



# CHERRYBURN TIMES

*The Newsletter of The Bewick Society*

## CORRESPONDING MEMBERS

*The Chairman reviews responses to his survey letter to members living around London and other parts of the country remote from the Society's main activities in the North East.*

In March 2000 I wrote asking members for their feelings about London meetings and the Society's provision for members living at a distance. The responses were so heartening that they themselves deserve a response. In the first place the number of replies was surprising; over a third of those to whom letters were sent wrote back, a response standing comparison with any similar sort of survey. Secondly, the length of most of the replies suggested that they were much more than merely polite acknowledgement. In general the tenor is of understanding the committee's predicament, and expressing gratitude for the consideration. Many members have strong connections with the north east. (We even have a couple of remote Bewicks!) Several explained that their membership had resulted from an enjoyable visit to Tyneside, or Thomas Bewick's Birthplace at Cherryburn, or Chillingham and the wild cattle. Others again had come to admire Bewick's work through buying his books. There was a wish to learn more about Bewick, and to support a wider understanding of his work, and his position in the history of British illustration and art.

There was appreciation of the London meetings arranged by Douglas Mennear and Robert Jones, and of speakers including Iain Bain and Nigel Tattersfield, whose expertise had made the occasions enjoyable and memorable. I must admit to having been quite wrong in believing, and stating in my letter, that there had been no meeting for two years. On the contrary Robert Jones organised a meeting in September 1999 at which Nigel Tattersfield spoke – as only he can – about Bewick and Beilby bookplates. There was acknowledgement that audiences had been small, but enthusiastic; and hope was expressed that similar occasions could be arranged in the future from time to time. (We are doing our best to see that there are. See separate notice.)

Pride of place among the replies (and I hope others will understand why I single it out for greater attention) goes to Charles Bird who wrote from Nova Zagora in Bulgaria on the fiftieth day of a cycling trip from London

to Jerusalem. 'In Romania,' he commented, 'and to a lesser extent Hungary and Bulgaria, the countryside and farming practices do not seem to have moved on at all from the time of Thomas Bewick and there are those pointed haystacks which feature so prominently in his vignettes. Perhaps the Bewick Society should organise a tour there!' He enclosed a print taken from his own Bewick block of, appropriately enough, a mule in a mountain pass. He had taken a supply of these to use as thank-you cards, setting a splendid example spreading the Bewick gospel. The image was published in Thomas Hugo's *Bewick's Woodcuts: Impressions of upwards of Two Thousand Wood-Blocks, Engraved, For the Most Part, by Thomas and John Bewick, of Newcastle-on-Tyne, by L. Reeve and Co. of London in 1870*. The print was reproduced in *Cherryburn Times* Vol. 3 No. 5 pp. 2. It would be interesting if anyone can cite an earlier publication.

My concluding feeling was one of warmth and gratitude. To be fair one member was considering letting membership lapse because of the lack of London activity, but most members are evidently content with the present situation, hearing about the Society's activities and business occasionally through mailings, and particularly through the *Cherryburn Times*. It made me more determined to have good reporting of the Society's events and visits, so that those who can not be present get some flavour of occasions, and hear about research in progress, revelations, and more generally, instances of Bewick's name getting into the news. Equally, it prompts me to encourage all members whether remote or more local to consider contributing to *Cherryburn Times* with articles, short notices, requests for information (we feel there is scope for a question and answer column) and even advertisements for wanted or available Bewick material. In Thomas Bewick's time it was usual for societies, not very different from ours, to have Corresponding Members. It would be very good to revive this honorable tradition, and, I believe, we have the members to do it. Thank you for all the replies. Keep corresponding, if you please!

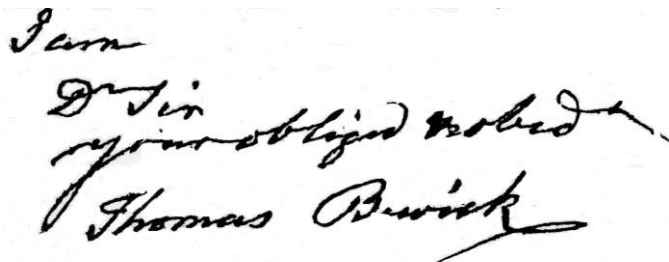
HUGH DIXON

*Chairman.*

# Iain Bain on Thomas Bewick's Letters

*Tuesday, 21st November 2000*

Not surprisingly, many members of the Bewick Society accepted the kind invitation from the Newcastle upon Tyne Literary and Philosophical Society to attend the annual Spence Watson Lecture on Tuesday, 21st November 2000. Not surprisingly, because the very welcome guest speaker was Iain Bain, and his subject 'The Correspondence of Thomas Bewick'.

