A COLLECTION of nearly twenty thousand engravings of every period has been bequeathed to the North Shields Public Library by the late Mr. James Stead Edington, a North Shields chemist. Though a man of limited means. Mr. Edington followed his hobby with such skill, judgment, and taste that at his death there were few artists and engravers unrepresented in his collection. The pecuniary value of the collection must be very great owing to the constantly growing appreciation of eighteenth-century engravings. The engravings are to be mounted and bound in about eighty large volumes.'

(*The Chemist and Druggist, 25 February 1905, p.306*)

It is uncertain how long the cataloguing took - sadly, Spence did not live to see the work completed, a fact commented upon in his obituary of October 1905. A report produced during the 1980s described the task:

'...the collection had first to be sorted and an alphabetical arrangement by artist was decided. Each engraving was then mounted on specially prepared mounts and those were, in turn, hinged and bound into volumes. There are 40 volumes of these, each measuring about 2'9" in length and 2' in breadth - each weighing about 4 stones...'

(*Tynemouth Public Libraries; Notes on the Edington collection of engravings, undated 10 page document (Eric Hollerton, Principal Librarian, Local Studies, 1980s?, p.1)*)

As well as prints and engravings, the Edington Bequest also includes a number of letters. Of particular interest is one from former Bewick apprentice Luke Clennell (1781-1840) to his fellow apprentice Mark Lambert (1781-1855). Addressed to his 'dear Friend' and dated 'Nov'16', it closes with a pen and ink sketch of the life-class at the Royal Academy, (see illustration, front cover, and transcription, p.4), together with the instruction for 'Billy' to "...look at this & weep."

The Edington bequest is now housed with reserve collections of North Tyneside Council.

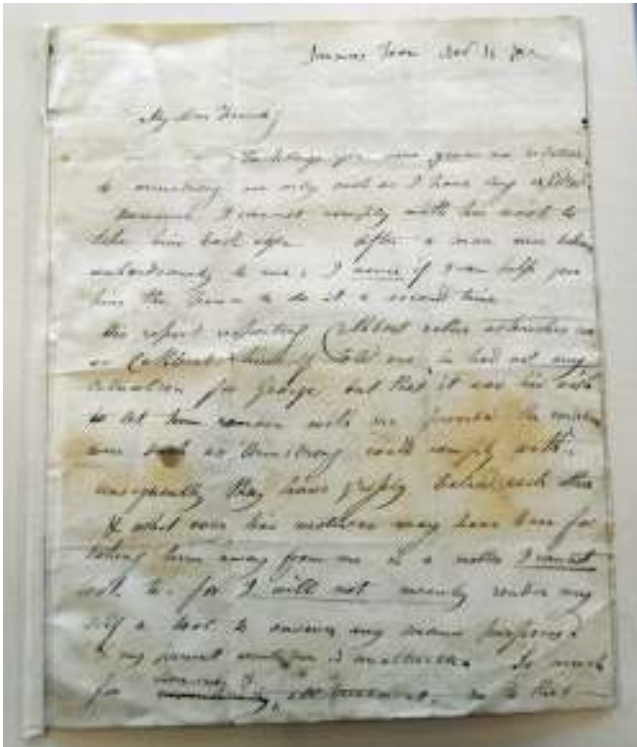


Two volumes from the Edington Bequest, August 2016.

A Letter from Luke Clennell to Mark Lambert

Part of the Edington Bequest; Vol. 12, part 7, p.4, North Tyneside Council

TRANSCRIBED BY JOHN MILLARD



[page 1]

Sommers Town Novr 16 1801

My dear Friend;
The tidings you have given me relative to armstrong are only such as I have long expected However I cannot comply with his wish to take him back again. after a man once behaves unhandsomely to me, I never if I can help give him the power to do it a second time. His report respecting Cuthbert rather astonishes me as Cuthbert himself told me he had not any situation for George but that it was his wish to let him remain with me provided the conditions were such as Armstrong could comply with. consequently they have propley belied each other & what ever his motives may have been for taking him away from me is a matter I cannot look to. for I will not meanly render my self as a tool to answer any mans purposes. & my present resolution is unalterable. So much For insincerity & ill treatment. no to that



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which is sincere. I am here at sommers town a solitary fowl surrounded by a thousand blue [?] that are rioting about me like so many Bees or [?] making a hive of my head & [?] up my Brains. It is now a fortnight since I left Twickenham, since which time I have [?] [?] attendance at the Academy. I already [?] feel the advantage of studying here. Indeed will be quite the making of me. I have not time to say more to you at present but shall hereaf[?] inform you what progress I make
Yours most truly
L Clennell RA[?]