A handwritten note in cursive ink. The first line reads 'I am'. The second line reads 'your obliged & obliged'. The third line reads 'Thomas Bewick'.

Iain Bain, formerly Head of Publications at the Tate Gallery, London, has long been regarded for good reason as the foremost authority on Thomas Bewick. His edition of Bewick's Memoir, together with his studies of Bewick's drawings and workshop, as well as numerous articles and notes, were the most important factors in presenting Bewick to a 20th Century audience, and in furthering understanding of Bewick's skills, his artistry and his influence. Scarcely less important has been Mr Bain's generosity in encouraging, assisting and promoting the scholarship of others.

Mr Bain has been studying Thomas Bewick's work for thirty years, and admitted to believing for fifteen years before that that all the necessary research on the subject had been done! The first surprise was the sheer bulk of material that his researches revealed. He began his study of Bewick's letters in the belief that this was going to be a concise piece of work on a few relatively well-known though unexamined deposits of letters. This proved entirely untrue, and the more his interest became known the more he has been directed to unsuspected sources. A quick checklist revealed that there are deposits of Bewick letters in over twenty public collections and in seven private collections; and more are published in at least fourteen secondary sources. He had transcribed over 760 letters from Thomas Bewick, and some 1400 incoming letters. With characteristic precision he was able to say that he was aware of a further 376 letters which he had not yet had time to examine. The overwhelmingly greater part of this correspondence remains unpublished and previously little, if at all, examined.

The honourable exception to this is, of course, Iain Bain's own edition of the correspondence between Bewick and John Dovaston. Dovaston's observations on travelling in the Scottish highlands in 1825 had been a rewarding introduction into this kind of research. His interests were wide-ranging and his observations precise. He had visited

Thomas Bewick, shared his enthusiasm for natural history, and *inter alia* was the first person to observe the territorial habit of the redbreast. The delight of letters between friends, however, is that they can range across a variety of topics with a truth and immediacy, providing the modern reader with snapshots of the past. Dovaston's comments on piping in the Inverness area, for example, had a particular resonance for Iain Bain, both as a piper himself, and as the great, great grandson of a Cromarty ferry manager.

Surviving letters span the whole of Bewick's adult life, and there is much later material which is also of great interest. Mr Bain's researches had made him increasingly aware of the importance of the letters as a source of information for the understanding of Bewick's times and achievement. Even the routine office material can be revealing, and not just in clarifying business practices of the time. Enquiries over health, brief asides, family chit-chat, chance remarks, even modes of address can say much about the concerns of the time, about happy moments and sad events, about status and even changing relations. Outstandingly helpful are notes and letters between Thomas Bewick and his master and later partner, Ralph Beilby. They span a period of over twenty years and reveal much about the developing relationship between the two. As early as 1772 young Thomas is complaining that he has served five years and is unlikely to improve while Beilby does all the fine work himself. (It is interesting that this letter survives not in original form but as a pencil copy made by Thomas's daughter Jane.) Significant, too, is the changing form of address from the affable and friendly 'Dear Ralphy' and 'Dear Tommy' to the formality of 'Dear Sir' reflecting increasingly strained relations resulting apparently from Bewick's disapproval of Beilby neglecting their engraving work because he was running a second business producing watch glasses.

The kaleidoscope of Mr Bain's revelations was fascinating. Here was Thomas Bewick's godmother sympathising with his dislike of London, and a little later John Bewick writing to his elder brother with enthusiasm about the delights of the capital. He has news, too, about the proper length of a hyena's tail, and Thomas was able to make improvements in the next edition of *Quadrupeds*. Their mother, more at home in the farmyard and about the kitchen than at a writing table, sending news about progress with works at the family pit at Mickley. Later when the younger brother, William, is running the family farm and colliery lease, it is Thomas who writes letters on his behalf to tricky land agents. There are letters between Bewick and bookbinders and publishers, including the eccentric Dr Trusler, who distrusted rain, and the convivial Solomon Hodgson, and his necessarily tough wife and widow Hannah. Particularly rewarding, though few, are the long and personal letters to his old friend Mr Pollard, father of the famous coach artist, who had moved to London and could recount the affairs of the capital. A box had been engraved to celebrate the popular acquittal of Admiral Keppel who had been the victim of trumped-up charges by Lord Sandwich. Mr Bain neatly added a topical tail to this story by observing that a recent winner of £1 million on a television quiz

show had been called Keppel . . . and was a sandwich maker.