Ps Do give my respects to Billy & tell him I shall [?] the space of a week or so communicate to him bid him look at this & weep

[pen and ink drawing of a class of men drawing from a model standing on a box with 'Royal Academy' written on the side.]



THOMAS BEWICK'S COLOURED QUADRUPEDS

A GIFT TO HIS CHILDREN, AND A BAG FULL OF MYSTERIES.

GRAHAM WILLIAMS



The Stag, or Red Deer. Courtesy Iain Bain.¹

There was much talk at the arrival of the twenty-first century that the new millennium did not really begin until January the first 2001; but most of us gave in and honoured the moment when nineteen turned into twenty. At just such a moment on January the first, 1800, Thomas Bewick marked the new century with a gift to each of his four children – Jane aged 12, Robert aged 11, Isabella aged 9 and Elizabeth aged 6.

Bewick's gifts were slim books with marbled paper covers pasted onto paper. Two survive intact, of 27 and 28 individual leaves, side stitched in a neat but not professional binding and each with a similar individual dedication by Bewick to one of his children. Each leaf was printed with one of the animals from the *History of Quadrupeds* first published a decade earlier,² and the prints were all coloured with watercolour. According to Jane they were coloured by their father to please his children, which she noted around her bookplate next to her father's inscription – *A Gift to Jane Bewick Newcastle 1st Jan^r 1800*.

Jane's bound copy is in the Library of The Natural History Society of Northumbria. Elizabeth's copy is also in Newcastle, pasted leaf by leaf, including the dedication, into an album in the Pease Collection.³ Robert's copy remains as originally bound, in my collection. Isabella's copy has only partly survived; some eleven of the leaves having been pasted into albums given to The British Museum (Prints and

Drawings Department) by Isabella Bewick in 1882, shortly before her death in June 1883.

All except Isabella's copy were bought by Edward Basil Jupp, probably in 1868 after he had pestered Jane with requests.⁴ In 1878, at the sale of Jupp's library,⁵ they were acquired for £4.00 by Robert Robinson, the Newcastle bookseller.

The majority of the engravings were coloured with minute attention to detail. On many, watercolour tints cover almost all the images, sometimes so pale and so accurate they are difficult to see.



The Race Horse, from Robert's copy. GR Williams.

The first cut is of *The Race Horse*, standing riderless in front of the scene on a race day, busy with

activity into the far distance. There are white marks in the centre of the horse's back that are not coloured and so they stand out; it would have been so much easier to colour over them. Close examination shows that the marks are not engraving but damage to the block. These spots remain in the first edition of the book and every edition through to the 1885 *Memorial* edition. Such damage could have been plugged and re-engraved, but it is also highlighted by being without colour on the prints. The mark on Jane's copy alone is partially coloured.

The second coloured image is of *The Hunter* with a huntsman and hounds in the middle ground. Comparing this with the first edition it is obvious that the horse's tail is completely different. The original tail, I am informed, was a 'pulled tail', meaning the long hairs at the top had been pulled out, but it could possibly have been bound up. The replacement tail, though docked, is more natural. This change was made by inserting a plug into the block and re-engraving the tail.⁶



The Hunter.

Top: Robert's copy. GR Williams.

Middle: Quarto edition, 1824. GR Williams.

Bottom: Original woodblock (detail). Courtesy Paul F. Gehl.

It is less obvious that the tree on the far left changes from white line to black line engraving between the first two editions. The previous engraving will have been scraped away with a sharp blade, but not completely, and the revisions engraved over what remained, leaving that part of the block a little lower.