Those who were not aware of Mr Bain's depth of knowledge, or his dedication to Thomas Bewick's memory, would have found (as they used to say) 'a man perfectly at home with his subject' and one, too, who was eager to share his enthusiasm. The performance was all the better for not being a polished lecture. Rather, in an old-fashioned way, Mr Bain discoursed on his subject, mixing reminiscence and anecdote with fascinating and illuminating glimpses of Bewick and his correspondents. As Chairman, Professor Peter Isaac voiced the appreciation of all present in thanking Mr Bain for a most enjoyable and absorbing evening, in wishing him well with his researches, and in looking forward to further publications.

Nor was the discourse the end of the evening. Some speakers arrive with a briefcase, or a folder of notes, or these days a lap-top. Mr Bain brought a most promising looking traditional leather suitcase which more than fulfilled its promise. After speaking for perhaps three quarters of an hour Mr Bain said 'I picked out about fifty or sixty letters; I don't know if there is enough time to read them all!' He did read extracts from a few, and very good they were; and then to conclude the evening he piled the letters (all safely protected in transparent envelopes) onto a table, and the occasion assumed the character, entirely appropriate to the setting, of a Victorian *conversazione* with fragmented questions and discussions surrounding a general examination of the primary sources themselves.

*The Bewick Society expresses its thanks to the Literary and Philosophical Society for its invitation, and for a most enjoyable evening*



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## Congratulations Lords Lieutenant

Congratulations and best wishes are extended to two of our members. In 2000 The Viscount Ridley completed his long spell of duty as Lord Lieutenant for Northumberland. Lord Ridley gave important support in the campaign to save Cherryburn in the 1980s, and was on duty at the Official Opening by Her Majesty Queen Elizabeth The Queen Mother in 1988. His successor as Lord Lieutenant is Sir John Riddell, Baronet, who was also a founder member of the Bewick Society, and, as Northumbria Regional Chairman of the National Trust, retains a particular interest in Thomas Bewick and Cherryburn

## Cherryburn Notes

Despite some poor weather and a general decline in visiting in the region, Cherryburn had more visitors than previous years. Still more would be welcome! The events programme, devised for a wide range of interests and ages, proved popular. Among the attractions were the Sunday afternoon gatherings for traditional music which have a loyal following whatever the weather (and it was extremely discouraging on some occasions). The enduring concern nevertheless has been to make the ordinary day-to-day visit as rewarding and enjoyable as possible. The printing demonstrations in the press room remain a highlight of visits. The introductory exhibition included for the first time a small wooden statue of Thomas Bewick. This was based on the portrait by James Ramsay which shows Bewick wearing a top hat, with one arm akimbo, leaning on a walking stick. Portrait sculpture of Bewick is rare, and this very welcome gift will be the subject of a future notice in *Cherryburn Times*.

The outstanding temporary exhibition for the latter part of the season was that devoted to John Laws (1765-1844), Bewick's first apprentice and the outstanding decorative metalwork 'bright engraver' of his generation. This was devised by Alan Angus, great great grandson of John Laws, authority on Bewick's apprentices, and former Hon. Treasurer of the Bewick Society. The exhibition includes important items, books, documents, and pictures, connected with John Lowes, many from private family collections, and not normally available for public inspection. Comments at winter events showed that many members had not seen the exhibition, so Mr Angus has generously allowed the exhibition to remain for the early part of the 2001 season, until the end of May.

An unusual but most welcome acquisition during the year was the gift of the remains of a mid-19th Century greenhouse. These have been skillfully transferred and stored at Cherryburn by Alan Forster, master joiner of Hexham. When funds permit the greenhouse will be rebuilt to replace that which once stood in the Bewicks' garden.

As ever the National Trust is enormously grateful to the band of volunteers who undertake all sorts of tasks, and without whom it would be difficult to open Cherryburn in a satisfactory way. If any members of the Bewick Society are interested in the possibility of such activity, Stewart and Yvonne Thirkell would be delighted to hear from them: telephone 01661 843276.



Cherryburn by John Jackson, 1838.





Ovingham, by Hugh Thomson.  
From P. Anderson Graham's *Highways and Byways in Northumbria*. (London 1920.)

## Summer Visit

Last year's summer visit was to Ovingham under the expert guidance of the Society's President, Dr Frank Atkinson. On a sunny July Sunday afternoon a select party gathered at the Parish Church of St. Mary where an ambitious and expensive restoration programme of repairs will include much needed improvements to the burial place of Thomas Bewick and his wife, Isabella. The grave slabs have suffered as a result of their location directly beneath one of the Saxon tower's waterspouts. They are to be levelled and reset, and properly protected (see *Cherryburn Times*, Volume 3, No.6). To those who did not know it, the interior of the church, still extensively 13th-Century, was a great surprise, and achieved the admiring observation, hitherto largely reserved for Irish churches, that 'the interior is much bigger than the outside'. The little south porch was particularly evocative of the passage of time. Here, apparently a replica of the worn-out original which had been fixed on the outside west wall of the tower, is a simple stone memorial to Thomas Bewick. Within a few feet is the inner arched doorway which was already over half a millennium old when he passed beneath it, both in youth and age, on his way to and from worship. It was close by here, Bewick tells us himself, that his innate demand to draw found expression in scratched depictions on gravestones. Not surprisingly gravestones make quite frequent appearances in the tailpieces of his maturity. Bewick used to enliven his stones with fragmentary epitaphs, and one of these was adapted by the Victorian versifier, Hedworth Williamson for his *A Northern Headstone* in a verse which (almost reaching poetry) seems suitable to this occasion:

*Now his day's work is done, night begun, resting won  
He lies so quietly under the clover,  
Heeds not the rain and wind, this world well left behind,  
Good times, and bad times, and all times got over.*

The party then crossed the road and, through the kindness of Joan and Frank Atkinson, visited their home, the Old Vicarage, which retains much of the character it must have had when the incumbent, the Reverend Christopher Grigson, taught Thomas Bewick. Indeed most of the building is a good deal earlier than their time being mainly 17th-Century but embracing fragments of a small 14th-Century Augustinian canons' house, a satellite from Hexham. There was time to speculate on which parts of the house might have been occupied by schoolboys, and time, too, to enjoy the lovely terraced gardens which occupy the steep side of the Tyne's early flood plain. With high water marks carved in two places well up the terrace steps, and the river that afternoon comfortably distant, it was difficult to believe, yet horrifying to realise, how devastating the floods of 1771 and 1815 must have been. It also put into context Bewick's lively and frequent depiction of waterside mishaps; as he knew very well, a fall in the river on some occasions would have been no laughing matter.

The President was congratulated on his new gazebo, 'a modest essay in Palladian rusticity,' which enjoys views across the Tyne valley. Here, in clement weather, he is working on his history of Ovingham, which quite evidently will be of more than local interest (but more of that in due time).

The afternoon concluded, through the kindness of Yvonne and Stewart Thirkell of the National Trust, with tea at Cherryburn. There was also an opportunity to see the exhibition on John Laws, the master engraver who was Thomas Bewick's first apprentice. The exhibition was compiled by Alan Angus, a direct descendant of John Laws, and drew extensively on family as well as other collections. Work by Laws, very much prized in his day, is now rare, but one of his most accessible pieces (now in Sunderland Museum, Tyne and Wear Museums) is a great engraved medal commemorating Admiral Duncan's victory at the Battle of Camperdown. It includes the motto 'Duncan and Glory'. Alan, a founding member and long-serving Honorary Treasurer of the Bewick Society, had recently celebrated his 80th Birthday, so for this occasion the Misses Dixon had baked a cake, and decorated it with the motto 'Angus and Glory', providing suitably uplifting ballast for the journey home.

The Society is most grateful to Dr and Mrs Atkinson, and to Mrs and Mrs Thirkell, and the National Trust, for guidance, hospitality, and an enjoyably memorable afternoon.



# John Bewick (1760-95) Engraver on Wood

by Nigel Tattersfield

Published 2001 by British Library Publications.  
256 pages, 150 black and white illustrations, cloth bound.  
ISBN 0 7123 44704 0. £45.00



John Bewick was one of the earliest, if not the earliest, designer-engravers in England to make his living exclusively by illustrating books. His popularity resulted from contributing illustrations and engravings to no less than sixty titles – mostly children's books – during a tragically short working life. Yet recognition of John Bewick's skill has been largely obscured by the artistic legacy of his older brother Thomas, whose superlative wood engravings of animals and birds are still widely acclaimed over two hundred years later.

Nigel Tattersfield's book is the first to establish John Bewick as an artist-engraver in his own right. It draws on largely unpublished correspondence which has come to light in the last few years, John Bewick's own ledger of commissions dating from 1791 (previously unidentified), and a painstaking investigation of the extensive collection of Bewick material presented to the British Museum by his niece Isabella in 1883. Fully illustrated, with a biography and comprehensive checklist, *John Bewick* represents a significant contribution to the history not only of children's books but also of popular art in the late eighteenth century.