Curiously, there is a white mark near the centre of the back of *The Hunter* and it, just like *The Race Horse*, remains uncorrected through all editions. What is happening with Bewick's horses? In the fourth edition of 1800 two new horses are added, neither included in the coloured engravings. One of these, *The Old English Road Horse*, has white marks on the back that are also damage, and as with the other two, they remained uncorrected. Any explanation I could offer would be pure speculation, but this is just too coincidental and not the sort of damage Thomas Bewick tolerated elsewhere to be left uncorrected.

Is it possible that someone played with the blocks, and a cut out paper jockey or rider? Might a jockey have been tacked onto the horse? This is, of course, completely speculation with no way of proving it. There are, however, some white fibres just below the mane of *The Hunter* in Robert's copy that might be where something was adhered and then pulled off. There are similar fibres on the shoulder and withers on Jane's copy. These fibres are on top of the colouring. Bewick's own children were far too young or not yet born.



The Hunter. detail of white fibres. GR Williams.

Three other blocks in this group underwent major correction between their printing for the little gift books and the first edition. *The Common Cart Horse* had its tail widened, the ground beneath it changed and an inscription added. The original tail did not hang well and the shape of the revised one is better. *The Stag*, or *Red Deer* has an even larger correction that extends the composition considerably, with both trees and ground added on the left. The third, *The Lancashire Bull*, I deal with later.

The extent of the corrections to the *Cart Horse* and *The Stag* suggests that parts of the original blocks had been sawn off and new pieces of boxwood joined to the original blocks, and re-engraved. The whereabouts of all but four of the original blocks printed in these little books are known, most in America. Through the kindness of Paul Gehl in the Newberry Library, Chicago, we can see in his photograph that a piece of wood was added to the block of *The Common Cart*



The Common Cart Horse.

Top: Robert's copy. GR Williams.

Middle: Quarto edition, 1824. GR Williams.

Bottom: Original woodblock. Courtesy Paul F. Gehl.

Horse. He confirmed that the blocks have been altered just as the changes in state of the printings suggested.

Of the twenty-eight engravings, seventeen show an engraving state before the first edition of 1790, and another three were altered before the second edition a year later. Six blocks had a signature or monogram engraved in them before publication. Others had more minor alterations, such as a reduction in the width of the bonnet on one badger hunter, on the right in *The Terrier* engraving. The significance of this escapes me, but when these cuts were coloured that hat worried whoever coloured Robert and Jane's copies: rather than the later reduction in width, a crown was added to the hat, making it similar to that worn by the other hunter. This attention to tiny detail is absent from Elizabeth and Isabella's copies of *The Terrier*.

The colouring of *The Rein-Deer* is not the same on the three surviving copies. Robert's has extensive water added at the foot and a line of tufted green plants on the top edge of the ground. Jane's copy has neither of these whilst Elizabeth's has just the tufts of green. They

appear not to have been coloured at the same time. All three *Rein-Deer* images are extended both left and right by the colouring; to the greatest extent on Robert's and to the least on Jane's. In many of the other images the colouring extends the engraving to left and right, using both broadly painted tints and tiny brush-strokes that imitate engraving.

The Stag, or Red-Deer has some flowers in the ground, which have been coloured in tiny detail, it is almost impossible to see them without magnification. Most colours are seen in Jane's copy. Robert's copy has less, while Elizabeth's and Isabella's copies have no added colour on the flowers. The colouring is seldom exactly the same on all the surviving copies; although the top of the tree stump in *The Fallow-Deer* was brought to full width in all four coloured engravings, but the block was never changed.

Some of the prints have touches of a dark grey pigment that seems inappropriate for the image. This is due to a deterioration of white pigment, an opaque body colour, used on its own or mixed with colours. *The Fallow-Deer* has suffered from this, as has *The Mouse* and a number of other images. The white paint intended to clean away marks, or create highlights, has instead become dark marks itself. On all four copies of *The Fallow Deer* the pale patches on the body have been highlighted with paint that has, in varying degrees, turned dark. Lead white when not mixed with oil was liable to do this, particularly when in contact with sulphur – one of the results of open coal fires.