JOHN BEWICK'S BOOK-PLATE.

# Thomas Bewick's Whistling Wisdom

by June Holmes

An interesting and varied programme of traditional music, song and dance events has been arranged for this year at Cherryburn, the birthplace museum of Thomas Bewick. The most intriguing was the *Bewick Whistling Competition* organised for their May Day Celebrations on Monday the 7th of May.

Bewick's love of music and the Northumbrian smallpipes is well known, but his proficiency in the art of whistling and his thoughts on that subject have never really been promoted with the same fascination.

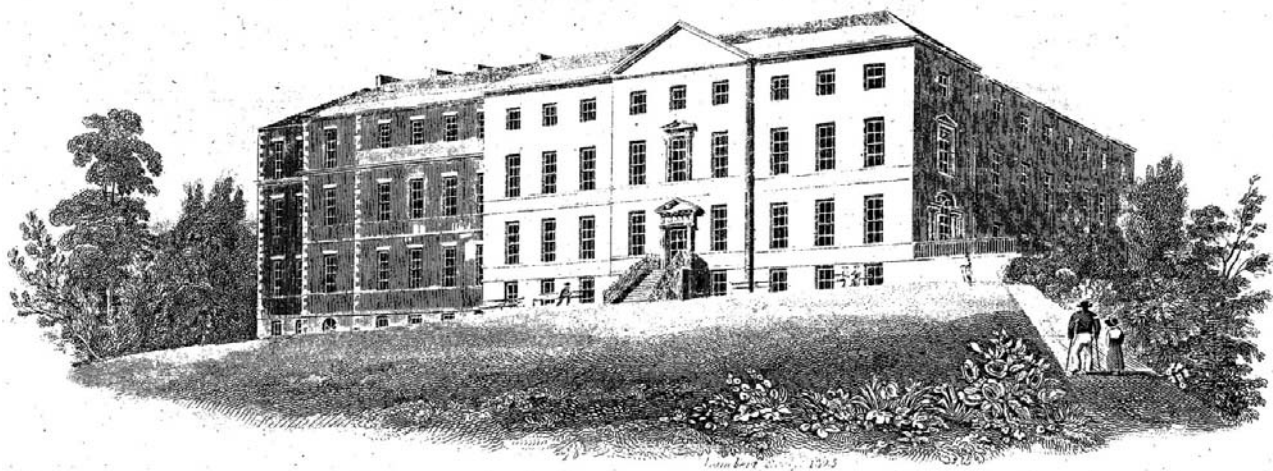
He recounts in his Memoir that in the early days of his youth he was acknowledged by some of his contemporaries as the 'best whistler in England'. An acquaintance of his, Anthony Taylor, was also gifted with the same remarkable talent and they would spend many hours refining their technique. Bewick says of Taylor 'He expressed himself highly pleased with the loud and powerful way in which I performed my double whistle, and I was equally so at hearing his inimitable shakes and quavers with which his small shrill pipe was graced. I came nearly up to the loud shrill notes of the fife and the deeper ones of the flute and improved greatly in imitating him'.

Bewick appears to have had a remarkable ear for music and on hearing a tune for the first time could whistle it correctly within hours of its performance. He was of the opinion that this 'most agreeable species of music' should be encouraged and would, he surmised 'be found to surpass, in natural sweetness, any wind instrument whatever'. One member of Thomas's family, however, was not of the same opinion, and when as a young apprentice with Beilby, he lodged with his Aunt Blckett in Pudding Chare, he was banned from whistling or playing musical instruments in her house. He does not expand on this unusual 'house rule' but one can readily surmise that the 'loud and powerful' trilling was too much for his Aunt's delicate ears.

The last paragraph in Bewick's short homily on the pleasures of whistling and the encouragement of its promotion motivates us with the words. 'To set it agoing would only require the aid of a few amateurs, who by forming themselves into something like a managing committee in every village where fairs or hoppings are held—and by collecting a small subscription from the performers and from others a more liberal sum—could award the money thus raised, to those who excelled in this way and who surpassed their competitors. There can be little doubt that contests of this agreeable kind, would be found to throng the place and give a new character of cheerfulness to these meetings'.

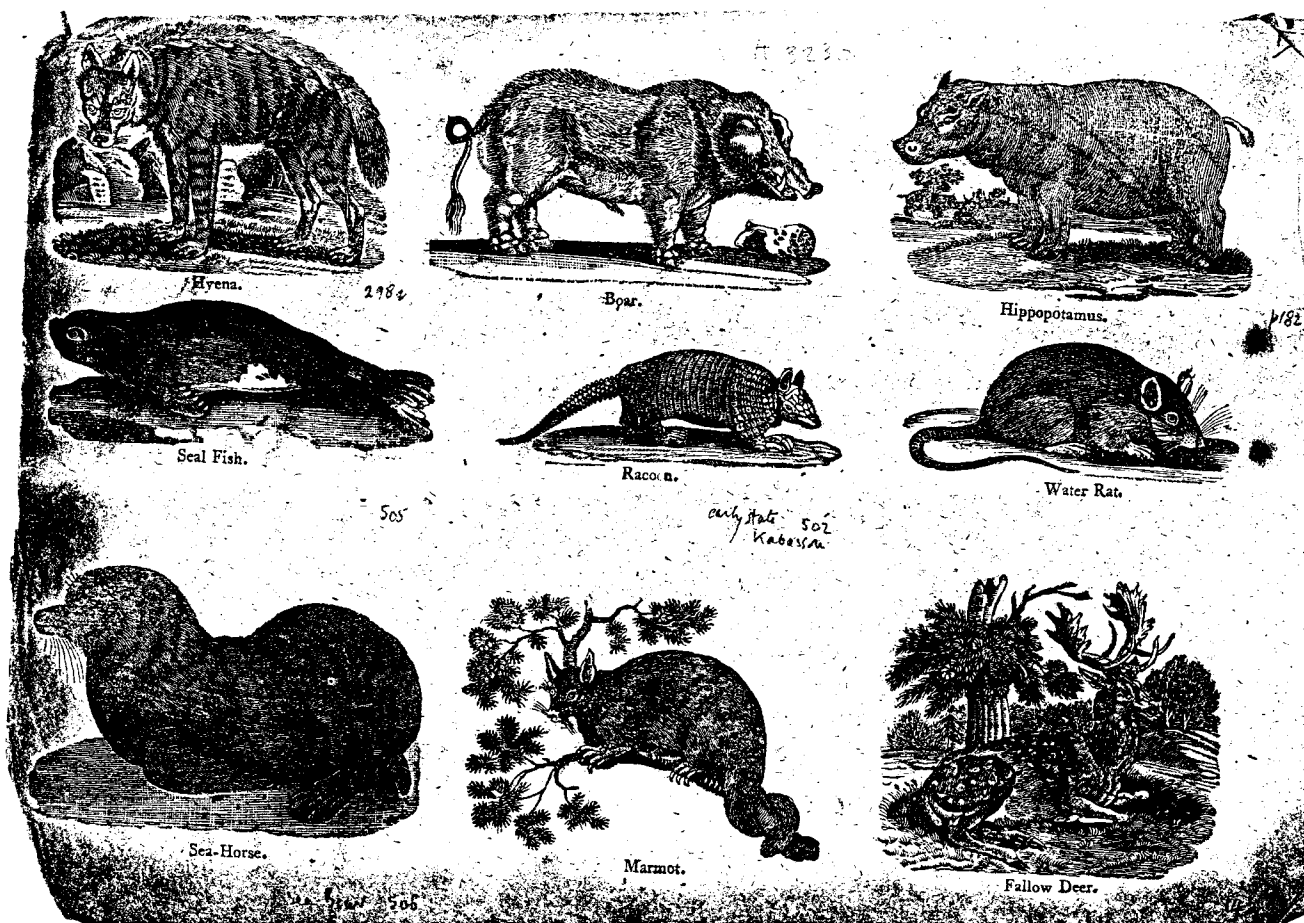
The 'managing committee' at Cherryburn has most definitely taken Bewick's words to heart with their May Day competition, but instead of a remuneration there was the presentation of a silver cup for the Best Whistler to Sarah Hayes, aged fourteen, from Morpeth. Long may this regular, annual May event flourish.





## The Newcastle Infirmary's 250th Anniversary

The Newcastle Infirmary, opened on 23 May 1751 at a temporary site in Gallowgate, celebrates its 250th anniversary this year. This 1825 engraving by Mark Lambert (1781-1855) shows the 1753 building (in the still rural landscape of the Forth) with the 50th anniversary extension of 1803 on the left. We are grateful to the Society of Antiquaries of Newcastle upon Tyne for permission to reproduce it. The original is at the Northumberland Record Office. The renamed Royal Victoria Infirmary retreated to the edge of the Town Moor in 1906 to escape from encroachment by industry, the cattle market and the railway. Today the site on the Forth is occupied by the Centre for Life. Lambert had been apprenticed to Beilby and Bewick.