The Fallow Deer, from Robert's copy. GR Williams.

The colour washes, the tints, affect the colour of the printing ink. A pale tan wash makes the ink look brown and a pale blue or green tint makes it black. Finding parts of the engraving with no tint at all is frequently very difficult as there is watercolour over most of the images, sometimes very pale indeed. *The Greenland Dog* is the least coloured, showing just some blue/green tints over the distant pines and trees and a few dabs of brown on the figure with a sled, and tan on the dog's tongue. Closer inspection reveals that there is a very pale grey tint on the dog itself. In this example it is easy to see that the printing ink is brown and used sparingly, intending the image to be a basis for colouring - as Iain Bain has noted. This is also obvious with *The Ibex* and *The Chamois Goat*. The colouring on all three copies of



The Greenland Dog, from Robert's copy. GR Williams.

these two is very similar.

As well as the obviously darker brown ink used for the horses, some images, like *The Spring Bok*, are printed with black ink. Blacks do vary a great deal, some include warm pigment such as Indian Red and others a cold blue pigment. Most, but not all, of Bewick's books favour the warm blacks, which is hardly noticeable until the ink is printed so thinly that the tint is revealed. Most of these coloured prints have a thin film of ink and some a lighter pressure than was used for the book printing. There are several hues of ink, suggesting that they were printed on more than one occasion, though on the same paper.



The Spring Bok, from Robert's copy. GR Williams.

All is not as it appears to be. These little books have something to tell us about Bewick's struggle to produce *A General History of Quadrupeds* before its publication; as well as delighting us with the colouring, as it must have done his children just over two centuries ago.

Another block that had a piece of wood joined onto it and engraved was *The Lancashire Bull*. In the coloured print the foreground is extended on the right with drawing, and there is no distant view beyond the Bull's tail. By the first edition a distant view had been added. Some corrections continued after the first edition. *The Lancashire Bull* is only entire in the first edition. In the second he has lost his crown jewels and become *The Lancashire Ox*, and Bewick's monogram

has disappeared. In a later printing the join in this block can be seen clearly.

Roscoe noted that four blocks were replaced in Bewick's *History of Quadrupeds* over time, and he also noted revised states of many. Careful examination of *The Giraffe, or Cameleopard* shows that it too was a wonderful total re-engraving in the seventh edition, having been slightly altered in the second.⁷ *The Mouse*, the



The Giraffe, or Cameleopard, from Robert's copy. GR Williams.

last block in the little coloured books, was also replaced in the seventh edition. Something odd had happened to the engraving that the colouring sought to correct. The shape of the mouse behind its ears was corrected in all coloured examples. Of the three other blocks that were replaced, one seriously troubled Thomas Bewick's brother John. Two years before publication he wrote from London --

'Dear Brother

. . . I was exceeding sorry, & vext, to see your Hyena done with out a tail, an Animal so particularly well known among the curious, I should thout (you) might have seen Mr Callon's, which is a pretty good one. I was obliged to cut it from the proposals as I could not show it to any Body. such defects tend very much to strengthing the observations of Mr. Pollard who I am certain wishes well to the History, but your very great omission, in not visiting Londⁿ has made he & every body that wishes it well not look upon it with that spirit they otherwise would have done, as to your saying your Wife would not hear of it, is a poor cobweb boody-house⁸ kind of an excuse, besides I believe She to have more good sense than to oppose any thing that might tend to your advantage.⁹

We know so well that the *Quadrupeds* established Thomas Bewick's pre-eminence as a wood engraver that we might overlook the struggle he had to bring it to fruition.