An example of ephemera not included in the *The Encyclopaedia of Ephemera*. (See the review on the opposite page.) A children's 'prize' or 'lottery' sheet, printed on poor, buff-coloured stock, with some erratic captions. These images all relate to those in *The History of Quadrupeds* but most of them are here reversed. It is likely that the reversal came about through copying from the printed image, though the Hippopotamus is not reversed. There is no obvious explanation for the misnaming. We reproduce opposite the Kabassou page 445 of *The History of Quadrupeds*, and the Sea Bear, page 451, as samples. The poor quality of the original stock has resulted in the obfuscated photocopy here reproduced.

# A Plum-Pudding of Ephemera

*Book review by Nigel Tattersfield*

Maurice Rickards, *The Encyclopaedia of Ephemera: A guide to the fragmentary documents of everyday life for the collector, curator and historian*. Ed. by Michael Twyman. London, The British Library, 2000, 286 x 210mm, pp. x, [2], 402, 16 col., 342 b/w illus., ISBN 0-7123-4679-1, hardback, £35.

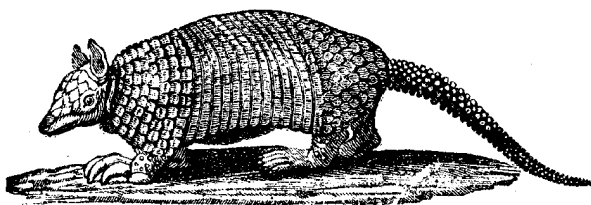
Maurice Rickards, the doyen of ephemera, worked on this book for thirty years and it represents the culmination of his belief that ephemera is a subject worthy of serious study. He defined ephemera as 'the minor transient documents of everyday life' and was driven by the conviction that it can bring the past to life more vividly than many other forms of 'officially recognised' documentation. Alas Maurice Rickards never lived to see his life's work completed; but the team of experts who have brought this work to fruition—Michael Twyman the editor, Sarah du Boscq de Beaumont, Amoret Tanner and many others—have doubtless fulfilled his vision.

Whatever your tastes, this is a glorious plum-pudding of a book. It commences with ABC primers and ends with Zoëtropé strip/discs over 500 separate entries later. Despite its heavy academic title, almost every entry is stuffed with tasty bite-sized chunks of information, a recipe so tempting and digestible that it is possible simply to sit down and read it from A onwards. Alternatively it can be browsed through, or dipped into, or the reader can be led on by frequent illustrations and excellent cross-references into fields which, if not Elysian, may well be undreamt-of. Mercifully the writing is rarely ponderous but frequently spiced with fascinating historical nuggets covering a huge range, both temporal and geographical, from papyrus inventories of 250 AD to club flyers advertising music events. A few random dips show the flavour of the whole. Under 'dental papers' there are descriptions of printed cautions (circa 1916) exhorting the reader 'never, under any circumstances, allow strangers or ignorant commission agents travelling from door to door to interfere with your teeth'. The subject of fly papers reveals some nineteenth century brands contained enough arsenious acid to kill a human being let alone a bluebottle. The individual wrapping of fruit began as a means of controlling the spread of fungal decay in product batches. Early lavatory paper manufacturers made much of the dangers of printing ink. From vice cards to parking tickets, valentines to phone cards there is scarcely an area of human existence past and present which ephemera has failed to record and

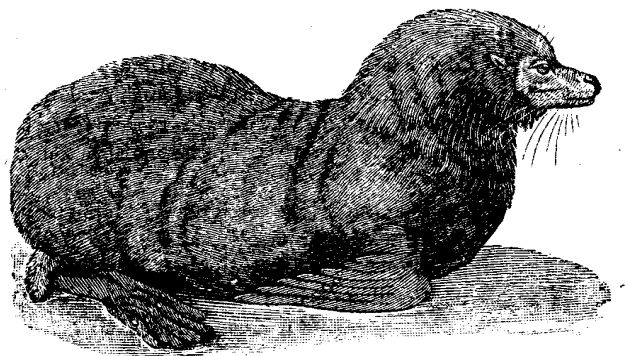
which this encyclopaedia (fully meriting its title) does not include. Should you need to know more on a particular subject, the book points the way forward to present-day collections and dedicated societies, and concludes with a thorough bibliography and index.