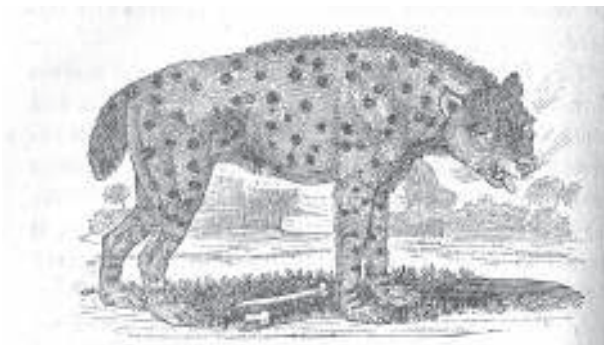
John continued his letter by offering both his sketch of the animal and some assistance in gaining sales in London by distributing the proposals. Thomas had asked John to show the proposals to his old friend

Robert Pollard who told John that he, ‘*might be certain the Booksellers hear would set their faces against it, as they do not wish to encourage any Publication but their own, or what are publ’d in Town.*’¹⁰

Just a few days later Thomas wrote to Samuel Moore, Secretary to the Society for the Encouragement of Arts. Bewick’s well-known prize had been awarded just over a decade earlier for his engravings for Gay’s *Fables*; might such an encouragement be forthcoming from the Society for his *Quadrupeds*? He would be - ‘so happy as to find that the Work now in hand meets with their Approbation and Patronage, it might silence the Clamour of illnatur’d Criticism & tend to promote its sale.’¹¹

On another occasion before publication Thomas had written to his brother John - ‘*I am very desirous to have your sentiments of the Animals wth I fancy you have seen in the Tower before this time.*’¹²

Thomas’s *Spotted Hyena* got a sort of a tail but the block was replaced in the fourth edition of 1800 with another rendering. Criticism, even though it is unwelcome, can put us on our mettle to achieve a little more, aim even higher, and perhaps that is why he made such extensive changes to these few blocks, before and after publication.¹³



The Spotted Hyena.

Top: First edition. GR Williams.

Bottom: Quarto edition, 1824. GR Williams.

All the editions of *A General History of Quadrupeds* were printed on the recently invented wove paper, which had an absence of the laid lines that could adversely affect the printing of the cuts. These coloured leaves are printed on laid paper and were not therefore something left over from printing the books, but a quite separate printing, before the first edition. The bound order is common to both copies that have remained intact and that order agrees with the first

edition, so these little books were probably bound after that.

A lot of proofs must have been made to show to potential booksellers, patrons, the Society for the Encouragement of the Arts, and to give away to friends; certainly the sheets for the little coloured books were printed before 1790. When they were coloured must rest as speculation, but we know that some engravings were coloured before publication. Writing to his brother John, in London, Thomas asked him to keep the book secret until it appeared. He referred to some coloured prints that he had sent to John, some of which had got lost ‘*they were taken some pains wth the colouring & I am afraid I cannot send you them equal in that respect.*’¹⁴ A few years later, in 1800, Ralph Beilby wrote a note, presumably to Bewick, asking, ‘*I will be much obliged to you if you would allow Luke to colour these two impression.*’¹⁵ Certainly Luke Clennell, one of Bewick’s most celebrated apprentices, would have been an ideal choice for the task.



The Shepherd's Dog, from Robert's copy. GR Williams.

Why these particular prints were coloured, rather than other printings that could have been made available, was undoubtedly due to their being printed specifically to be coloured, and that the paper was much more suited to watercolour than that used in the first, second or particularly third editions. The paper of the first two was much thinner and the last very soft. The children would not have cared what engraving state they were looking at.

In a draft letter from Thomas to his brother John, before 1790, he mentions, ‘*Mr Angus recov'd of his illness & is now & has been employed in printing sets upon good paper 4to to bind up into Books by themselves for my friends who are curious in things of that kind.*’¹⁶

It is impossible to be sure that this refers to the printings for the little gift books, nor how complete those ‘sets’ might have been. The cuts were undoubtedly proofed on a number of occasions.

Coloured impressions of Bewick’s wood engravings are rare and those of the *Quadrupeds* are very rare indeed, so these little books present a unique insight into how Bewick himself envisaged the *Quadruped* images coloured. There are some vague mentions in auction catalogues such as the sale of the Library of Thomas Bell, though tantalisingly the catalogue entry reveals only ‘*Wood cuts. Bewick's Quadrupeds, coloured, good impressions.*’¹⁷

Whether Thomas Bewick coloured them all, or some were coloured by Luke Clennell or others, there is no denying the attention to detail and the experienced way in which these engravings were coloured. Bewick might well have coloured one impression that could then be copied by others in the workshop. That the composition of a number of the images was extended argues against them being produced as part of the marketing of the book. The majority must have been specifically coloured to please both the artist and the recipients – including his children.

As well as the pleasure of seeing Bewick's colour vision for these engravings they can also serve as a reminder that such excellence was not easily achieved.

P.S. Graham Carlisle has a copy of *The History of Quadrupeds* coloured by Ralph Beilby, but that is a whole different story.

I am most grateful to Iain Bain for his transcript of two documents in The Jerwood Library of The Wordsworth Trust, and to Paul Gehl, George Amos Poole III Curator of Rare Books, and Custodian of the John M. Wing Foundation on the History of Printing, The Newberry Library, Chicago, for confirming the state of several blocks and for photographs.

Notes and References

All illustrations are from the Author's collection unless otherwise stated

1. From a copy of *The History of Quadrupeds* which Jane Bewick had Grangerized by pasting a number of additional items, including this coloured proof and another of the *Wild Bull* also coloured. This is the only image from the gift books where I have come across a fifth example. Courtesy Iain Bain.
2. Those included were: *The Race-Horse, The Hunter, The Black-Horse, The Common Cart-Horse, The Ass, The Zebra, The Lancashire Bull* (later – *The Lancashire Ox*), *The Ibex, The Chamois Goat, The Spring-Bok* (later – *The Springer*), *The Elk-Antelope, The Hart-Beest, The Giraffe, or Cameleopard, The Rein-Deer, The Stag, or Red Deer, The Axis, or Ganges Stag, The Fallow-Deer, The Shepherd's Dog, The Cur Dog, The Greenland Dog, The Bull Dog, The Mastiff, The Greyhound, The Terrier, The Rough Water Dog* (later – *The Large Rough Water Dog*), *The Small Water Spaniel, The Mouse*. Additionally, *The Zebu* is present in Jane's copy, bound before *The Ibex*, and in the remains of Isabella's copy in an album in The British Museum (Prints and Drawings Department). The titles are as the first edition of 1790.
3. Pease Collection, 172, vol I, leaves 107 – 121.
4. Jupp, Edward Basil, to Jane Bewick. 17 May 1867 and 10 February 1868. The Wordsworth Trust, Grasmere. In the Iain Bain Collection of Bewick letters.
5. The Library of the Late Edward Basil Jupp. Catalogue of an auction held by Christie, Manson & Woods on 25 February 1878. London. Item 58. Bewick, *Quadrupeds*, 27 woodcuts COLOURED BY BEWICK for his children and presented to them as a new year's gift, with autograph inscriptions Jan. 1800 (3 sets). The sale also included three lots of coloured impressions of Bewick's *Birds*.
6. Plugging a block entails drilling a hole in it, usually not all the way through, driving a slightly tapered plug of box-wood tightly into the hole, and finally cutting it off and re-engraving the bare wood.
7. Roscoe, S., Hoffman, P.B., 1953. *Thomas Bewick: a bibliography raisonné of editions of the General history of Quadrupeds, the History of British birds, and the Fables of Aesop, issued in his lifetime*. Oxford University Press, London; New York; Toronto. Appendix 6. (The change noted by Roscoe in *The Mouse* between the first and second editions was more probably produced by the printer applying more pressure than by a change in the engraving.)
8. *Boody*. A piece of broken pot. Graham, Frank. *The New Geordie Dictionary*. 1987. Butler Publishing, Rothbury.
9. Bewick, John, to his brother, 9 May 1788. Author's collection.
10. *Ibid*.
11. Bewick, Thomas, to Samuel Moore, Secretary to the Society for the Encouragement of the Arts etc, Adelphi, London. 22 May 1788. Author's collection.
12. Bewick, Thomas, draft letter in pencil, overwritten in ink, to his brother John. n.d. but before 1790. The Wordsworth Trust, Grasmere. In the Iain Bain Collection of Bewick letters.
13. Roscoe, Bibliography, Appendix 6.
14. Bewick, Thomas, to his brother John. see reference 11.
15. Beilby, Ralph, to un-named recipient, presumed Thomas Bewick. 17 April 1800. The Wordsworth Trust, Grasmere. In the Iain Bain Collection of Bewick letters.
16. Bewick, Thomas, to his brother John. see reference 11.
17. Auction catalogue of Rare Prints, Drawings, and Sketches, of The Thomas Bell Collection &c. Monday 5 November 1860. Mr Geo. Hardcastle. Newcastle upon Tyne. Item 262.