So much for the bouquets. Now for some niggles. As Michael Twyman disarmingly notes in his introduction, 'topics of interest to many readers are certain to have been omitted'. This reader would like to plead for the instatement of at least three such topics – hat papers, children's 'lottery' or 'prize' sheets, and copy book covers; some examples of the latter groups are illustrated here. In addition there is no mention of either social-club membership cards or ball tickets. Thomas Bewick engraved a number of the former for the 'Newcastle House of Lords', the Free and Easy Johns and Whitfield's 'Brotherly Society'. All these topics are rare and have survived in inverse ratio to the scale of their production, but then that is typical of many types of ephemera. Since we're on the subject of Bewick, the Encyclopaedia's editorial team may care to note that he died in 1828, not 1823, and that Henry Mozely of Gainsborough (for whom the Bewick workshop executed many commissions) should be spelled Mozley. And finally two comments about the book's graphic content. First, the background tone to some of the black and white illustrations threatens to overwhelm them. Second, the 'stencil' typeface for the word 'Ephemera' on the spine, dust jacket and title page, redolent of military hardware, seems peculiarly inappropriate. Given the volume's strong links with Reading University's renowned department of typography and graphic design could not a more apposite approach have been developed?

Nonetheless, these are niggles. In sum it is a splendid book at an affordable price, a much-needed guidebook to an unwieldy subject. Like all guide books it will need regular updating, not only to complete lacunae in the past but also to cope with the present. For whatever the future may hold, the flood of ephemera shows no sign of abating.



THE KABASSOU



THE URSINE SEAL, OR SEA-BEAR,



# Forthcoming Activities

## 1. The Bewick Society

### Thursday 21st June – Annual General Meeting

6pm at Literary and Philosophical Society, Newcastle upon Tyne. The Meeting will be followed by:

*The Other Bealby*, a lecture by Nick Dolan, Property Manager of Souter Lighthouse and Washington Old Hall (National Trust) formerly Curator of the Shipley Museum and Art Gallery, and Curator of Decorative Arts (Tyne and Wear Museums).

**Sunday 8th July** (afternoon) *In Search of Bewick*, a walkabout in central Newcastle in the company of Hugh Dixon and other members of the Committee.

### Monday 17th September – Committee Meeting

Includes planning of Programme for 2002; Members are invited to submit suggestions for activities (or any other matters which they would like the Committee to discuss)

### Wednesday, 31st October

Deadline for items for *Cherryburn Times*.

Members contributions warmly welcomed

In the autumn we hope also to have an event to celebrate the publication of Nigel Tattersfield's book on John Bewick—with books available which will make ideal Christmas presents



## 2. Events at Cherryburn

Admission charge £3/£1.50. Bewick Society Members and National Trust Members free. Bring picnic, chairs or rugs.

**Ruval** – Concertina, guitar, recorder and song.

Events start at 2.00pm. June 3 & July 1 Ruval and The Caedmon Choir—Traditional songs from the Caedmon choir.

**August 5 & September 2**

**Pam's People** – Featuring fiddles, flute, accordion, guitar and whistles. Events start at 2.00pm. **June 10. July 8** Join in with Pam's People – Bring instruments and join in with traditional tunes. **August 12 & September 9**

**Dansons!** – Traditional French dance music. Events start at 2.00pm. **September 23**

**The Redheughers Ceilidh Band** – Events start at 2.00pm. **September 30**

**Angels of the North** – Featuring accordion, melodeon, guitar, banjo, pipes and fiddle. Events start at 2.00pm. **July 15**

**Kern Morris** – Featuring traditional music and Morris dancing. Events start at 2.00pm. **June 24**

**The Caprians** – Traditional songs from The Caprians. Events start at 2.00pm. **July 22**

**The Northumbrian Pipe Society** – Traditional music with the Northumbrian pipes. Events start at 2.00pm. **July 29**

**Anne Dolphin** with guitar, small pipes, song and bodhran. Events start at 2.00pm. **August 19**

**Accordians** – Traditional music from accordion group. Events start at 2.00pm. **August 26**

**Tyneside Maritime Chorus** – Traditional songs. Events start at 2.00pm. **September 1**



*Sunday afternoon events at Cherryburn take place every Sunday between 2.00 and 5.00 pm. These outdoor informal events consist either of traditional music, song, dance or storytelling.*

*For further information telephone Cherryburn on 01661 843276.*

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## Editor's Apology

The Editor apologises to all members of the Bewick Society for the non-appearance of the autumn edition in 2000 and for the late appearance of this spring edition for 2001. The first was caused by a shortage of material at the appropriate time, and the second was caused by illness.



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*Cherryburn Times* is normally published twice a year. Contributions are invited particularly from members of the Bewick Society.

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