The Stag, or Red Deer, quarto edition, 1824. GR Williams..

ON A COLLECTION OF BEWICK PRINTS

HOWARD OLIVER



Fig. 1: *A Sportsman with a Gun*. First appeared in *History of British Birds: Land Birds*, 1797, p.313.

Having had a developing interest in Thomas Bewick and his work and collected a number of early books and prints, I have recently joined The Bewick Society.

Among my items are around ninety old prints of Bewick's vignettes, seventy of which can be found in my 1797 edition of his first *History of British Birds: Land Birds* book. The prints are generally of excellent quality and, being printed on fairly thick paper, are rather better than the images on the pages of my book, which are of course on thin paper with printing on the reverse. The paper is slightly coarse-grained and creamy-white in colour. There are small dirt or brown patches on some of them.

The images include the two wonderful vignettes (figs 1 & 2) which are thought to include self-portraits (the man at the gate in *A Sportsman*



Fig 2: *Building a Snowman at Cherryburn*. First appeared in *History of British Birds: Land Birds*, 1797, p.78.

with a Gun, and the boy on the stool in *Building a Snowman at Cherryburn*). Nineteen images can be identified from Iain Bain's 1979 *Thomas Bewick Vignettes* (London: Scolar Press, second edition) as being definitely attributable to Thomas. The only other identifiable image is the nest by Charlton Nesbit who was apprenticed from 1790-97 (fig. 3).



Fig. 3: *A Nest*. First appeared in *History of British Birds: Land Birds*, 1797, p. iii.

The paper used for a few of the images carries readable watermarks. By holding them individually up to the sun supported by a large black card surround I was able to obtain viewable photographs of the watermarks. The clearest (fig. 4) carries the numbers '1795'. One of the others (fig. 5) only has the top of the numbers, but it can be clearly seen that they are also '1795'. Another (fig. 6) has the top of the numbers '1797'. A final one (fig. 7) has the partial numbers '179'.



From top: Figs. 4 - 8, showing watermarks.

In addition, a few others carry odd letters or numbers, including for instance ‘8’ and ‘T’, faintly seen in fig. 8. Another carries the capital letter ‘S’.

As a relative beginner I would be very interested and grateful for any comments from more experienced members, especially what other similar sets of prints are known and what their history might be. Might they possibly be trial or proof prints from early book printing stages? Sadly, I have no provenance of my prints. I obtained them by auction. The previous owner stated that he had bought them in a “job-lot”.

JULIA BOYD:

A FURTHER POSTSCRIPT

GRAHAM CARLISLE

Further to Nigel Tattersfield’s article (Cherryburn Times, Winter 2015) *Julia Boyd: A Few Gleanings*. A copy of Bewick’s *A General History of Quadrupeds* 1824 exists which may shed a little more light on the Julia Boyd collection.

A fragment of old end paper from the book with an inscription lends weight to the article’s suggested route for some of the Boyd family’s Bewick material: ‘*George Fenwick Boyd, from His affectionate Father, Edward F Boyd, Moor House, Co. Durham, 1888*’.

Edward Boyd appears to have taken possession of the book from Julia’s grandfather William Fenwick Boyd and, though clearly particular in his requirements at the time, sadly leaves us today with a damp-stained and rodent-damaged specimen of the *Quadrupeds*. Now beyond redemption, the book thankfully protected an inserted note sent to William [Fenwick] Boyd:

“Sir /

From an extreme desire that you should have such a copy of the *History of Quadrupeds* as you like – I have sent you a dozen Books to pick & chuse from

9 June
1824

I am
Sir
your obliged & obedt
Thomas Bewick”



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